

## 4.C.3 HISTORICAL RESOURCES

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### 1. INTRODUCTION

This section evaluates potential Project impacts on historical resources and is based on the *Historical Resources Assessment Report* (“Assessment Report”) prepared by PCR Services Corporation<sup>1</sup> and included in Appendix F-3 of this Draft EIR. Project impacts on archaeological resources are evaluated in Section 4.C.2, Archaeological Resources, of this Draft EIR.

### 2. ENVIRONMENTAL SETTING

#### a. Existing Conditions

The Project Site is located at the western end of the City-designated Miracle Mile CDO, which provides design guidelines and development standards for commercially-zoned properties within the Miracle Mile (on Wilshire Boulevard between Fairfax Avenue and Sycamore Avenue). Conceived by real estate developer A.W. Ross as an affluent shopping area in the early 1920s, with the newly introduced automobile in mind, Miracle Mile is a broad boulevard with large storefronts and windows, but still resembles a traditional Main Street with a strong pedestrian orientation, street front entrances, and convenient automobile parking at the rear.

The May Company Building, located within the Project Site at 6067 Wilshire Boulevard, is approximately 265,900 square feet. The May Company Building was designed by architect Albert C. Martin and associated architect S. A. Marx. The Original Building was constructed in 1939 as The May Company Wilshire department store and enlarged with the five-story 1946 Addition to the North façade of the Original Building. The May Company Building is Streamline Moderne in style and is known for its distinctive gold Corner Tower facing the intersection of Wilshire Boulevard and Fairfax Avenue. As discussed in Section 2.0, Project Description, of this Draft EIR, after the department store’s closure in the early 1990s, the building was acquired by LACMA in 1994 and partially renovated for reuse as a museum. The building is currently used by LACMA for art storage and to temporarily house some Academy staff during renovation of the Academy’s existing Beverly Hills headquarters.

#### (1) Historical Background

##### (a) Development of Wilshire Boulevard

Henry Gaylord Wilshire, an entrepreneur, socialist, and real estate speculator from Cincinnati, Ohio, arrived in Los Angeles in 1886. Like many speculative Angelenos at the turn of the 20<sup>th</sup> century, Wilshire seized and lost land during the boom-and-bust 1880s, fueled in part by the completion of the transcontinental railroad during the previous decade and speculation in real estate and mining.<sup>2</sup> In 1895, Wilshire and his brother subdivided a 35-acre tract at the then-western boundary of the City, intending to improve the tract with opulent single-family residences to attract wealthy patrons from elsewhere in the City. To garner attention

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<sup>1</sup> PCR Services Corporation, *Historical Resources Assessment Report, Academy Museum of Motion Pictures Project, August 2014*.

<sup>2</sup> Kevin Roderick and J. Eric Lynxwiler, *Wilshire Boulevard: Grand Concourse of Los Angeles* (Santa Monica: Angel City Press, 2005): 15-17.

for the new subdivision, Wilshire created a 120-foot-wide gravel road lined with sidewalks that stretched four blocks between his parcel, Sunset Park (later renamed Lafayette Park), and Westlake Park (later renamed MacArthur Park). The road created an appealing streetscape and Wilshire's fledgling tract became one of the City's first elite enclaves.<sup>3</sup>

In the 1920s, A.W. Ross developed Miracle Mile, a shopping area along Wilshire Boulevard, to accommodate cars by providing wider streets and parking behind retail stores. Ross bought property along a seventeen-block stretch of Wilshire Boulevard, between La Brea Avenue and Fairfax Avenue, with the intent of attracting and serving automobile traffic rather than pedestrian shoppers. As driving downtown to conduct business became increasingly inconvenient during the late 1920s and 1930s, commercial centers west of downtown, like Wilshire Boulevard, became true retail destinations. During the 1930s, with Wilshire Boulevard established as the finest shopping district in Southern California, the area became a well-recognized playground for movie stars and socialites. The nearby Bullock's Wilshire, built in 1929, inaugurated a new era of suburban department store retailing, and Wilshire Boulevard was the locus of department store shopping in the late 1920s and through the 1930s.

The success of Bullock's Wilshire paved the way for other downtown-based department stores to open branches along Wilshire Boulevard in the 1930s and early 1940s. One of the most important was Coulter's, one of the City's largest retailers, constructed at 5600 Wilshire Boulevard in 1937. Oriented to the motorist, the Streamline Moderne Coulter's "set the tone nationally for the wave of department store remodeling and construction then just beginning."<sup>4</sup> A month after Coulter's opened, The May Company disclosed plans to construct a building nine blocks to the west, on the Project Site. As wealth and newcomers poured into the fast-growing and popular neighborhood, Ross's stretch of Wilshire Boulevard became one of Los Angeles's most desirable areas.<sup>5</sup> Although the area's pre-World War II role as the nexus of cosmopolitan ease and luxury subsided after the war, transitioning to office and commercial uses between the 1940s and the 1960s, the area has retained its vitality with the addition of several museums and prominent commercial high-rises.

### **(b) The May Company Department Stores**

The founder of The May Company Department Stores ("The May Company"), David May, opened his first store in 1877 in Leadville, Colorado, and added branch stores in Aspen and Glenwood Springs, Colorado. May continued to expand into the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The company was incorporated as The May Department Stores Company in 1910 in New York. The following year, the company bought William Barr Dry Goods Company in St. Louis and merged that store with its other St. Louis store, forming the Famous-Barr Company. In 1923, May bought a Los Angeles department store, A. Hamburger & Sons, and renamed it The May Company. This was the first store in Los Angeles with the name The May Company.

With the new downtown Los Angeles store, The May Company surpassed \$100 million in sales by the mid-1920s. By the late 1920s, The May Company was focusing on consolidation, improvement in performance, and store remodeling. Knowing that transportation was changing the way consumers

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<sup>3</sup> *Ibid.*

<sup>4</sup> Richard Longstreth, *City Center to Regional Mall* (Cambridge, Massachusetts: MIT Press, 1997): 138-139.

<sup>5</sup> *Ibid.*, 127-140.

shopped, The May Company modernized delivery systems and began providing customer parking.<sup>6</sup> The May Company remained successful through the Depression due in part to the geographic spread of its subsidiaries. Foreshadowing a 1940s trend toward suburban shopping centers, it built and opened a Wilshire Boulevard branch of its Los Angeles store in 1939 (Original Building), the first new store built from the ground up under The May Company name in Los Angeles and the United States.<sup>7</sup>

The May Company also continued to grow in other parts of the United States and abroad. In 1951, Morton D. May succeeded his father as company president and the elder May assumed the company chairmanship and continued the company's expansion, venturing into new markets such as discount stores and catalog shopping between the 1960s and 1990s. In the early 1990s, The May Company extended its reach through the acquisition of stores around the country; the aggressive acquisition and transformation practice continued throughout the mid-1990s, but at the turn of the 21<sup>st</sup> century, The May Company began to feel the pains of overgrowth. In 2005, The May Company was purchased by Federated Department Stores and former May divisions were folded into Federated's Macy's branches.

### **(c) The May Company Store Development in Los Angeles**

The new May Company Wilshire store was the company's first new freestanding department store in Los Angeles and incorporated a rear parking lot. Albert C. Martin collaborated with Samuel A. Marx, The May Company's architect, to design the Original Building. In 1945, The May Company embarked on a major postwar expansion program in Los Angeles in parallel with the City's postwar expansion plan. Between 1945 and 1955, The May Company renovated the downtown store, built an addition for The May Company Wilshire store, and constructed an adjacent home appliance store, a distribution building at Jefferson Street and Grand Avenue, and a new store in Crenshaw. All of the improvements were designed by Albert C. Martin, architect, and Samuel Marx, associate architect. The May Company Crenshaw department store was also designed in the Streamline Moderne style and was an interpretation of The May Company Wilshire design.

Subsequent May Company department store buildings constructed in the Los Angeles area during the 1950s followed the newer Modern design trends. Approximately 22 May Company department stores were built in Southern California between 1950 and 1980, with the majority built prior to 1968. During this period, department stores were no longer designed as standalone buildings; rather, newer stores were integrated into larger suburban malls.<sup>8</sup> In 1993, The May Company and Robinson's were combined to form Robinson's-May, which remained a premier upscale department store into the late 1990s. After the merger, many of the The May Company stores closed in Los Angeles, including The May Company Wilshire in 1992. In 2005, operational control of Robinsons-May stores was assumed by Macy's West and stores were either sold or converted to the Macy's nameplate.

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<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid*

<sup>8</sup> *The Department Store Museum: The May Company, Los Angeles, California*, <http://departmentstoremuseum.blogspot.com/2010/06/may-company-los-angeles-california.html>, accessed July 5, 2013.

#### (d) Development of The May Company Wilshire

Ground was broken for the first store to be built in Los Angeles by The May Company on January 2, 1939 by Tom May, executive vice president of The May Company. The *Los Angeles Times* covered the groundbreaking and described building's construction as "one of the largest projects scheduled in Los Angeles in a decade," representing an investment of over two million dollars.<sup>9</sup> The May Company Wilshire Building was designed by Albert C. Martin, architect, and Samuel Marx, associate architect, who was also in charge of the interior fixtures and decoration, and constructed by Ford J. Twaits Company. The finished Original Building and interiors are represented in **Figures 4.C.3-1 through 4.C.3-3**, which depict the entrance at Fairfax Avenue and Wilshire Boulevard, the rear entrance and parking lot off of Sixth Street, and the Tearoom, respectively. A Streamline Moderne-style May Company Service Station shown on **Figure 4.C.3-4** was constructed on the same parcel at the northeast corner of Fairfax Avenue and Sixth Street to accommodate motorists.

As part of The May Company Wilshire postwar expansion, which was planned at the time the Original Building was designed, the 1946 Addition was constructed at the north side of the Original Building.<sup>10</sup> The 1946 Addition, also designed by Martin and Marx, increased the department store's size by over thirty percent and changed the store's footprint from an irregular rectangle to an L-shape, as shown on **Figures 4.C.3-5 and 4.C.3-6**. In June 1946, The May Company Home Appliance Store (Figure 4.C.3-6) opened on the adjacent parcel to the east across former S. Orange Grove Avenue (street later vacated). It was a simple, one-story rectangular building with a long rectangular awning over the storefront windows mirror echoing the design elements of the adjacent May Company Building and was touted as the "largest store of its kind in the world" devoted exclusively to the sale of home appliances.<sup>11</sup>

LACMA opened in 1965 adjacent to the May Company Building and The May Company Home Appliance Store. During the 1970s, the interiors of the May Company Building were remodeled to reflect the current trends in department store interior design. During the 1980s, shopping malls such as the Beverly Center became popular and The May Company Wilshire department store began to struggle. After the merger of The May Company and Robinson's in the early 1990s, the store was closed. Forest City Development proposed to demolish the May Company Building and construct a mixed-use commercial center on the site, a development that was never realized. The Los Angeles Conservancy nominated the May Company Building as a Historic Cultural Monument and the City Monument Designation of the exterior of the Original Building was approved in 1992. The May Company Building was acquired by Museum Associates, the non-profit entity that administers LACMA in 1994 and was partially renovated for reuse, substantially adding to LACMA's overall size when the building was reopened in 1998. The May Company Home Appliance Store was demolished in 1997;<sup>12</sup> The May Company Building Parking Garage (built 1946) was demolished in 2005.

<sup>9</sup> "Work Begun on Store Project," *Los Angeles Times* (January 15, 1939): E1.

<sup>10</sup> *Ibid.*

<sup>11</sup> "Home Appliance Store Crowded," *Los Angeles Times* (June 25, 1946): 5.

<sup>12</sup> "Changing Picture at LACMA," *Los Angeles Times* (August 3, 1997).



The May Company Wilshire (Original Building), Fairfax Avenue and Wilshire Boulevard, 1941

Academy Museum of Motion Pictures Project  
Source: Bison Archives.

FIGURE  
4.C.3-1





**The May Company Wilshire (Original Building), Rear Entrance and Parking Lot off of Sixth Street, 1941**





**Tearoom, The May Company Wilshire (Original Building)**

Academy Museum of Motion Pictures Project  
Source: Liz O'Brien, *Ultramodern*: Samuel Marx, Architect, Designer, p. 146.





**The May Company Wilshire (Original Building) and Auto Service Station,  
view west at Orange Grove Drive and Sixth Street, 1940**

Academy Museum of Motion Pictures Project  
Source: Bison Archives.

FIGURE

**4.C.3-4**





The May Company Wilshire after completion of 1946 Addition, photo 1949





The May Company Building and Wilshire Appliance Store, 1963



## **(e) Historic Appearance: Original Building**

### ***(i) Exterior***

The Original Building has five levels and includes 183,500-square-feet of Floor Area. The fifth or top level of the Original Building is set back from Wilshire Boulevard behind an open-air terrace enclosed by a seven-foot-high parapet wall. The roof parapet of the Original Building is 87 feet above adjacent grade, and the heights of the fifth level, the mechanical room atop the fifth level, and the ventilation stack along Fairfax Avenue are 94 feet, 111 feet, and 117 feet above adjacent grade, respectively. The Original Building has a rectangular site plan, steel frame, and is sheathed in exterior black Southern California granite and Texas shell limestone cladding ("Cladding"). All exterior façades had rows of steel frame sash windows from the second to fourth floors. The Wilshire façade had a recessed primary entrance with three sets of glass doors with bronze door pulls, set in a bronze frame, bronze light trough above, and granite paving. Flanking the entrance was "The May Co" wall sign with "Los Angeles, Denver, St. Louis" on the west side and "Cleveland, Akron, Baltimore" on the east side. There was another entrance on the Fairfax façade adjacent to the curved corner with two sets of glass doors. Storefront windows and planters alternated along the first floor of the Wilshire and Fairfax façades. A detailed narrative description of the historic appearance illustrated by historic photographs and plans is included in the *Assessment Report*, in Appendix F-3 of this Draft EIR.

The North (rear) façade was faced with concrete, while the ends were faced in limestone. The North façade had a porte-cochere and underneath was the rear entrance with three sets of glass doors. The first floor was sheathed and granite and had storefront windows. At the east and west ends of the North façade there were two columns of pairs of metal doors with single-wire glass lights opening onto streamlined balconies. The fifth floor or penthouse ("Penthouse") façades were simple and punctuated by French doors and steel frame sash windows. The loading dock and ramp into the basement, with rolling steel shutters, was located at the north side of the building.

The East façade was simple: the second through fourth levels had a column of pairs of metal doors with single wire-glass lights opening onto streamline balconies and flanked by two columns of steel sash ribbon windows.

### ***(ii) Interior***

The first level had an open plan with two rows of counters filling the middle of the floor. The central area had rows of low counters for merchandise display. Above the first level was the mezzanine, surrounded by a glass and metal frame balustrade. The second level had an open plan with an elliptical gown salon and adjacent millinery salon in the middle of the floor. The third level had an open plan with an employee-only women's restroom, woman's toilet room with circular powder room ("Powder Room"), and partitions for the music department. These areas were placed along the perimeter of the building leaving the floor area open. The fourth floor also had an open plan. The fifth-level Penthouse consisted of an open walking deck and the Tearoom, lobby, beauty parlor reception, beauty parlor, bath shop, employee dining room, and kitchen.

The most impressive room on the roof deck was the Tearoom. It had two decorative fireplaces designed from Cordova shell stone and marble; French doors opening onto the roof deck; white wainscot; plaster cornices; loudspeakers that lined the top of the windows; and acoustone ceiling. On top of the fifth floor was a smaller structure housing mechanical equipment, two stacks, and a steel support with a metal "May

Company” sign facing north towards the parking lot. A galvanized pipe railing lined the perimeter of the roof.

#### **(f) Historic Appearance: 1946 Addition**

The 1946 Addition modified the footprint of the Original Building to an L-shape and increased the floor area by 82,400 square feet, as shown in **Figure 4.C.3-7** *Comparison of the Original Building Footprint to the 1946 Addition Footprint*, and like the Original Building is 94 feet above adjacent grade. Overall, the existing Wilshire and East façades remained; the North façade of the Original Building, part of the Fairfax façade, and the Penthouse façades were altered. The Fairfax façade was extended northward and the new design mimicked the design of the 1939 Fairfax façade. The 1946 Addition retained the eastern end of the North façade of the Original Building, including three window bays, and was similar in appearance to the 1939 North façade except for its new location and the rear entrance. The porte-cochere was removed and the new rear entrance had three pairs of glass doors set within plate glass and an awning that wrapped around the corner to the East façade. The fifth-level Penthouse was enlarged with additional space for the kitchen, cooking preparation, and an employee’s dining room. A large cooling tower and equipment room were added on top of the fifth floor. There was a wall mounted “May Co.” sign on the fifth floor of the North façade. Alterations to the interior were minimal. In the 1946 Addition, escalators to the northwest of the elevator bay were added to the interior from the first to fourth floors. Two stairways were added in the northwest corner and on west wall of the 1946 Addition.

#### **(g) Streamline Moderne Architecture**

Following the height of the Art Deco style in the early 1930s, the Streamline Moderne style was an economic and stylistic response to the ravaging effects of the Great Depression. A new style was needed to express optimism and a brighter outlook for the future. Streamline Moderne style structures continued to suggest modern values of movement and rejection of historic precedents, but with less opulence and more restraint than the Art Deco style of the late 1920s and early 1930s. Streamline Moderne style architecture took its cue from the emerging field of industrial design and borrowed imagery, in particular, from the ocean liner. The Streamline Moderne style of The May Company Department Store reflects the national trends of the style which reached its height during the early 1940s and continued in use into the early 1950s.

#### **(h) Albert Carey Martin, Architect (1879-1960)**

Born in La Salle, Illinois on September 16, 1879, Albert C. Martin completed his formal education in architecture and engineering at the University of Illinois in 1902. In January of 1904, Martin moved to Los Angeles to accept a position as a sub-foreman of construction for Carl Leonardt & Company, a major building contractor on the West Coast. In 1909, Martin established his own office in Los Angeles and through his work and influence subsequently raised the standards of architecture and engineering in Southern California. His firm, A. C. Martin and Associates designed a wide variety of building types executed in all styles.<sup>13</sup> Among Martin's many prominent commissions were the Ventura County Courthouse (1911-1912), the Million Dollar Theater in Los Angeles with William L. Woollett (1918), St. Vincent de Paul Catholic Church

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<sup>13</sup> George S. Koyl, ed., *American Architects Directory* (New York, NY: R. R. Bowker, 1956): 367.



**FINANCIAL CAPTURE**

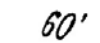


FIGURE  
**4.C.3-7**

**Academy Museum of Motion Pictures Project**  
Source: PCR Services Corporation, 2014.



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in Los Angeles (1923-1925), and Los Angeles City Hall with John C. Austin, John Parkinson, and Austin Whittlesey (1926-1928).<sup>14</sup> Albert C. Martin died in Los Angeles in 1960; the firm bearing his name, AC Martin Partners, continues to play an influential role in Southern California architecture. As a leading proponent of the Corporate International style, the firm helped create today's dramatic downtown Los Angeles skyline with such works as the Department of Water and Power (1963), the striking twin towers of the Atlantic Richfield/Arco Plaza (1972), and the Manulife Plaza (1981-1982). In addition to May Company Wilshire (1939-1946), Martin and Marx designed The May Company Crenshaw (1947)<sup>15</sup>, and, without Marx, Martin designed The May Company Service Building (1946) at Grand Avenue and Jefferson Boulevard.

### **(i) Samuel A. Marx (1885-1964)**

Born in Natchez, Mississippi in 1885, Samuel A. Marx was an art collector, architect and interior designer. He graduated from the Massachusetts Institute of Technology Department of Architecture in 1907. After graduation, he spent two years at the École Nationale Supérieure des Beaux-Arts in Paris. Before opening his own practice in 1909, he worked for Killham & Hopkins in Boston, and Shepley, Rutan & Coolidge in Chicago. In 1947, he formed a partnership with Noel L. Flint and Charles W. Schonne. While he originally designed hotel interiors and department stores, Marx practiced as a mostly residential architect designing homes influenced by Mies van der Rohe, and was highly respected for his aesthetic and functional integrated furniture and decorative elements. In 1937 Marx married the daughter of company founder David May.<sup>16</sup> As a result, Marx was commissioned to design many of The May Company department stores<sup>17</sup> and the residences for Morton D. May in Ladue, Missouri, and Tom May in Los Angeles, and the Wilbur May Ranch House, Reno, Nevada. In Los Angeles, he assisted Albert C. Martin on The May Company Wilshire (1939-1947), and The May Company Crenshaw (1947),<sup>18</sup> and he designed the Edward G. Robison Residence and Art Gallery, Beverly Hills (1942). Marx had a number of prominent commercial and residential commissions between 1932 and 1954 throughout the United States including upscale restaurants in Chicago and New York City, the homes of Marx Epstein and Edward G. Robi, and commercial projects for The May Company, the Famous-Barr Company, George M. Pullman Cars, and Baxter Laboratories.

## **(2) Historical Resources Identified in the Project Vicinity**

In the Project vicinity (an approximately 0.30-mile radius), there is one Historic Preservation Overlay Zone ("HPOZ") as well as five previously identified individual historical resources that could be indirectly affected by the Project as the result of alteration of their immediate surroundings. Other than the La Brea Tar Pits (P-19-171007), none of these previously identified historical resources are listed on the National Register or California Register or listed as California Points of Historical Interest or California Historical Landmarks. In

<sup>14</sup> *Ibid.*

<sup>15</sup> "Questionnaire for Architects' Rooster," *The American Institute of Architects Archives*, November 4, 1947, [http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc\\_roster.pdf](http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc_roster.pdf), accessed April 10, 2013.

<sup>16</sup> "Marx, Samuel A., 1885-1964," *The Frick Collection: Archives Directory for the History of Collecting in America*, <http://research.frick.org/directoryweb/browserecord.php?action=browse&recid=6919>, accessed March 11, 2013. See also George S. Koyl, ed., *American Architects Directory* (New York, NY: R. R. Bowker, 1956): 370.

<sup>17</sup> Samuel A. Marx was retained by the May Company as a consultant on Architectural Design. "Questionnaire for Architects' Rooster," *The American Institute of Architects Archives*, November 4, 1947, [http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc\\_roster.pdf](http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc_roster.pdf), accessed April 10, 2013.

<sup>18</sup> "Questionnaire for Architects' Rooster," *The American Institute of Architects Archives*, November 4, 1947, [http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc\\_roster.pdf](http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/MartiAlberCAsc_roster.pdf), accessed April 10, 2013.

addition, there are four potentially eligible historical resources in the Project vicinity that have not been previously identified. These are summarized below. For further detailed discussion of historic resources in the vicinity, see Chapter III.B and Appendix F of the *Assessment Report* in Appendix F-3 of this Draft EIR. A summary of historical resources identified in the Project vicinity is provided in the *Assessment Report* in Table 1, Previously Recorded Resources.

Identified resource eligible for the National Register and listed as a California Historic Landmark in the Project vicinity:

- Hancock Park La Brea, 5801 Wilshire Boulevard, La Brea Tar Pits (Prehistoric); (P-19-171007); individually eligible for National Register (CHR Status Code 3S); CA Historic Landmark #170 (Prehistoric Site); located between Ogden Drive (vacated) and Curson Avenue, approximately 1,207 feet to 1,730 feet (0.23 to 0.33 mile) east of Project; *limited distant view of Project*.

HPOZ in the Project Vicinity:

- Carthay Circle HPOZ, Period Revival neighborhood (1922-1944); adopted 1998; approximately 450 feet (0.09 mile) to over 4,600 feet (0.87 mile) to southwest of Project; *limited distant view of Project*.

Individually eligible locally designated resources in the Project Vicinity:

- Johnie's Coffee Shop Restaurant, Googie-style Restaurant (1956), 6101 Wilshire Boulevard; (P-19-171010); individually eligible for listing in the National Register (CHR Status Code 3S) and California Register Criterion 3 (CHR Status Code 3CS); on November 27, 2013, the Los Angeles City Council voted to include Johnie's in the list of City Historic Cultural Monuments; approximately 100 feet to west across Fairfax Boulevard of Project; *direct view of Project*.
- Arthur Murray Office and Studio, 5828 Wilshire Boulevard, Modern Commercial Building (1947); (P-19-171010), individually eligible for National Register (CHR Status Code 3S); approximately 1,582 feet (0.30 mile) to east of Project; *no view of Project*.
- Egg & Eye Restaurant, Craft & Folk Art Museum, Georgian Revival Commercial Building (1930), 5814 Wilshire Boulevard; (P-19-171009), individually eligible for National Register (CHR Status Code 3S); approximately 1,582 feet (0.30 mile) east of Project; *no view of Project*.
- Buck House, 805 S Genesee Avenue, Modern Residence designed by Rudolf Schindler (1934); (P-19-166936), individually eligible for National Register (CHR Status Code 3S); located approximately 0.17 mile (920 feet) south of Project; *no view of project*.

There is one previously recorded resource that was demolished:

- Donovan & Seamans Company, 5760 Wilshire Boulevard; N/A.

There are currently 26 buildings listed in the Miracle Mile CDO (provided in the *Assessment Report*, Appendix G, in Appendix F-3 of this Draft EIR) which are considered significant for purposes of the Miracle Mile CDO; some of these buildings are also individually considered historical resources under CEQA.



- The Miracle Mile CDO was approved by the City Planning Commission on July 8, 2004, adopted by the Los Angeles City Council on November 23, 2004, and the ordinance became effective on January 16, 2005<sup>19</sup>; the Project is located within the western end of the Miracle Mile CDO which extends 5,382 feet (1.02 miles) to east of Project; while views along the Wilshire Corridor are a characteristic of the Miracle Mile CDO, *none of the buildings listed in the Miracle Mile CDO would have views of the Project.*

Potentially eligible resources are previously unevaluated resources over 45 years in age identified in the PCR survey (2013) that appear to possess sufficient significance and integrity for further consideration as potential historical resources, as well as resources less than 50 years in age that appear to merit further evaluation for exceptional importance. A summary of potentially eligible historical resources identified within the Project vicinity is provided in Chapter III.B of the *Assessment Report* in Table 2, Potentially Eligible Resources. Three potentially eligible resources were identified in the Project vicinity:

- Mutual Benefit Life Building (Variety Building) (1969-71); 5900 Wilshire Boulevard; International Style Modern skyscraper designed by William L. Pereira & Associates across from LACMA; potentially eligible for state and local listing either as an individual resource or as a contributor to a thematic grouping of Modern architecture and master planning in the Mid-Wilshire area (CHR Status Code 3CB and 5B); approximately 600 feet (0.11 mile) to southeast of Project; *limited distant view of Project.*
- LACMA, 5905 Wilshire Boulevard, an eight-building complex of Modern and Contemporary architecture located on LACMA West (approximately 8 acres west of the vacated Ogden Drive) and LACMA East (within the approximately 23-acre Hancock Park); Original LACMA Museum designed by William E. Pereira, opened 1965, with permanent collection in Ahmanson Building, special exhibitions in Hammer Building, and 600 seat Bing Theater; Anderson Building opened 1986 (renamed Art of Art of the Americas building 2007); Pavilion for Japanese Art opened at the east end of campus in 1988; LACMA acquired the May Company Building in 1994; LACMA West was revitalized with buildings by Renzo Piano Building Workshop, including the Broad Contemporary Art Museum, 2008, and the Lynda and Stewart Resnick Exhibition Pavilion, 2010; Ray's Restaurant and Stark Bar were added in 2011; the landscape architecture was designed by the firm of Hannah Olin on LACMA East and Robert Irwin designed the landscape on LACMA West and the Cantor Sculpture Garden on Wilshire Boulevard, south of the Ahmanson Building. The Pereira buildings have been substantially altered by the 1986 addition of a new wing designed by Hardy, Holzman & Pfeiffer and the 2008 Renzo Piano renovations and may or may not retain sufficient integrity for individual listing. Furthermore, the LACMA Campus has continued to evolve and later additions may have attained significance. LACMA continues in its culturally significant role both regionally and nationally, and prominent architects designed the additions to the LACMA Campus. From a conservative perspective, the *Assessment Report* found the Pereira buildings potentially eligible for state and local listing either individually or as contributors to a thematic grouping of Modern architecture and master planning in the Mid-Wilshire area (CHR Status Code 3CD and 5B). Components of the LACMA Campus which are less than 50 years in age may be eligible for listing under National Register Criteria A, C and G for exceptional significance (CHR Status Code 3B). Located immediately east of Project; *the Project would be visible from within the western portion of the LACMA Campus but views of the Project from within the central and eastern portion of the LACMA Campus would be blocked by intervening museum buildings.*

<sup>19</sup> *Miracle Mile Community Design Overlay District (CDO): Design Guidelines & Standards*, [http://cityplanning.lacity.org/complan/othrplan/pdf/MMN\\_CDOGuidelines.pdf](http://cityplanning.lacity.org/complan/othrplan/pdf/MMN_CDOGuidelines.pdf), accessed July 9, 2013. Los Angeles Council File No. 04-2188, Zoning/Properties Along Wilshire Boulevard Between Sycamore and Fairfax, LA City Clerk Connect, <http://cityclerk.lacity.org/lacityclerkconnect/index.cfm?fa=ccfi.viewrecord&cfnumber=04-2188>, accessed December 3, 2013.

- Park La Brea (1949), bounded by 3rd Street on the north, Cochran Avenue on the east, Sixth Street on the south, and Fairfax Avenue on the west; potentially eligible for state and local listing either as an individual resource or as a contributor to a thematic grouping of Modern architecture and master planning in the Mid-Wilshire area (CHR Status Code 3CB and 5B); approximately 420 feet (0.08 mile) to over 4,455 feet (0.84 mile) to northeast of Project; Park La Brea views are inward-looking and living units are oriented around community spaces and furthermore, the perimeter is generally screened from views of the surrounding urban environment by perimeter trees and landscaping; *there would be limited distant views of the Project from within the housing development.*

### (3) Historical Resources Identified within the Project Site

The May Company Building was determined eligible for listing on the National Register in 1983, although the determination did not reference the 1946 Addition. As a result of this eligibility determination, the May Company Building was also automatically listed on the California Register upon its enactment in 1992 by operation of law; and therefore the same ambiguity exists as to the eligibility of the 1946 Addition. The three primary façades of the Original Building were subsequently designated as City Monument No. 566 on September 30, 1992. The City Monument Designation includes only the Original Building and therefore the 1946 Addition is not designated. The *Assessment Report* finds that the 1946 Addition, which is now over 50 years old, also contributes to the building's historical significance. Due to passage of time and renovations to the building that occurred in 1993, the *Assessment Report* in Appendix F-3 of this Draft EIR includes an evaluation of historic resources that addresses the entirety of the May Company Building. Potential direct impacts on the May Company Building as well as potential indirect impacts on other historic resources in the vicinity are evaluated in detail in the *Assessment Report* and the results are summarized below.

PCR's Historic Resources Division conducted a pedestrian survey, research, and evaluation of the existing May Company Building. As determined through the *Assessment Report*, the May Company Building satisfies National Register Criterion A and California Register Criterion 1 for its contributions to the broad patterns of our cultural history during the second quarter of the twentieth century, specifically for its significant contribution as a commercial cornerstone of the Miracle Mile. As previously stated, The May Company Wilshire store was the first freestanding department store constructed by The May Company in Los Angeles and in the United States (an earlier May Company store in downtown Los Angeles occupied a pre-existing building), and it was strategically sited and designed to appeal to the automobile culture developing along Miracle Mile.

The May Company Building also satisfies National Register Criterion C and California Register Criterion 3 for Streamline Moderne architecture and association with a master architect. The May Company Building is an important work by notable Los Angeles architect Albert C. Martin and Chicago architect Samuel A. Marx. It is an outstanding example of the Streamline Moderne style applied to the department store building type in the Miracle Mile and a distinctive example of early twentieth-century fireproof reinforced concrete engineering and construction for a large Streamline Moderne commercial department store utilizing complex foundation engineering in the vicinity of the La Brea Tar Pits.

The 1946 Addition was conceived by the architects in 1938 as part of an expansion that was fully built out in 1946 and seamlessly continued the architectural design. The completion of the Original Building and subsequent 1946 Addition was a reflection of the store's strong merchandising success and made it the largest May Company store in Los Angeles at the time. The period of significance identified for the resource is from 1939, the date of construction of the Original Building, through 1946, when the 1946 Addition was

completed. Thus, the May Company Building exemplifies the broad cultural, economic, and social history of the Miracle Mile district of Los Angeles from the late 1930s through the 1940s. For a detailed description and evaluation of the May Company Building, see Chapter III.C of the *Assessment Report* in Appendix F-3 of this Draft EIR.

### **(a) Character-Defining Features Analysis**

#### ***(i) Significant: Massing and Location of Original Building***

The Streamline Moderne massing including the parallelogram form of the Original Building (four stories plus mezzanine, Penthouse, and basement), Corner Tower, smooth façades, rounded corners, balanced proportions, and horizontal lines along with strategic corner placement at the prominent Wilshire and Fairfax intersection that “anchors” the west end of the Miracle Mile, as well as the building’s spatial and visual relationship with the Wilshire and Fairfax corridors.

#### ***(ii) Contributing: Massing of 1946 Addition***

The Streamline Moderne massing including the smaller parallelogram form of the 1946 Addition (four stories, Penthouse and basement), smooth façades, rounded corners, balanced proportions and horizontal lines, and the building’s spatial and visual relationship with the Fairfax corridor, seamlessly carries through the original design elements of the Fairfax Avenue façade to the north of the Original Building and encompasses approximately two-thirds of the North (rear) façade. Designed by the architects of the Original Building, the 1946 Addition reflects the original design intent, Streamline Moderne style and commercial design aesthetic in its similarity to and consistency with the original.

#### ***(iii) Contributing: Penthouse and Stepped Massing***

On the roof there is an original Penthouse (fifth level and rooftop mechanical room) with a 1946 rear one-story north addition and rooftop equipment room (the 1946 cooling tower has been removed). The southwest corner of the penthouse contains the Tearoom (intact). The elevator lobby and former beauty salon (altered) are east of the Tearoom, and the kitchen (altered) is off the Tearoom on the north. Following the 1946 Addition, the footprint of the Penthouse was enlarged and the May Company roof sign above the North façade was removed. Over the years, the Penthouse and roof have been reroofed and utility and lighting upgrades completed.

### **(b) Exterior Features: Façades**

#### ***(i) Significant: Primary (South) Façade of Original Building***

The Wilshire façade is a significant character-defining feature of the Original Building. The Wilshire façade consists of Texas Shell Limestone Cladding on the upper stories with contrasting Southern California Black Granite accents at ground floor level; tall parapet with horizontal limestone cap; rounded corner wrapping to East façade; fenestration pattern of three rows of steel-frame ribbon windows (casements) set in protruding concrete frames (two windows may be altered with louvered vents); rows of four steel flag masts at 45-degree angles below second-story windows. The main Wilshire façade entrance has three sets of glass doors (milk glass is later replacement) with bronze door pulls; bronze door frame around a set of three double doors; recessed bronze “ship duct” light trough with riveted bronze cladding above entry; granite paving; the projecting curved awning above storefront windows; floor-to-ceiling storefront windows with bronze frames (milk glass is later replacement); periodic blank granite recesses (altered) between storefront



windows with original curb;<sup>20</sup> and a bronze-framed storefront window and door framing. The granite cornerstone for the building, south of the entrance, is inscribed “Albert C. Martin Architect, Samuel A. Marx Associate Architect, MCMXXXVIII.”

***(ii) Significant: Fairfax Façade of the May Company Building (1939-1946)***

The Fairfax façade is a significant primary character-defining feature of the May Company Building. The Fairfax façade consists of Texas Shell Limestone Cladding on the upper stories with Southern California Black Granite accents at ground floor level; tall parapet with horizontal limestone cap; fenestration pattern of three rows of ribbon windows set in protruding frames; four steel flag masts at 45-degree angles below second-story windows; projecting curved awning above storefront windows; floor-to-ceiling storefront windows with bronze frames (milk glass is a later alteration); rhythm of periodic blank granite recesses between storefront windows; milk glass (later alteration) entry doors with bronze hardware; bronze storefront window and door framing; recessed “ship duct” light troughs with riveted bronze cladding above pedestrian entries; dark stained concrete sidewalks with bronze strip detailing.

**(c) Significant: Corner Tower**

The Corner Tower is a significant primary feature which consists of a large-scale cylindrical “perfume bottle” design set within a frame and attached to the northwest corner of the Original Building. The “perfume bottle” has horizontal Streamline Moderne detailing and is clad with ornamental gold leaf and glass mosaic tile (“Tile”), and is set within a rectangular concave black granite frame or bracket (May Co lettering removed). The flag pole on the roof is a part of the overall composition of this corner feature. The mast-like flag pole visually tops the Corner Tower. Below the Corner Tower, a curved storefront window within a bronze frame sits beneath a projecting curved awning.

**(d) Significant: East Façade**

The East façade of the Original Building is also a significant primary feature of the building. Similar to the other two primary façades, the East façade consists of Texas Shell Limestone Cladding with contrasting Southern California Black Granite accents; parapet with horizontal limestone cap; rounded corner wrapping from the Wilshire façade with projecting curved awning; fenestration pattern of four rows of four steel-frame single-pane windows with protruding frames. A distinctive feature of the East façade is the set of four vertically aligned Streamline Moderne balconies which mark the presence of an interior staircase. The balconies have cantilevered concrete floor slabs with steel-pipe ship railings and pairs of matched flat panel doors with single-pane windows. The door openings have heavily molded painted concrete frames which protrude from the surface. There are no display windows on the East façade. The ground level has a black granite water table or off-set. There is an exterior door opening under the balconies at ground level which is surrounded by a black granite frame and bronze trim. There is a rectangular vent in the wall south of the door opening (alteration).

**(e) Contributing: North Façade**

The North (rear) façade is contributing and consists of a section of the original 1939 North façade and the 1946 Addition, which projects northward from the 1939 North façade and covers approximately two-thirds

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<sup>20</sup> The 1939 plans show planting spaces in the recesses with a granite curb.

of the Original Building's North façade. The North façade seamlessly carries through the architects' original 1939 design concept for the Original Building into the 1946 Addition and includes several distinctive Streamline Moderne motifs. Texas Shell Limestone Cladding wraps around the corners from the west (1946) and east (1939) façades; there is a tall parapet with horizontal limestone cap (1939); Southern California Black Granite accents (1939 and 1946); cantilevered concrete Streamline Moderne detailing at parapet level (1946); steel pipe ship railings on painted concrete parapet (1939); fenestration pattern of three rows of steel-frame ribbons windows with protruding frames (1939 and 1946)<sup>21</sup>; cantilevered balconies with steel pipe ship railings and flat panel doors with single-pane windows similar to the East façade (1939); rear 1946 entrance with cantilevered plastered awning and tall plate glass windows (replaced with two panes of glass where originally there was one). The North and East façades of the 1946 Addition are painted concrete, not sheathed in Texas Shell Limestone Cladding like the other façades. This is the same treatment previously used on the North façade of the Original Building, presumably to allow for later building expansion.

#### **(f) Contributing: Interior Features**

The interior retains few features from the Original Building. Those notable contributing features that remain are described below.

- The contributing elevator bays and lobbies on the first floor are from the Original Building, as well as the bronze elevator doors, "This Car Up" sign above first floor elevator bays, wall-mounted lights above elevator bays, clocks, control panels, and wall mounted ashtrays.
- The contributing interior rectangular display windows with rounded corners at mezzanine level (covered by later tenant improvements but still extant and accessible from mezzanine).
- The third floor in the Original Building has a contributing women's Powder Room washroom and toilets located along the western wall that includes a circular Powder Room with domed ceiling, wide door jamb with curved sculptural corners and smooth finish, curved privacy screen with triangular footprint, wall-mounted light fixtures, original curved counter, and painted plaster wall and ceiling finishes. The washroom and toilet room have original fixtures, tile and wall finishes.
- The southern portion of the Penthouse in the Original Building retains the plan configuration of rooms (Lobby, Tearoom, Reception, Beauty Parlor, Bath Shop, Employee's Dining Room, Kitchen) although the interiors have been substantially altered with the exception of the Tearoom.
- The contributing Tearoom retains the floor plan, ceiling height, plaster wall finishes, heavily molded and coved plaster cornice, two black granite, Cordova shell stone and marble fireplace mantels (painted) with Streamline Moderne detailing and concave circular niche and decorative plaster urn over-mantel, door openings into kitchen and lobby, and steel Streamline Moderne multi-pane windows and doors on the south and west walls.
- The significant Streamline Moderne reinforced concrete commercial structure with open plan, mezzanine, regularly spaced structural piers, mushroom columns in the mezzanine, concrete floor plate, curved concrete walls at corners, molded concrete trim and detailing.

<sup>21</sup> 1946 plans show that the windows from the Original Building were reinstalled in the North façade of the 1946 Addition. The plans also show that some of the new 1946 window openings were filled with louvers on the east façade.

- The basic plan and relationship of spaces including the entrance lobby through the building on the north-south axis, mezzanine, secondary pedestrian lobby off Fairfax Avenue, secondary pedestrian lobby east of the main Wilshire Boulevard entrance, and elevator lobbies.
- Main Wilshire Boulevard entrance lobby including door openings, bronze trim and detailing, door hardware and black floor tiles. The glass doors were refurbished for use by LACMA and the glass may not be original.
- Stone floor in main lobby (first floor) that extends through the building on north-south axis.
- Linoleum floor finish on mezzanine with star-shaped linoleum inscribed with employee names.
- Freight elevators and dumbwaiter.
- Staircases including stairs with streamline handrails, Streamline Moderne-style stairways, and stairs with stone treads.
- Escalators from the 1946 Addition.
- Original doors and door hardware where remaining.
- Original windows and window hardware where remaining.
- Original painted concrete finishes where remaining.
- Original plastered wall and ceiling finishes where remaining.

#### **(g) Setting**

##### ***(i) Significant: Frontal and Oblique Views of the May Company Building from Wilshire Boulevard and Fairfax Avenue***

The significant primary façades of the May Company Building are visible as was historically intended from the east and west along Wilshire Boulevard and from the north and south along Fairfax Avenue. The optimum views are generally within a radius of 300 feet (100 yards) of the buildings' exterior walls. Beyond this radius, the distance and intervening buildings reduce visibility and impede views of the building (setting altered by removal of the May Company filling station, parking structure and Home Appliance Store).

##### ***(ii) Contributing: Façade and Oblique Views From Sixth Street and Fairfax Avenue***

The contributing North (rear) façade of the Original Building, and its significant character- defining curved northeast corner (1939), and the 1946 Addition's contributing curved northwest corner, are visible as was historically intended from Sixth Street and from Fairfax Avenue (setting altered by removal of the May Company filling station, parking structure, and Home Appliance Store).

## **b. Regulatory Framework Summary**

The regulatory framework summarized below is described in detail in Appendix B, Regulatory Framework, Section 4.C.3, of this Draft EIR and in the *Assessment Report* (Chapter II, Regulatory Framework, and Chapter V, Standards and Design Guidelines Conformance of the Assessment Report), in Appendix F-3 of this Draft EIR.



Historic resources fall within the jurisdiction of several levels of government. Federal laws provide the framework for the identification, and in certain instances, protection of historic resources. Additionally, states and local jurisdictions play active roles in the identification, documentation, and protection of such resources within their communities.

The National Historic Preservation Act (“NHPA”) of 1966, as amended and the California Public Resources Code (“PRC”), Section 5024.1, are the primary federal and State laws and regulations governing the evaluation and significance of historic resources of national, State, regional, and local importance. The NHPA and PRC, Section 5024.1, establish the National Register and the California Register. The primary local law is the Cultural Heritage Ordinance. Also relevant to the Project is the Wilshire Community Plan and the Miracle Mile CDO.

### 3. ENVIRONMENTAL IMPACTS

#### a. Methodology

This analysis in this section was conducted by PCR personnel who meet and exceed the Secretary of the Interior’s Professional Qualification Standards in history and architectural history. The key steps taken in completing the *Assessment Report* which serves as the basis for this section of the Draft EIR are listed below.

- The historical resources evaluation involved a review of the National Register and its annual updates, the California Register, the Statewide Historical Resources Inventory database maintained by the State Office of Historic Preservation (“OHP”) and the California Historical Resources Information System (“CHRIS”), and the City of Los Angeles’s inventory of historic properties to identify any previously recorded properties within or near the Project Site, as well as environmental review assessments for other projects in the vicinity. An intensive pedestrian survey was also undertaken to document the existing conditions of the property and Project vicinity. In addition, the following tasks were performed for the study:
  - Searched records of the National Register, California Register, California Historic Resources Inventory Database, and City of Los Angeles City Historic-Cultural Monuments designations.
  - Conducted field inspections of the study area and the May Company Building, and utilized the survey methodology of the State OHP.
  - Photographed the May Company Building on the Project Site and examined other properties in the area that exhibited potential architectural and/or historical associations. Conducted site-specific research on the property utilizing building permits, assessor’s records, Sanborn fire insurance maps, City directories, historical photographs, California Index, Avery Index, Online Archive of California, Bison Archives, USC Digital Collections, historical *Los Angeles Times*, AIA historical directory, and other published sources. Conducted research at the City of Los Angeles Department of Building and Planning and the Getty Research Institute. In addition to using the Getty Research Institute general reference material, utilized the Julius Shulman Photography Archive in Special Collections.
  - Reviewed and analyzed ordinance, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment processes, and related programs.

- Evaluated potential historic resources based upon criteria used by the National Register, California Register, and City of Los Angeles Cultural Heritage Ordinance.
- Assessed the Project against the CEQA thresholds for determining the significance of impacts to historical resources.

## **b. Thresholds of Significance**

According to the State *CEQA Guidelines*, Section 15064.5(b) a project involves a “substantial adverse change” in the significance of the resource when one or more of the following occurs:

- Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.
- The significance of a historical resource is materially impaired 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 Section 5020.1(k) of the PRC or its identification in a historical resources survey meeting the requirements of Section 5024.1(g) of the PRC, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
  - c. Demolishes or materially alters in an adverse manner those physical characteristics of a 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.

The *L.A. CEQA Thresholds Guide* states that a project would normally have a significant impact on a significant resource if it would cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5 of the State *CEQA Guidelines* when one or more of the following occurs:

- Demolition of a significant resource that does not maintain the integrity and significance of a significant resource;
- Relocation that does not maintain the integrity and significance of a significant resource;
- Conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (“Standards”); or

- Construction that reduces the integrity or significance of important resources on the site or in the vicinity.<sup>22</sup>

Under CEQA, a proposed development must be evaluated to determine how it may impact the potential eligibility of a structure(s) or a site for designation as a historic resource. The Standards were developed 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 (“CFR”) Section 67.7). Similarly, the Los Angeles Cultural Heritage Ordinance provides that compliance with the Standards is part of the process for review and approval by the Cultural Heritage Commission of proposed alterations to City Monuments (see Los Angeles Administrative Code Section 22.171.14.a.1). Therefore, the Standards are used for regulatory approvals for designated resources but not for resource evaluations.<sup>23</sup> Similarly, CEQA recognizes the value of the 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 Standards (see State *CEQA Guidelines* Section 15331 and 15064.5(b)(3)).

Based on the above considerations, the factors listed in the *L.A. CEQA Thresholds Guide* have been reviewed and refined for this analysis.<sup>24</sup> As such, the Project would have a significant impact on historic resources, if:

- HIST-1** The Project would demolish, destroy, relocate, or alter a historical resource such that eligibility for listing on a register of historical resources would be lost (i.e., no longer eligible for listing as a historic resource); or
- HIST-2** The Project would reduce the integrity or significance of important resources on the Project Site or in the vicinity.

## c. Project Characteristics and Project Design Features

### (1) Project Characteristics

As described in Chapter 2.0, Project Description, of this Draft EIR, the Project proposes to rehabilitate and adaptively reuse the Original Building and construct the New Wing, which would include a Sphere containing a Main Theater with pedestrian bridges connecting to the Original Building, and a Piazza and related improvements. As allowed by the City Monument Designation, the 1946 Addition would be demolished to construct the New Wing at the north side of the Original Building.

### (2) Project Design Features

As a primary objective of the Project, the proposed rehabilitation work on the Original Building is intended to ensure that it would retain its significance as a historic resource. Accordingly, the Applicant has

<sup>22</sup> *L.A. CEQA Thresholds Guide, Section D.3. Historical Resources, City of Los Angeles, 2006, p. D.3-1 (<http://environmentla.org/programs/Thresholds/D-Cultural%20Resources.pdf>, accessed 6/04/2013)*

<sup>23</sup> *Century Plaza Hotel EIR, Appendix IV.D-3, Historic Thresholds Letter, from Michael J. Logrande, Director of Planning and Ken Bernstein, Manager, Office of Historic Resources, City of Los Angeles, to Bruce Lackow, President, Matrix Environmental, Los Angeles, California, December 15, 2010.*

<sup>24</sup> *As documented in the Assessment Report in Appendix F-3 of this Draft EIR, the refinements to the factors listed in the L.A. CEQA Thresholds Guide were concurred with by the City Planning Department's Office of Historic Resources.*

developed a Preservation Plan as a Project Design Feature to help support conformance with applicable Standards. The Project Design Feature is described below.

**PDF-HIST-1, Materials Conservation and Preservation Plan (“Preservation Plan”):** A Preservation Plan would be incorporated into the Project to help support conformance with the Standards during rehabilitation of the Original Building, and to ensure that it would retain its significance as a historic resource. The Preservation Plan would include:

- Architectural recordation of existing conditions prior to the commencement of Project construction,
- Materials conservation and treatment during rehabilitation of the Original Building,
- Plan reviews and construction monitoring by a qualified preservation consultant,
- An interpretive program to communicate the cultural history of the May Company Building.

The Preservation Plan would include architectural recordation to document existing conditions prior to the commencement of Project construction. The architectural recordation would record character-defining architecture, spaces, elements and features of the May Company Building through archiving of existing built or original drawings, 35mm photographs of architectural details, materials and features to record color, materials and texture and Section III and Appendices C, D, E and F of the *Assessment Report* to document the architectural description of the building and narrative history of construction, alterations, and statement of significance. The architectural recordation would provide important source material for any repair or restoration of the building that may be undertaken in the future. The architectural recordation report would be archivally produced and deposited in a publically accessible library or museum archive such as the Library of Congress, LACMA, the Museum, or the Los Angeles Public Library.

The Preservation Plan would develop and implement a materials conservation and treatment program for the exterior Cladding and Tile which would involve conditions investigations, testing, research, and repairs by a team of qualified historic architects and conservators, to assist in compliance with the requirement that the treatment of the primary façades of the Original Building conform to the Standards. Over the long-term, the Preservation Plan would guide changes made to primary façades of the Original Building and would provide information for maintenance procedures. The Preservation Plan would serve as a primary planning document for decision-making about treatments, and would provide a summary of information known and conditions observed at the time of the conditions investigations survey and a bibliography of archival documentation relevant to the structure.

The Preservation Plan would require the Applicant to retain a qualified preservation consultant to review the final construction plans, provide necessary guidance and oversight for preservation treatment, and conduct periodic monitoring during demolition and construction for the purpose of protecting and preserving character-defining features that would be retained under the Project. The consultant would identify items from the demolition of the 1946 Addition and rehabilitation of the Original Building appropriate for salvage, if any, and develop a salvage program for preservation of artifacts.



The Preservation Plan would also develop a publically accessible interpretive program on the history and architecture of the May Company Building to make the cultural history available to the public.

The following Project Design Feature presented in Section 4.H, Noise is also applicable to ensure that no damage to the Original Building would occur due to construction vibrations:

**PDF-NOISE-4, Construction Period Vibration Monitoring Plan.** As a precaution to avoid or minimize potential construction vibration damage to finish materials on the Original Building, such as limestone cladding and mosaic tile work, the condition of such materials shall be documented by a qualified preservation consultant, prior to initiation of construction. Monitoring for potential damage to the finish materials of the Original Building shall occur during demolition and excavation activities within 50 feet of the Original Building and during placement of augercast piles (or equivalent) planned for the foundation of the Sphere. In the event damage to finish materials occurs, the monitor shall be authorized to halt construction activities until such activities are adjusted to avoid or minimize damage to the Original Building. In the event damage occurs to finish materials due to construction vibration, such materials shall be repaired in consultation with a qualified preservation consultant, and if warranted, in a manner that meets the Secretary of the Interior's Standards and the intent of PDF-HIST-1, the Materials Conservation and Preservation Plan.

#### d. Project Impacts

**Threshold HIST-1:** The Project would result in a significant impact on historical resources if it would demolish, destroy, relocate, or alter a historical resource such that eligibility for listing on a register of historical resources would be lost (i.e., no longer eligible for listing as a historic resource).

**Impact Statement HIST-1:** *The Project would not demolish, destroy, relocate, or alter a historical resource such that it would be rendered ineligible for the National Register, California Register, or as a City Monument with implementation of Preservation Plan. Therefore, impacts would be less than significant.*

#### (1) Direct Impacts

##### (a) Removal of the 1946 Addition

Although the 1946 Addition is not explicitly identified in previous designations as a character-defining feature of the May Company Building (and was in fact explicitly excluded from the City Monument Designation), given its current age and the factors presented in the evaluation of significance described above, the 1946 Addition is considered to have attained significance over time as contributing to the historical and architectural significance of the May Company Building. Removal of the contributing 1946 Addition would therefore result in an adverse impact to the May Company Building; however, this change would not be a significant impact under CEQA because it would not materially impair the significance of the Original Building such that it would be rendered ineligible for the National Register, California Register, or as a City Monument. Although the 1946 Addition would be removed, as further described below, it would be replaced with a façade that reinstates key features of the Original Building's North façade. The Project would retain and rehabilitate the significant features of the Original Building such as the primary façades, building entrances, bulkheads and window assemblies, parapets, horizontal rooflines, Corner Tower, and flag pole.

The Original Building would continue to embody and convey the distinctive features of its Streamline Moderne style, and there would be limited changes to the distinctive features, spaces and spatial relationships of the Original Building.

As required by the City Monument Designation, and as proposed in Project Design Feature PDF-HIST-1, the Preservation Plan, the exterior Wilshire, Fairfax, and East façades of the Original Building would be rehabilitated in accordance with the Standards. In addition, the Preservation Plan would serve to improve the condition of the historical resource through rehabilitation, conservation and treatment; provide archival architectural documentation of existing conditions prior to Project construction; include plan reviews and construction monitoring by a qualified preservation consultant; and further add to the public's understanding of the history of this important cultural icon on the Miracle Mile in Los Angeles. Furthermore, the Preservation Plan would improve the overall condition and integrity of the significant features of the Original Building and ensure it remains eligible as a historical resource.

Circulation elements, including, escalators, elevators and potentially stairs, would be accommodated within the Original Building in the area along the North façade where the 1946 Addition would be removed. On the exterior in this area between the reconstructed northwest corner and the retained northeast corner of the Original Building, a wall that is predominantly windows with bands of painted concrete between the windows would be constructed that would allow natural light and views into the Museum interior while also accommodating the Museum entrance off the Piazza. The infill wall would be located in the same location as the original North façade of the Original building, a portion of which remains to the east of the 1946 Addition, and would be similar in materials and finish to the original wall that was removed to allow for the 1946 Addition. At the fifth floor level, the original ribbon windows and parapet, which remain partially intact east of the 1946 Addition, would be reconstructed. The color, finish, materials and design of the new concrete-and-glass wall in the area between the reconstructed northwest corner and the retained northeast corner would be subtly differentiated from the Original Building, and a joint, offset, or reveal would mark the juncture between historic fabric and the new wall so that the design intent and architectural features of the Original Building would remain visually prominent.

The significance of the Original Building as a historical resource would be retained under the Project because, as described above, PDF-HIST-1 would protect and rehabilitate the Wilshire, Fairfax and East façades. Furthermore, changes to the North façade would replace missing features including the northwest corner, north parapet, and fifth-floor ribbon window of the Original Building that were removed when the 1946 Addition was constructed. While the original North façade would not be fully reconstructed, the Project would protect historic materials, features and spatial relationships that characterize the property and the new north facing wall would be in keeping with the Original Building's North façade and would be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity and significance of the property while allowing for the new use. The Sphere would be accessed by pedestrian bridges from the Original Building but otherwise would be free-standing so that if removed in the future, the essential form and integrity of the Original Building would be unimpaired. Therefore impacts due to the removal of the 1946 Addition would be less than significant.

#### **(b) Tearoom and Rooftop Terrace Alterations**

The Tearoom would be expanded to contain a Special Event Dining Room and a Rooftop Terrace to accommodate meetings, conferences, and receptions along with space for catering and other support

services. The south wall of the Tearoom would be removed and the new location of the south wall would be one structural bay to the south (approximately 20 feet), retaining similar height and detailing such that it would not appear noticeably different from off-site vantage points from which it is currently visible. The new south wall would have a similar exterior finish, parapet and cornice, and would relocate the Streamline Moderne pipe railing from the Penthouse roofline to the new south wall, so that the massing, setback, and Streamline Moderne style of the Tearoom and Penthouse roofline would not appear substantially changed from vantage points within the public right-of-way from which it is visible. The joint where new construction would meet the original would be marked by a simple wall reveal. The interior of the Tearoom would be removed, and one structural bay in the north wall of the fifth-level Penthouse would be opened to provide access for a pedestrian bridge from this level to the View Deck within the Sphere. Changes to the Tearoom exterior and Rooftop Terrace would not be visually prominent due to their rooftop location and the height of the surrounding parapet because the Streamline Moderne roofline and its visible stepped profile and massing would be retained. These changes would remove interior contributing character-defining features, but would avoid removal of distinctive primary exterior character-defining features that characterize the property, such as the primary Wilshire, Fairfax, and East façades. The Tearoom and Rooftop Terrace would be recorded and documented under Project Design Feature PDF-HIST-1, the Preservation Plan, which would also include a salvage program for materials and artifacts. Based on the integrity thresholds of the National Register and California Register and requirements for designation as a City Monument, the significance of the May Company Building would not be materially impaired and impacts would be less than significant.

### **(c) Façade Rehabilitation**

The Cladding is a significant character-defining feature of the May Company Building. The Preservation Plan would investigate the condition of the existing Cladding and determine the extent of repairs that are required. The Cladding panels exhibit limited cracking, spalling, and staining indicative of localized water damage and metal corrosion, which suggests that repair or replacement may be required. In addition, work may be required to improve the thermal performance of the building envelope and to introduce a vapor barrier, necessary to maintain humidity levels consistent with required museum conditions. This could require temporary removal and replacement of the exterior Cladding. Under the Preservation Plan, Project Design Feature PDF-1, the Cladding and the other significant exterior materials and features of the Original Building in need of repair would be rehabilitated in conformance with the Standards. The Preservation Plan would develop and implement a materials conservation and treatment program for the exterior Cladding and Tile which would involve conditions investigations, testing, research, and repairs by a team of qualified historic architects and conservators, to assist in compliance with the requirement that the treatment of the primary façades of the Original Building conform to the Standards. The goals of the Preservation Plan would be to retain and improve the integrity of the primary façades of the Original Building, protect and preserve the significance of the Original Building, and avoid significant impacts associated with façade rehabilitation through conformance with the Standards.

### **(d) New Wing**

Under the Project, the 1946 Addition to the Original Building, which contains the north entrance that was designed for shoppers arriving by automobile, would be removed. The historic setting associated with the automobile use north of the May Company Building, including the gasoline filling station and parking garage, is no longer extant. Similarly, the adjacent May Company Home Appliance store was demolished for the construction of the adjacent LACMA Campus. Despite these changes to the property setting, the May

Company Building remains visually predominant on the corner of Wilshire and Fairfax and clearly visible to passing motorists or pedestrians, as it was historically. With removal of the 1946 Addition, the Original Building would continue to be visually predominant along Wilshire Boulevard and Fairfax Avenue and within the Miracle Mile CDO. The north entrance would be reconfigured for pedestrian access; however, restricted vehicle access to the north entrance would be retained, similar to existing conditions. While removal of the 1946 Addition and alteration of the north entrance would detract to an extent from the property's significant historical associations in relation to automobile culture, the significance of the Original Building would be retained.

The New Wing would include the Sphere, which would be constructed predominantly of glass and structural steel, and would be located to the north of the Original Building. Because of its location, it would not obstruct significant primary views of the Original Building along Wilshire Boulevard or Fairfax Avenue. The contemporary design, spherical form and metallic and glass materials of the Sphere would differentiate it from the Original Building but the Sphere would still be compatible in terms of scale and massing. Although the north entrance and contributing views of the North façade would be altered by removal of the 1946 Addition and construction of the Sphere, the significant massing, primary elevations and location of the Original Building would still be retained, including the Wilshire, Fairfax and East facades, the “perfume bottle” Corner Tower and the other three rounded corners of the Original Building, and would be visible to passers-by. The original northwest corner of the Original Building which was removed by the 1946 Addition would be recreated. The Sphere would step back from the northwest corner and would reveal the reconstructed corner of the Original Building. This would allow the Fairfax façade and the northwest corner to remain visually predominant. Likewise, the Sphere would also step back from the northeast corner of the Original Building which would allow the East façade and northeast corner to remain visible. The Original Building's Corner Tower and the primary Wilshire, Fairfax, and East façades and three rounded corners (northwest, northeast and southeast) would remain visible which together would preserve the form, scale and massing of the Original Building.

Architecturally, Streamline Moderne architecture has spare, Neoclassically-inspired monumental volume, conveying a cultural change in Depression Era values from the earlier frivolous, decorative Art Deco to those of strength and security. Imagery drawn from industry and technology of the 1930s connoted strength, and buildings were constructed with aerodynamic curves and industrial materials to resemble modern age machinery: airplanes, trains and ocean liners. At Wilshire and Fairfax in the Miracle Mile, focus on simple geometric lines and the celebration of the Machine Age took a dramatic turn in 1939. In recognition of the May Company Building as one of the best examples of Streamline Moderne architecture in Los Angeles, the architects of the Sphere have formulated a new, revitalized use of the building as the Academy's Museum. Just as Streamline Moderne represented an architectural leap from Art Deco, the Sphere represents a leap from Streamline Moderne to contemporary, experimental and futuristic architecture, which Streamline Moderne also was at its birth. The design intent is to maintain the value of the existing historic architecture, while creating something that transforms and reflects the new use. The shape and design of the Sphere are a dramatic leap from 1930s futuristic Streamline Moderne architecture, and the Sphere's proposed range of obscure, partially obscure, and transparent materials, and its elevation atop columns over a Piazza would make the Sphere visually distinct from the Original Building while at the same time reducing the Sphere's perceived mass. As mentioned above, circulation elements, including, escalators, elevators and potentially stairs, would be accommodated within the Original Building in the area along the North façade where the 1946 Addition would be removed. The Original Building would be linked to the Sphere by pedestrian bridges to minimize the physical and visual connection between the New Wing and the Original Building.



The Sphere would be up to approximately 165 feet in width and up to approximately 130 feet in height above adjacent grade. In comparison, the roof parapet of the Original Building is 87 feet above adjacent grade, and the heights of the fifth level, the mechanical room atop the fifth level, and the ventilation stack along Fairfax Avenue are 94 feet, 111 feet, and 117 feet above adjacent grade, respectively. The Sphere would be elevated a minimum of 12 feet above grade to accommodate the Museum entrance and a Piazza linking the Museum entrance with LACMA's Dwight M. Kendall Concourse and Pritzker Garage to the east and accommodating street-level pedestrian access from Fairfax Avenue to the west.

While the contemporary design of the Sphere would be dramatically different than the Streamline Moderne architecture in its style, materials and form, it would still be visually compatible in scale and massing with the Original Building. As indicated in the visual simulations in **Figures 4.A.1-10 through 4.A.1-16**, the Wilshire, Fairfax and East façades of the Original Building would remain visually predominant and the Sphere would read as a north annex, respecting the form and massing of the Original Building, and the shape of the Sphere would be compatible with the curved corners of the Original Building, all four corners of which would be visible. Furthermore, the Project would both objectify and support the importance of the Original Building within the LACMA Campus, repurposing and incorporating it into the existing collection of iconic museum architecture, sculpture, and landscape on the LACMA Campus. The differentiation in form, massing and scale between the Original Building and Sphere would create spatial relationships between these distinct building components. The contrast in heights between the Original Building (87 feet to the roof parapet), and Sphere (up to 130 feet) would be visible from Sixth Street and north Fairfax Avenue where the relationships of scale and massing between the Original Building and Sphere would be readily apparent. While the Sphere would be taller than the Original Building, it would not obstruct primary views of the Wilshire, Fairfax, or East façades from Wilshire Boulevard or South Fairfax Avenue.

Visual simulations from key vantage points along Fairfax Avenue illustrate that the Original Building would remain visually predominate when approaching or viewing the building from the south. Views of the Original Building when approaching from the south along Fairfax would remain nearly unchanged, with the Wilshire and Fairfax facades clearly visible (**Figure 4.A.1-10**) and the Sphere only slightly visible behind the Original Building. From the intersection of Wilshire Boulevard and Fairfax Avenue looking northeast, the primary facades of the Original Building would be unobstructed, as shown in **Figure 4.A.1-11**. Likewise, the Wilshire and East façades of the Original Building would be unobstructed and remain visually predominant as viewed from the south side of Wilshire Boulevard across from the Project Site or when traveling westbound on Wilshire Boulevard approaching Fairfax Avenue (**Figure 4.A.1-12**). The only vantage points where the Sphere would be visually prominent would be from the north. Outside the Miracle Mile CDO. When approaching the Project Site from the north along Fairfax Avenue, the Sphere would be highly visible, however, the Fairfax façade of the Original Building would remain visible as the Sphere would be stepped back from the Fairfax façade (**Figure 4.A.1-13**). More direct views looking south to the Project Site across Sixth Street and from Park La Brea would be dominated by the Sphere, with partial views of the northwest and northeast corners of the Original Building (**Figure 4.A.1-14**). However further to the east along Sixth Street, the Original Building would be largely obscured with the exception of the northeast corner of the Original Building (**Figure 4.A.1-15**).

#### **(e) Sign District**

The Sign District incorporates the outline of an Oscar Statuette, banner signs, digital displays, projected image signs, and a canopy sign fronting Wilshire Boulevard and Fairfax Avenue. Historically, The May

Company utilized advertising displays in the May Company Building. The existing flag poles were originally intended for hanging banners. The storefront windows were originally intended to display May Company department store goods and advertising materials to attract customers into the store. There were large May Company signs attached to the black granite fins flanking the “perfume bottle,” and May Company signs existed at one time on top of the May Company Building.

***(i) Oscar Statuette***

The Oscar statuette would be permitted at the Corner Tower of the Original Building at Wilshire Boulevard and Fairfax Avenue in conformance with the Standards so as not to harm architectural materials such as the Tile. The design of the Oscar statuette sign would be an outline of the statuette’s figural sculpture shape, which would be illuminated at night, and would be compatible with the Original Building and “perfume bottle,” and the character-defining features and materials of the Original Building would not be obscured from view. The Oscar statuette installation would be reversible and if removed in the future the integrity of the Original Building would be intact and unimpaired.

***(ii) Banner Signs***

As conceptually proposed, the Project may include banner signs installed on the upper wall area of the Original Building, and on the Sphere. Banner signs would be permitted on each of the eight existing flag poles on the Original Building. The banners themselves would be temporary and reversible and they would continue the historic use of the flag poles, thus the banner signs would conform to the Standards. Therefore, inclusion of banner signs on the Original Building is considered a less than significant impact.

***(iii) Digital Displays***

Digital displays may be located on a regular basis in the Original Building storefront windows and along the south façade of the Sphere and on an occasional basis for special events in the clerestory windows. Digital displays are a contemporary version of advertising and are compatible with the historic function of the storefront windows. The digital displays would revive the use of the storefront windows, and the digital displays would be temporary and reversible. Thus, the digital displays would conform to the Standards. Therefore, the location of reversible digital displays in the storefront windows of the Original Building on an ongoing basis and in the clerestory windows of the Original Building on a temporary, periodic basis is considered a less than significant impact.

***(iv) Projected Image Signs***

Projected image signs are proposed for occasional use in association with special events, and may cover portions of the Original Building. Projected images displayed across the Original Building facades would have no physical or material impact on the Original Building and their occasional use would occur only at night in association with special events that would occur up to 12 times per calendar year. Normally, the Original Building would be dark at night and the exterior features would be illuminated by architectural or street lighting. Therefore, the projected image signs would not materially impact the Original Building and their occasional use would be immediately reversible as soon as the image projector was turned off. Thus the projected image signs would have a less than significant impact.

**(v) Canopy Signs**

There may also be a canopy sign fronting Wilshire Boulevard and another along Fairfax Avenue. Under the Preservation Plan, permanent signage proposed for the building would be reviewed by a qualified preservation consultant to ensure the designs for the canopy signs are in conformance with the Standards. In light of the Preservation Plan and conformance with the Standards, the canopy signs would not result in a significant impact.

**(f) Construction Period Vibration**

The Original Building is located adjacent to where demolition of the 1946 Addition and construction of the Sphere would take place and therefore would be subject to vibration. The Original Building would be exposed to vibration velocities that range from approximately 0.85 to 0.995 inches per second peak particle velocity ("PPV"). Vibration at these locations would be well below the 2.0 inches per second PPV significance threshold (potential building damage for a commercial building). Therefore, vibration impacts associated with construction would be less than significant. Although, a structural engineering evaluation of potential construction vibration effects on the Original Building supports this finding and indicates that damage to the structure is not expected, as a precautionary measure the Project includes a Project Design Feature, PDF-NOISE-4, which includes monitoring of finish materials on the Original Building during vibration intensive periods of construction. PDF-NOISE-4 authorizes the monitor to halt construction if any damage, such as cracking of finish materials, is identified, and, mandates repair of damaged materials if it were to occur, with input from a qualified preservation consultant and in a manner that meets the Standards and the intent of the Project Preservation Plan.

**(g) Integrity After Project Completion**

Although the integrity of the existing May Company Building would be impacted by the removal of the 1946 Addition, the Original Building would remain eligible for listing in the National Register, listed in the California Register, and as a designated City Monument. After Project completion, the Original Building would still retain its seven aspects of integrity including location, design, setting, materials, workmanship, feeling, and association, as discussed below.

As stated above in subsection d. (1)(a), following removal of the 1946 Addition and construction of the New Wing, the Original Building would still retain its original location and the majority of its design, workmanship and materials would remain intact. The Sphere would be minimally visible from the Miracle Mile corridor and the Project would retain and rehabilitate the significant features of the Original Building. The Original Building would continue to embody and convey the distinctive features of its Streamline Moderne style, and there would be limited changes to the distinctive features, spaces and spatial relationships of the Original Building. The Preservation Plan would ensure ongoing maintenance and treatment and further add to the public's understanding of the history of this important cultural icon on the Miracle Mile in Los Angeles.

Furthermore, the Original Building would continue to exhibit a high degree of workmanship as a whole, and in its individual exterior components, as well as its exterior and interior concrete construction. The Original Building would retain the majority of its key original exterior materials.

As previously discussed, the 1930s-40s Miracle Mile setting has been eroded over the years because of subsequent development and redevelopment, most notably the removal of the The May Company Home Appliance Store (1946), gasoline station (1939), and parking garage (1946), and the post-World War II development of the LACMA Campus to the east, as well as commercial development along Wilshire Boulevard in the immediate Project vicinity and creation of Museum Row in what was once Los Angeles's premier shopping district. The removal of the 1946 Addition and construction of the New Wing would change the North façade of the Original Building, although as previously stated, it had already been largely removed to accommodate the 1946 Addition. Construction of the New Wing would create a new north entrance to the Original Building and retain the north-south entrance hall through the Original Building and reopen the mezzanine overlooking the ground floor. The important curved corners at the northeast corner of the building would be retained and the northwest corner would be reconstructed. After Project completion, the integrity of setting of the Original Building would not be adversely impacted because the eligibility of the Original Building would be retained, as would the Miracle Mile setting. The Fairfax Avenue setting would be impacted by removal of the 1946 Addition and construction of the New Wing, although this impact would be less than significant because it would not detract from the eligibility of the Original Building.

With regard to feeling and association, the Original Building would continue to express the Streamline Moderne aesthetic and historic period resulting from the presence of character-defining features that, taken together, would still convey the property's historic character. The Original Building would retain its association as one of the places in the Miracle Mile where commercial activities and automobile culture occurred and the Original Building and Miracle Mile would remain sufficiently intact to convey that relationship.

Based on the above, impacts on the integrity of the Original Building would be less than significant.

**Threshold HIST-2:** The Project would result in a significant impact on historical resources if it would reduce the integrity or significance of important resources on the Project Site or in the vicinity.

**Impact Statement HIST-2:** *The Project would not reduce the integrity or significance of important historical resources on the Project Site or in the Project vicinity. Therefore, direct and indirect impacts would be less than significant.*

### **(1) Direct Impacts**

As discussed above under Threshold HIST-1, removal of the contributing 1946 Addition would result in an adverse impact to the May Company Building. However, this change would not result in a significant impact under CEQA because it would not materially impair the significance of the Original Building such that it would be rendered ineligible for the National Register, California Register, or as a City Monument. The 1946 Addition is only minimally visible from the Miracle Mile corridor. Furthermore, the Project would retain and rehabilitate the significant features of the Original Building as discussed above under Section (e), Integrity After Project Completion. The Original Building would continue to embody and convey the distinctive features of its Streamline Moderne style and there would be limited changes to the distinctive features, spaces, and spatial relationships of the Original Building. As required by the City Monument Designation, and as proposed in Project Design Feature PDF-HIST-1, the Preservation Plan, the exterior Wilshire, Fairfax, and East façades of the Original Building would be rehabilitated in accordance with the Standards. As



discussed above, the Preservation Plan would improve the overall condition and integrity of the significant features of the Original Building and ensure it remains eligible as a historical resource.

## (2) Indirect Impacts

Indirect impacts were analyzed to determine if the Project would result in a substantial material change to the integrity and significance of historical resources within the Project vicinity, which are identified in the *Assessment Report* in Chapter III.B.1, Tables 1 and 2 and described in Section 2, a. (2) above. As shown and further evaluated in the *Assessment Report* in Table 3, in Chapter IV, Part B, Section 2, Historic Resources with Views of the Project, the Project would have no impact or a less than significant impact on the six historical resources in the Project vicinity that would have views of the Project. Further, the Project would have no impact on the other historical resources in the Project vicinity which do not have views of the Project.

The Project would have no impact on the following historical resources as they generally do not have views of the Project:

- Arthur Murray Office and Studio, 5828 Wilshire Boulevard, (CHR Status Code 3S) *No view of Project. No impact.*
- Egg & Eye Restaurant, Craft & Folk Art Museum, (CHR Status Code 3S) *No view of Project. No impact.*
- Buck House, 805 S Genesee Avenue (CHR Status Code 3S) *No view of project. No impact.*
- The Miracle Mile CDO: *While views along the Wilshire Corridor are a characteristic of the Miracle Mile CDO, none of the buildings listed in the Miracle Mile CDO would have views of the Project. As further described in Chapter V, Standards and Design Guidelines Conformance, of the Assessment Report, the Project would comply with all applicable design requirements in the Miracle Mile CDO with regard to historical resources. There would be no substantial material visual change to the public experience of the building or Wilshire Boulevard within the Miracle Mile. Furthermore, the 1946 Addition is set back from the primary Wilshire Boulevard corridor, and its removal would not negatively impact the character of the Miracle Mile. No impact.*

The Project would have no impact or a less than significant impact on the following five historical resources with limited distant views of the Project:

- Carthay Circle HPOZ *The May Company Building does not materially contribute to the significance of the setting of the Carthay Circle HPOZ. No impact.*
- Hancock Park La Brea, 5801 Wilshire Boulevard, La Brea Tar Pits (CHR Status Code 3S and CA Historic Landmark #170): *Limited distant view of Project. The May Company Building does not materially contribute to the significance of the setting of the La Brea Tar Pits. No impact.*
- Mutual Benefit Life Building (Variety Building), 5900 Wilshire Boulevard (CHR Status Code 3CB and 5B) *Limited distant view of Project. The May Company Building may contribute to the significance of the setting of the Mutual Benefit Life Building, given that the May Company Building is a notable part of the streetscape that has been historically associated with Wilshire Corridor. Views of the Project would be largely obscured by the intervening Original Building. Less than significant impact.*

- LACMA, 5905 Wilshire Boulevard (CHR Status Codes 3B, 3CD and 5B) *The Project would be visible from within the western portion of the LACMA Campus but views would be blocked by intervening museum buildings. Rehabilitation of the Original Building and construction of the New Wing would not materially or visually impair potential eligibility of the LACMA Campus. Changes to the setting caused by the Project would have no effect on the eligibility of these resources. Furthermore, the New Wing and its distinctive architecture would not materially or visually impair the potential significance of the LACMA Campus, if any, or the other historical resources in the Project vicinity. Less than significant impact.*
- Park La Brea (CHR Status Code 3CB and 5B): *Limited distant views of Project from within housing development. Less than significant impact.*

The Project would have a less than significant impact on historical resources with a direct view of the Project:

- Johnie's Coffee Shop Restaurant, 6101 Wilshire Boulevard (CHR Status Code 3S and 3CS and City Monument): *Direct view of Project. Views from Johnie's are oriented toward Wilshire Boulevard and Fairfax Avenue. The Original Building would remain visually prominent, preserving the auto-oriented character of the streetscape that contributes to the significance of Johnie's. Less than significant impact.*

#### **e. Cumulative Impacts**

Chapter 3.0, General Description of Environmental Setting, of this Draft EIR provides a list of projects that are planned or under construction in the Project area. Based on the evaluation provided in Chapter IV.B.3, Tables 4 and 5, of the *Assessment Report*, impacts on historic resources associated with each of the related projects are considered less than significant. It is anticipated that Related Project No. 2, which involves the rehabilitation of Desmond's Tower, a 1928 Art Deco department store, would adhere to the Standards and Miracle Mile CDO guidelines, and therefore impacts on this resource and the department store property type would be less than significant. Related Project No. 17 is the build-out of new retail and restaurant uses in the existing 5410 Wilshire building, an Art Deco high-rise known as the Dominguez-Wilshire Building, that is being renovated in conformance with the Standards and would adhere to the Miracle Mile CDO guidelines therefore impacts on this resource and related 1930s Art Deco commercial buildings would be less than significant. It remains speculative whether the LACMA vision project proposed by Peter Zumthor, identified as Related Project No. 28 (LACMA Redevelopment Plans), may have a significant impact on historical resources. The original LACMA buildings that could be demolished under LACMA Redevelopment Plans may or may not be eligible as potential historical resources. For purposes of conservative analysis, this Draft EIR treats those buildings as potentially significant. Even if determined eligible, the LACMA buildings that would be removed do not contribute to the historic setting of the May Company Building. Finally, the proposed temporary staging for the Metro Westside Subway Extension to be located at Johnie's and south of Wilshire Boulevard, between Orange Grove Avenue and Ogden Drive, would not modify the May Company Building's setting or have an adverse impact on any other historical resources in the Project vicinity. The Final EIR/EIS for the Metro Westside Subway Extension concluded that vibration impacts to nearby buildings including the Original Building would be less than significant, and furthermore, PDF-NOISE-4, which addresses potential vibration effects of the Project on the Original Building, would further ensure that any cumulative impacts associated with concurrent construction vibration from the Metro project would be avoided or reduced such that impacts would be less than significant.

While it is conservatively concluded that these projects could collectively have adverse cumulative impacts on historic resources, the Project would have a less than a significant impact on the May Company Building as a historical resource, and a less than significant impact on the five historic resources in the Project vicinity. With respect to the May Company Building's status as a department store property type, both the Project and Related Project No. 2, at the Desmond's Tower would retain or rehabilitate historic buildings in accordance with the Standards and would comply with the design requirements in the Miracle Mile CDO governing historic resources. Accordingly, the Project's contribution to cumulatively significant impacts on historic resources in the Project vicinity and on the department store type would not be cumulatively considerable.

## **f. Standards and Guidelines Conformance**

### **(1) Secretary of the Interior's Standards**

The Standards are codified at 36 CFR Section 67.7. The City Monument Designation requires compliance with the Standards only on the three primary facades of the Original Building. However, as an evaluation method, the Standards apply to both the exterior and interior of historic buildings, as well as encompassing related landscape features. The Project was reviewed by PCR's qualified architectural historians for conformance with the Standards. The proposed rehabilitation work on the Original Building is intended to ensure that it would retain its significance as a historic resource, and the Preservation Plan is incorporated as Project Design Feature PDF-HIST-1. The Project would retain and rehabilitate the Original Building's significant façades as well as the Corner Tower, as required by the City Monument Designation, and all rehabilitation work would conform to the Standards and plans would be approved by the City Office of Historic Resources. A detailed discussion of how the Project conforms to the Secretary of the Interior's Standards is provided in Chapter V.A of the *Assessment Report* in Appendix F-3 of this Draft EIR. The Project would conform to Standards 1, 2, 3, 5, 6, 7, 8, and 9; however, the Project would not conform to Standard 4 or Standard 10. The 1946 Addition has attained significance in its own right as contributing to the historical and architectural significance of the May Company Building. The Project would not meet Standard 4 due to demolition of the 1946 Addition. The Original Building, which is the Primary resource, would be retained and rehabilitated to protect its integrity and significance. If the Sphere and/or the improvements to the Original Building are removed in the future, the significance of the Original Building and its environment would be unimpaired. Because of the demolition of the 1946 Addition, the Project would not conform to Standard 10. As discussed above under Section 3.d, Project Impacts, removal of the contributing 1946 Addition would result in an adverse impact to the May Company Building; however, this change would not be a significant impact under CEQA because it would not materially impair the significance of the Original Building such that it would be rendered ineligible for the National Register, California Register, or as a City Monument.

### **(2) Miracle Mile CDO**

The May Company Building is included in the Miracle Mile CDO. Therefore, the Project was reviewed for plan consistency with the Miracle Mile CDO. The Project would conform with the intent of the Miracle Mile CDO with regard to historic resources in the Miracle Mile, as evaluated in Table 6, in Chapter V.B of the *Assessment Report*. The Miracle Mile CDO guidelines and standards are planning guidelines that "have the

overall goal of preserving the unique Art Deco character of the District while attracting new businesses and customers, and providing for the comfort, convenience, and safety of workers, residents and shoppers.”<sup>25</sup>

The Miracle Mile CDO provides Design Guidelines and Development Standards for public and private development projects in commercially zoned areas along the Miracle Mile, including the design of new and rehabilitation of existing buildings and storefronts, to improve the appearance, enhance the identity and promote the pedestrian environment of the District. Section 7 of the Miracle Mile CDO specifically addresses rehabilitation of historic structures and includes standards that apply to all structures that are City Monuments as well as structures that are listed in or determined to be eligible for listing on the National and/or State Register of Historic Places. The guidelines included in Section 7 of the Miracle Mile CDO are based upon the Standards and therefore are generally congruent with them, while the other sections of the Miracle Mile CDO treat other design topics. The Design Guidelines pertaining to historic resources are presented in the *Assessment Report* in Table 6, Project Conformance with Miracle Mile CDO Guidelines, and corresponding Development Standards are presented in their entirety in Appendix H of the *Assessment Report*.

#### **4. MITIGATION MEASURES**

With implementation of Project Design Feature referenced in this section, the Project would have less than significant impacts on historical resources. Furthermore, the Project’s contribution to significant cumulative impacts on historical resources would be less than cumulatively considerable. No mitigation measures are required.

#### **5. LEVEL OF SIGNIFICANCE AFTER MITIGATION**

Project impacts on historical resources were determined to be less than significant and no mitigation measures are required.

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<sup>25</sup> *Miracle Mile Community Design Overlay District (CDO), Design Guidelines & Standards, page 2.*