C-3: Historical Resources Assessment Report
Palladium Residences
Historic Resources Technical Report
January 2014
HISTORIC RESOURCES GROUP
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1.0 INTRODUCTION

The purpose of this technical report is to determine if historic resources as defined by the California Environmental Quality Act (CEQA) are present at the Palladium Residences Project Site and, if so, to identify potential impacts to historic resources caused by the proposed Project. This report is intended to inform environmental review of the proposed Project.

The impacts of a project on an historic resource may be considered an environmental impact. CEQA states:

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

Thus, an evaluation of project impacts under CEQA requires a two-part inquiry: (1) a determination of whether the project site contains or is adjacent to a historically significant resource or resources, and if so, (2) a determination of whether the proposed project will result in a “substantial adverse change” in the significance of the resource or resources. This report investigates the proposed Project Site to determine if historic resources exist either within or adjacent to its boundaries and analyzes project impacts for any adverse change in the significance of such resources.

This report contains:

- A review of the existing properties within the Palladium Residences Project Site.
- A review of any previous evaluations of Project Site properties through historic survey or other official action.
- Analysis and evaluation of any potential historic resources within a two block radius of the Project Site.
- Review of the required consideration of historic resources under CEQA.

This report was prepared using sources related to the Project Site’s development. The following documents were consulted:

- Historic permits for properties within the Project Site
- Sanborn Fire Insurance maps

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1 California PRC, Section 21084.1.
2 Ibid.
- Historic photographs, aerial photos and local histories
- California State Historic Resources Inventory for Los Angeles County
- Department of Parks and Recreation Historic Resources Inventory Forms
- Community Redevelopment Agency Historic Survey Matrix
2.0 Project Overview

CH Palladium, LLC (Applicant) proposes a mixed-use development on an approximately 3.6-acre (154,648 square-foot) parcel on Sunset Boulevard between Argyle Avenue and North El Centro Avenue within the Hollywood community of the City of Los Angeles. The Project Site is currently occupied by the Hollywood Palladium (Palladium), an entertainment and event venue, and an associated surface parking lot that wraps around the existing building. The Applicant has a third-party, long-term lease with LN Hollywood, Inc., a subsidiary of Live Nation, to continue operating the Palladium.

The Project would protect and enhance the historic Palladium and continue its operation as an entertainment and event venue, and add two new buildings to the Project Site that would be located on the parking lots on the northeast and southwest portions of the Project Site. The two new buildings would be up to 28 stories and approximately 350 feet in height, and would be developed under one of two Project Options. Under Option 1, Residential, the Project would include up to 731 residential units. Under Option 2, Residential/Hotel, the Project would provide up to 598 residential units and a hotel with up to 250 hotel rooms, with related hotel support activities. Both Options would be constructed with the same structural configurations, including the same massing of above-ground and below-ground structures. Variations between the two would be accommodated through changes in the internal layout of space within the buildings. Both Options would also include up to 24,000 square feet of street level retail and restaurant uses, including activation of currently vacant retail space in the Palladium building along Sunset Boulevard. Under both Options, the maximum developed floor area on the Project Site would be approximately 927,354 square feet, including the existing 63,354 square-foot Palladium, resulting in a maximum floor area ratio (FAR) of 6.0:1. The Project would also include on-site parking for both the Palladium and the Project’s new buildings. The Project buildings would be organized around three publicly accessible, landscaped courts with pathways linking the courts and the Project activities to the surrounding pedestrian milieu of the core of the Hollywood Community.

The Project Applicant has proposed, as a Project condition, nomination of the Palladium as a Historic-Cultural Monument under the City of Los Angeles Cultural Heritage Ordinance in connection with issuance of building permits for the new development. The Project may also include enhancements to the Palladium, to be agreed with the venue’s operator, which could include additional repairs and interior restorations.
compatible with historic features consistent with the Secretary of Interior’s Standards for Rehabilitation.

**Project Location and Surrounding Uses**

The Project Site is located at 6201 West Sunset Boulevard in the Hollywood community of the City of Los Angeles, as shown on Figure 1, Regional Location Map. The Site is served by a network of regional transportation facilities providing connectivity to the larger metropolitan region. A Red Line rail station operated by the Los Angeles County Metropolitan Transportation Authority (Metro) is located approximately 0.2 miles north of the Project Site and the Hollywood Freeway (US 101) is located approximately 0.5 miles north and east of the Site. Other key regional roadways, all served by Metro bus and Metro rapid bus lines, include Sunset Boulevard and nearby Hollywood Boulevard and Santa Monica Boulevard. The Site is also served by three Los Angeles Department of Transportation (LADOT) Dash Lines.

The Project Site occupies part of the city block bounded by Selma Avenue on the north, Sunset Boulevard on the south, El Centro Avenue on the east, and Argyle Avenue on the west, as shown in the aerial photograph in Figure 2, Project Site and Surrounding Land Uses. The Project Site includes the existing Palladium building in the southeast quadrant of the block and existing surface parking lots in the southwest and northeast quadrants. The northwest quadrant of the block lies outside of the Project Site in an area not owned by the Applicant, and is occupied by an electronics store, two small commercial buildings, and associated surface parking.

The Project vicinity is highly urbanized and generally built out, as indicated in Figure 2. The Project Site is located in an active area that serves as both a commercial center for Hollywood and the surrounding communities and an entertainment center of regional importance; as is reflected in the Site’s Regional Center Commercial designation in the City’s General Plan and Hollywood Community Plan. The area is characterized by a mixed-use blend of commercial, restaurant, bar, studio/production, office, entertainment, and residential uses. Notable uses along Sunset Boulevard in the Project vicinity include the CBS Columbia Square Studio/Office Complex and Sunset/Gower Studios to the east, the Nickelodeon Studio to the immediate south; and the Sunset Media Tower, Sunset and Vine Tower, and ArcLight Cinerama Dome to the west. Hollywood Boulevard tourist-oriented and entertainment uses such as the Pantages Theatre are located north and northwest of the Project Site, together with a variety of commercial, office, studio, and high-density residential uses. Lower-density residential neighborhoods that include a mix of single-family, bungalow, duplex, and lower scale apartment uses surround Hollywood’s commercial center to the southwest, south, and east of the Project Site.
Palladium Operations and Enhancement

The Palladium would continue to operate as an event and entertainment venue, maintaining the existing facilities intact. The building contains approximately 63,354 square feet, including approximately 10,000 square feet of currently vacant, ancillary retail space. No changes are proposed to the building’s defining exterior architectural features (e.g., signage/marquees, etc. would be retained).

An enhancement program is proposed to be agreed with its operator to improve the Palladium as an entertainment venue, support its continued operations, and retain the character-defining features of the building that contribute to its distinctive appearance and place in the Hollywood community. Key improvements of the enhancement program could include additional rehabilitation of the historic main lobby to match or enhance the character of the original building design, replacement of entry doors under the marquee on Sunset Boulevard and improvements to the ballroom (such as repair of ceiling plaster, refinishing of the wood flooring and cleaning of the chandeliers). The enhancement program would also provide interpretative displays at key locations outside or inside the Palladium. The interpretive displays would increase general public and patron awareness and appreciation of the history and significance of Hollywood, the Palladium, and the performers who have appeared at the Palladium over the past seven decades. The interpretive displays would be intended to tell the stories of Hollywood, Los Angeles, and popular music in America.

The work performed under the enhancement program would comply with the Secretary of the Interior’s Standards for Rehabilitation. A qualified preservation consultant would monitor the work for conformance with the approved project scope of work. Access to the Palladium would continue to be available at the building’s existing entry door locations: the current and anticipated main entrance at the lobby on the west façade, the not currently used entrance on Sunset Boulevard, and a loading dock to the rear, accessible from El Centro Avenue. The entrance on the west façade would face a new entry Court, which would replace the current driveway and parking lot approach with new architectural, decorative and landscaping features to frame the building and provide continuity with the other new development on the Project Site. It would also connect the Palladium’s Sunset Boulevard and west lobby entrances with the Project’s other pedestrian paths and Courts, thus linking the Palladium with other visitor venues in the Project area.

New Project Buildings

The new Project uses would be located in two buildings up to 28 stories and approximately 350 feet in height that would serve as a backdrop to the Palladium. These buildings would include the Project’s up to 731 residential units under Option 1,
Residential and up to 598 residential units and a 250-room hotel under Option 2, Residential/Hotel. The height of the building at the corner of Sunset Boulevard and Argyle Avenue, which is proposed to have a restaurant or retail use, would be substantially stepped down in height and only one story, slightly lower than the Palladium in height. Similarly, a portion of the building along the northern Project edge, which would include retail and parking uses, would also be lower in height at seven stories. The conceptual Site Plan is shown in Figure 3, Conceptual Site Plan. A rendering illustrating the new Project buildings and their relationship to the existing Palladium building is shown in Figure 4, Conceptual Building Design. Conceptual Renderings of the Project along Sunset Boulevard are shown in Figure 5, Project Appearance on Sunset Boulevard.

The Project Applicant has designed the Project with courtyards and setbacks to frame the historic Palladium and heights that are appropriate in relation to nearby buildings in the Project vicinity. The new buildings would occupy the northeast and southwest parts of the Project Site, with primary vehicular and pedestrian access via a major courtyard (Argyle Court) and semi-circular, covered entryway (porte-cochere) on Argyle Avenue. The Site would also be accessible to pedestrians via the courtyards facing Sunset Boulevard (Sunset Court) and El Centro Avenue (El Centro Court). The buildings and courtyard entries would be connected via landscaped pedestrian walkways within the Project Site.

The two new buildings would be sited to visually frame the Palladium building and north-south views toward the Hollywood Hills from Sunset Boulevard. Sufficient separation would be provided between the new buildings to allow views through the Project Site from residential neighborhoods in the Hollywood Hills to the north. At street level, the three courtyards and pedestrian walkways would be designed to provide a substantial visual buffer between the Palladium and the new buildings, particularly along the Palladium’s western façade.

The new buildings would be clad with an articulated concrete lattice façade with expanses of windows featuring low-reflectivity glass. The curvilinear building profiles complement the Streamline Moderne style of the Palladium building and marquees, while the rectilinear lattice façade treatment with deep shadow lines, balconies, and sky gardens is intended to reflect the street grid of Hollywood, with the intervening green of street trees and parks. The height of the new buildings would be similar to existing and approved project heights of buildings adjacent to the Project Site.

The Project’s new retail space would be provided at ground level in the low-rise component of the southwest building at the Sunset Boulevard/Argyle Avenue intersection and within the northeast building component in storefronts facing El Centro.
Avenue and Selma Avenue. The low-rise, single story component of the building at Sunset Boulevard/Argyle Avenue would be slightly lower in height than the Palladium, and would be setback approximately 50 feet (compared to the Palladium’s setback of approximately 20 feet) from Sunset Boulevard. This low-rise retail building would provide visual continuity with existing ancillary retail space within the Palladium building’s frontage on Sunset Boulevard. The ground-floor retail spaces facing El Centro Avenue would enliven the pedestrian environment along this street and, at the intersection with Selma Avenue, screen views of the above ground parking structure to the rear. The existing, currently vacant 10,000 square feet of ancillary retail space within the Palladium building would be retained and new tenants are proposed to lease and use the space.

**Lighting and Signage**

The existing Palladium signs and marquees would be retained as iconic landmarks and major features of the Project. The Palladium would remain the Project’s most prominent night lighting and its marquee, blade sign, and neon lighting would not be obscured or subordinated.

New Site signage would include building identification, wayfinding, and security markings. Architectural highlighting would complement the artistic design of the development and enhance its view from adjacent areas. Lighting would generally focus on ground level public spaces. Light from the upper stories of the new buildings would generally be dull, and consist largely of ambient lighting from interior rooms. Commercial signage would be similar to other existing street front commercial signage in the Project area. Pedestrian areas would be well-lighted for security. Pole-mounted light fixtures located on-site or within the adjacent public rights-of-way would be shielded and directed towards the areas to be lit and away from adjacent sensitive uses. As such, the signage would be intended to serve the on-site Project activities, consistent with the provisions of the Hollywood Signage Supplemental Use District. No off-site signage is proposed.

**Vehicle Access, Circulation, Bicycle Amenities and Parking**

Vehicle access to the Project Site would be provided via three driveways on Argyle Avenue and one driveway on Selma Avenue. Valet service would be available for Project residents, Project visitors, and Palladium event attendees. Self-parkers could also enter and exit the parking structure via the Selma Avenue driveway.

A new loading dock would be provided to serve the new buildings in the ground level of the parking structure. Trucks would also be able to use the existing Palladium loading dock at the back of the Palladium, which would be accessed from El Centro Avenue.
Events at the Palladium would continue to be able to use the existing Palladium loading dock. A wall would be erected to screen the Palladium loading activities from view by people within the El Centro Court.

The Project would include a large number of bicycle amenities to serve the Project residents as well as visitors to the Project Site. These amenities would be provided pursuant to the City of Los Angeles Bicycle Ordinance and would include up to 820 bicycle stalls, with lockers for Site employees.

Subject to final design, the Project would include approximately 1,900 parking spaces, which would be provided within four to six subterranean levels below the new Project buildings and the seven-level above ground parking structure. These include 317 replacement spaces for existing on-site, Palladium parking, and up to approximately 1,583 spaces for new site uses in accordance with the various parking provisions of the Los Angeles Municipal Code. The Palladium would have continued use of the 317 replacement spaces to be provided within the Project, and the Palladium would also continue to use off-site event parking as it does at present.

**Landscape Plan**

A landscape plan that would complement the aesthetic character of the Project Site and enhance its relationship to surrounding buildings would be implemented as part of the Project. The landscaping would reference historic Southern California’s agricultural landscape while following best practices with drought-tolerant plants such as Mexican fan palms, citrus groves, and Southern California native plants. Spaces would be organized into grids of varied scales, and courts and streetscapes adjacent to retail locations would be designed for sitting. Argyle Court, the main entrance to the Project Site, would accommodate both vehicles and Project residents and visitors arriving or departing on foot or by bicycle. It would feature a central reflecting pool and planted courtyard on either side of the semi-circular, covered entryway, with the western lobby entrance of the Palladium as its backdrop. Sunset Court is planned as a typical Southern California garden with seating and sufficient room for restaurant spillover space and Palladium queuing when necessary. El Centro Court, on the east side of the Project Site, is designed as a linear space beneath a canopy of trees, with a small fountain at the street. A wall forming the south side of the courtyard is planned to accommodate artwork depicting the history of the Palladium, and would also serve to screen the Palladium loading dock. The El Centro Avenue streetscape would include a row of Mexican fan palms and outdoor seating associated with the ground-floor retail.

Pool and roof-top terraces would be landscaped to enhance their appearance and utility. The outdoor Pool Terrace, situated on the second floor between the residential

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(residential/hotel) buildings, would include a poolside lounge and garden. Additional Rooftop Terrace area would be located atop the seven-level parking structure at the northern end of the Project Site, and the lower building component located at Sunset Boulevard and Argyle Street. This area is planned as a series of broad terraces/patios with citrus trees.
Figure 1: Regional Location Map
Figure 2: Project Site and Surrounding Land Uses
Figure 4: Conceptual Building Design

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3.0 EXISTING CONDITIONS

Site Background and Existing Conditions

The Project Site encompasses approximately 3.6 acres, 154,648 square feet, and is currently occupied by the Hollywood Palladium and associated surface parking, as shown in Figure 2. The Site is generally flat, with a gentle slope to the south. Landscaping is limited to a small number of ornamental trees around the Project Site perimeter.

The Hollywood Palladium opened in 1940 with a concert by Tommy Dorsey and His Orchestra featuring Frank Sinatra and has served as an entertainment, event and broadcast venue since that time. The property has considerable historical significance as a Hollywood entertainment venue. The Hollywood Palladium building itself, noted for its Streamline Moderne style and distinguishing marquee,3 has retained a high level of architectural integrity in its location, design setting, materials, workmanship, feeling, and association.4

As part of the Project, the Applicant proposes to nominate the Hollywood Palladium as a Historic-Cultural Monument under the City of Los Angeles Cultural Heritage Ordinance. The building may be eligible for nomination as a Historic-Cultural Monument as a historic resource due to its association with the development of popular and social entertainment culture in Hollywood, as an example of Streamline Moderne architecture in Los Angeles, and as a design of master architect Gordon B. Kaufman. It is listed in the California Historic Resources Inventory maintained by the State Office of Historic Preservation with a status code 3S, indicating that it is eligible for listing in the National Register of Historic Places.

The building fell into disrepair over the years, with intermittent renovations. A major renovation was completed in 2008 that included rehabilitation of the building façade, replication of historic signage and marquee, improvements to the interior production facilities, concession areas, and restrooms, and removal of some barriers to accessibility. All work on the property in 2008 was reviewed for conformance with historic preservation criteria (the Secretary of the Interior’s Standards for Rehabilitation) by the Community Redevelopment Agency of the City of Los Angeles and the Office of Historic Resources of the City of Los Angeles Planning Department. A consultant meeting the Secretary of the Interior’s Professional Qualifications Standards monitored the work during the construction phase for conformance with the approved project

3 The current marquee is a replica of the original that was removed in the early 1960s.
4 These are the seven aspects of integrity as defined by the National Park Service. See Section 4.5.
scope of work. Because the recent work meets the Secretary of the Interior’s Standards for Rehabilitation, it is presumed that the property retains its eligibility. The building reopened in October 2008 and continues to operate as a concert and event venue.

Additional enhancements to the Palladium, including potentially rehabilitation of the ballroom ceiling and ballroom floor and main lobby improvements that would be more compatible with the Palladium’s historic features, and the installation of interpretive displays, are also analyzed as part of the Project.
4.1 Historic Resources under CEQA

CEQA requires that environmental protection be considered in the decision making process. Historic resources are included under environmental protection. Thus, any project or action that may cause a substantial adverse change in the significance of a historic resource may have a significant effect on the environment.

For the purposes of CEQA, the term “historic resource” includes the following:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources.

2. A resource included in a local register of historical resources, as defined in section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.

3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determined to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be “historically significant” if the resource meets the criteria for listing on the California Register of Historical Resources.

4. The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources, or identified in an historical resources survey, does not preclude a lead agency from determining that the resource may be an historical resource.

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

1. 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

2. 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 Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, 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;

3. 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 fact that a resource is not listed in, or determined eligible for listing in, the California Register, not included in a local register of historic resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, does not preclude a lead agency from determining that the resource may be an “historic resource” for purposes of CEQA.

Properties formally determined eligible for listing in the National Register of Historic Places are automatically listed in the California Register. Properties designated by local municipalities can also be considered historic resources. A review of properties that are potentially affected by a project for historic eligibility is also required under CEQA.⁵

4.2 Historic Designations

A property may be designated as historic by National, state, or local authorities. For a building to qualify for listing in the National Register or the California Register, it must meet one or more identified criteria of significance. The property must also retain

⁵ California Environmental Quality Act Statute and Guidelines Section 15064.5.
sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated.

National Register of Historic Places

The National Register of Historic Places is an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment. The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. The primary effect on private owners of listing a historic building in the National Register is the availability of financial and tax incentives. For projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. State and local regulations may also apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

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

B. That are associated with the lives of persons significant in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic

6 36 C.F.R. 60, Section 60.2.
values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That have yielded, or may be likely to yield, information important in prehistory or history.  

In addition to meeting any or all of the criteria listed above, properties nominated must also possess integrity of location, design, setting, materials, workmanship, feeling, and association.

**California Register of Historical Resources**

The California Register is an authoritative guide in California used by state and local agencies, private groups, and residents to identify the State’s historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.

To be eligible for the California Register, a historic resource must be significant at the national, state, or local level under one or more of the following four criteria:

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.

2. Associated with the lives of persons important to local, California or national history.

3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

Like the National Register, a resource eligible for listing in the California Register must retain enough of its historic character or appearance to be recognizable as a historic resource and to convey the reasons for its significance.

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

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7 36 C.F.R. 60, Section 60.3.
8 California PRC, Section 5023.1(a).
California properties formally determined eligible for (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.

State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (commission).

Points of historical interest which have been reviewed by the OHP and recommended for listing by the commission for inclusion in the California Register in accordance with criteria adopted by the commission.9

Other resources which may be nominated for listing in the California Register include:

- Individual historic resources.
- Historic resources contributing to the significance of an historic district.
- Historic resources identified as significant in historic resources surveys, if the survey meets the criteria listed in subdivision (g).
- Historic resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance.10

Local Designation Programs

The Los Angeles City Council designates Historic-Cultural Monuments on recommendation of the City’s Cultural Heritage Commission.

Chapter 9, Section 22.171.7 of the City of Los Angeles Administrative Code defines an historical or cultural monument as:

“[A]n Historic-Cultural Monument (Monument) is any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural significance

9 California PRC, Section 5023.1(d).
10 California PRC, Section 5023.1(e).
to the City of Los Angeles, including historic structures or sites in which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified; or which is identified with historic personages or with important events in the main currents of national, State or local history; or which embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style or method of construction; or a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.”

Designation recognizes the unique architectural value of certain structures and helps to protect their distinctive qualities. Any interested individual or group may submit nominations for Historic-Cultural Monument status. Buildings may be eligible for historical cultural monument status if they retain their historic design and materials. Those that are intact examples of past architectural styles or that have historical associations may meet the criteria in the Cultural Heritage ordinance.

4.3 Hollywood Community Plan

The Hollywood Community Plan is one of thirty-five Community Plans that comprise the Land Use Element of the City of Los Angeles’ General Plan. The General Plan is the City’s fundamental policy document, directing the City’s future growth and development.

The Hollywood Community Plan Update was approved by the City Council in June of 2012. The protection and conservation of historic resources is a stated goal of the Hollywood Community Plan. The Plan details policies and programs to protect cultural resources, historic neighborhoods, and identified historic resources. Policies also encourage the design of new buildings that “respect and compliment the character of the adjacent historic neighborhoods.”

The version of the Hollywood Community Plan prior to the 2012 Community Plan update was completed in 1988. In that version, preservation appears largely focused on the protection of residential neighborhoods. A stated objective of the 1988 Plan is to “encourage the protection and enhancement of the varied and distinctive residential character of the Community…” In addition, Housing Policy in the 1988 Plan version “encourages the protection and enhancement of well-defined residential neighborhoods in Hollywood through (1) application of Historic Preservation Overlay Zones where appropriate, and/or (2) preparation of neighborhood preservation plans which further refine and tailor development standards to neighborhood character.”

11 Hollywood Community Plan, prepared by the Los Angeles Department of City Planning, pp. 56-63. January 2013
The 1988 version also reiterates that it is “the City’s policy that the Hollywood Community Plan incorporate the sites designated on the Cultural and Historical Monuments Element of the General Plan; furthermore, Hollywood Plan encourages the additional of suitable sites thereto.”

4.4 Hollywood Redevelopment Project

The Project Site is contained within the Hollywood Redevelopment Project area generally bounded by Franklin Avenue on the north, Serrano Avenue on the east, Santa Monica Boulevard and Fountain Avenue on the south, and La Brea Avenue on the west. The Hollywood Project area was established in 1984 by the Community Redevelopment Agency (CRA). The CRA was dissolved on February 6, 2012, and administration of the Hollywood Redevelopment Project area has been transferred to the CRA/LA, a Designated Local Authority (DLA) and successor to the CRA, and may transfer to the City Planning Department.

The Hollywood Redevelopment Plan’s goals include “the retention, restoration and appropriate reuse of existing buildings, groupings of buildings, and other physical features especially those having significant historic and/or architectural value and ensure that new development is sensitive to these features through land use and development criteria.” Policies and guidelines for the preservation, rehabilitation and retention of historic properties are discussed in Section 5.11 of the Redevelopment Plan.

Prior to its dissolution, the CRA compiled historic survey data on properties within the Hollywood Redevelopment Area. Property evaluations from historic surveys in 1986, 1997, and 2003 are contained in a publicly accessible data table referred to as the Hollywood Historic Survey Matrix (CRA Matrix). A more recent survey of the Hollywood Redevelopment Area was conducted in 2010. The 2010 survey provides relevant information regarding the status of properties within the redevelopment area and is used by local agencies and the community to identify potential historic resources. Results have been compiled in a data table referred to as the Historic Survey Status Codes. (2010 Status Code table). The 2010 Status Code table includes information listed in the CRA Matrix.

Ibid. Section 3 [300.11].

The CRA released draft Urban Design Guidelines for the Hollywood Boulevard District and Franklin Avenue Design District areas in the autumn of 2011 to guide development within the Hollywood Redevelopment Plan area. These guidelines “encourage preservation, restoration, and appropriate reuse of historically or architecturally significant structures.”

4.5 Historic Significance and Integrity

Significance

The definition of historic significance used by the California Office of Historic Preservation (OHP) in its administration of the California Register is based upon the definition used by the National Park Service for the National Register.

Historic significance is defined as the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, state, or the nation.\(^\text{15}\) It is achieved in several ways:

- Association with important events, activities or patterns;
- Association with important persons;
- Distinctive physical characteristics of design, construction, or form; and or
- Potential to yield important information.

A property may be significant individually or as part of a grouping of properties.

Historic Integrity

_Historic integrity_ is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.”\(^\text{16}\) The National Park Service defines seven aspects of integrity: _location, design, setting, materials, workmanship, feeling, and association_. These qualities are defined as follows:

- _Location_ is the place where the historic property was constructed or the place where the historic event took place.
- _Design_ is the combination of elements that create the form, plan, space, structure, and style of a property.
- _Setting_ is the physical environment of a historic property.
- _Materials_ are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.


\(^{16}\) Ibid., p. 3.
Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.  

4.6 Age Threshold

The fifty-year age threshold has become standard in historic preservation as a way to delineate potentially historic resources. The National Park Service, which provides guidance for the practice of historic preservation, has established that a resource fifty years of age or older may be considered for listing on the National Register of Historic Places.

The Project Site contains one building that is fifty years of age or older. The Hollywood Palladium at 6215 Sunset Boulevard was constructed in 1940.

In the City of Los Angeles, “there is no requirement that a resource be a certain age before it can be designated” as a Los Angeles Historic-Cultural Monument. The City’s Office of Historic Resources does qualify, however that “enough time needs to have passed since the resource’s completion to provide sufficient perspective that would allow an evaluation of its significance within a historical context.”

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18 Ibid., p. 2. The Park Service does make exceptions for properties that have achieved significance within the past 50 years that are of “exceptional importance”.
5.0 IDENTIFICATION OF POTENTIAL HISTORIC RESOURCES

Individual properties within and immediately adjacent to the Project Site are discussed below to identify potential historic resources. Properties that were previously evaluated as an historic resource, meet the fifty-year age threshold, or exhibit characteristics or associations known to be significant are reviewed. The context of their previous evaluations, criteria for significance, and integrity issues are explored.

5.1 Properties Located Within the Project Site

There is only one building located within the Project Site.

**Hollywood Palladium**

*(6215 W. Sunset Boulevard)*

The Hollywood Palladium has been found eligible for listing in the National Register on two occasions. Therefore, it is also eligible for the California Register and as a local Historic-Cultural Monument.20

The Hollywood Palladium meets National Register criteria A and C. It is significant under National Register criteria A for its association with the development of recreation and entertainment venues in Los Angeles, and is significant under National Register criteria C as an excellent example of Streamline Moderne architecture in Los Angeles and as an example of notable Southern California architect Gordon B. Kaufmann.

Primary character-defining spaces and features are listed below, with selected exclusions noted for clarity:

**Exterior**

- All exterior facades are substantially intact as they were originally built to the design of Gordon B. Kaufmann. A notable change is that the “storefronts,” (the metal and glass infill of the openings on Sunset Boulevard), which, as seen in archival photographs, have been altered for commercial tenants over the years. The current storefronts are 2008 replacements of non-significant doors and windows, and the current storefronts are more compatible than the previous features. Another change is the addition of doors at the building line, under the marquee; the central foyer space was originally open to the exterior at the south. The “rotunda” entrance doors and ticket booths have been altered on the west façade, facing Argyle Avenue, but the rest of the features are as originally designed and built. The east façade facing El Centro Avenue is almost entirely unchanged with respect to Kaufmann’s original.

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20 Historic Resources Inventory, August 2011. A status code of 3S or “Appears eligible for NR as an individual property through survey evaluation” was assigned as part of the 1979 Hollywood Revitalization survey; Historic Resources Survey: Hollywood Redevelopment Project Area, February 2010. A status code of 3S was assigned to the Hollywood Palladium.
design of board-formed concrete articulated by reveals, service doors, and metal-framed windows for the service spaces at the lower and upper levels. The rear, north-facing facade is also in a substantially original condition of board-formed concrete, with few openings. The concrete masonry unit (CMU) walls seen on the north facade are a small addition completed in 2008; the addition on that part of the facade is not significant, and covers an original concrete wall.

- In its historic setting, the south facade was the most visible facade, fully visible from Sunset Boulevard. The west facade was visible from Argyle Avenue and obliquely visible from Sunset Boulevard (partially obscured by a gas station at the corner of Sunset Boulevard and Argyle Avenue), as another main entrance but oriented to vehicular drop-off and parking. The east facade has always been fully visible from El Centro Avenue and obliquely visible from Sunset Boulevard. The north, rear facade, is obliquely visible from Argyle Avenue and El Centro Avenue, but as a concrete wall with no main entrances and no decorative features, it contributes much less to the character of the building than the other walls.

- South facade features include walls, storefront openings, marquee, blade sign and miscellaneous neon signs, open grid screen with halo lighting, two dancing figure sculptures with neon outlines, poster and display cases, blue “Vitralite”-type spandrel glass wall finish.

- West facade features include walls, door openings, canopy, and perforated screen wall between the “drop off” area and the surface parking area at the southwest corner of the property.

- East facade features include poured-in-place concrete walls with cast-in vertical reveals, window and door openings.

- North facade features include poured-in-place concrete walls.

- Bowstring roof shape.

- Functionally flat roofs behind parapets.

**Interior**

- Entrance foyer spatial configuration, ceiling configuration, and terrazzo floor

- Main lobby space and configuration

- Main lobby stairs (two sets)

- Argyle lobby (rotunda), ceiling materials and finishes, and decorative reliefs, bar
- Ballroom, with original hardwood floor, floor underneath stage
- Stage “ante proscenia” columns and extant decorative features (currently draped)
- East terrace floor and low walls
- West terrace floor and low walls
- East balcony floor, railing (low wall) with lighting cove
- West balcony floor, railing (low wall) with lighting cove
- Acoustical plaster ceilings and configurations, ceiling diffusers, in ballroom spaces
- “Champagne Room”

Exclusions (non-character-defining spaces or features)
- Aluminum frame and glass storefront systems in south facade
- Doors under marquee in south facade (originally, and in the period of significance, there were no doors at the recessed, covered foyer; this entry space was open to the sidewalk on Sunset Boulevard)
- Linear “marquee” type sign box attached at the top of the west facade canopy fascia
- CMU wall addition at the central portion of the north façade, and all of the interior spaces, materials, and features that are a part of this addition.
- Exterior exit stairway on the west facade, with security “green-screen” type enclosure
- Loading dock at east side of north façade; there were alterations to the loading area as part of the project that was completed in 2008
- Exterior exit stairway on the west side of north facade
- Ballroom: ramps added for accessible path to hardwood floor
- Lobbies: paint, carpet, wall-mounted lighting fixtures
- Chandeliers in ballroom
- Public toilet configurations, finishes, partitions, fixtures, fittings, and accessories
- Support spaces along east wall
- Support spaces along north wall
• Office and administrative spaces on second floor

• Acoustical panels and finish patterns on south wall of ballroom

• We have listed non-public areas in the category of non-character-defining spaces. This is true, in general, of all of the back-of-house offices, back-stage areas, equipment storage, food and beverage service, and ticketing/administration spaces. These types of spaces were in their original condition simple and not decorative; they have been altered in use, finish, and fixturing over the years to meet the needs of supporting the function of a public performance venue. All of these areas could be reconfigured, within the boundary of non-public spaces, changed in use, refinished, refixed, and otherwise adapted without loss of character at the property, provided that the spaces are not exposed to public view. These types of non-public spaces benefit the adaptability of the building for continued use because they accommodate change, and often provide an alternative to major changes and additions in the public circulation, performance, and audience-occupied spaces.
Building chronology based on available documentation:

<table>
<thead>
<tr>
<th>Date</th>
<th>Altered Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>Palladium opens</td>
</tr>
<tr>
<td>1940</td>
<td>Installation of two show windows for a store and a TWA stall</td>
</tr>
<tr>
<td>1950</td>
<td>Two new store fronts in existing store units installed</td>
</tr>
<tr>
<td>1950</td>
<td>Coffee Shop (one of the storefronts) installation of ¼ inch plate glass front with metal trim, brick and galvanized plant box, new glass door; demolition of old front</td>
</tr>
<tr>
<td>1952</td>
<td>Existing stage enlarged</td>
</tr>
<tr>
<td>1952</td>
<td>Set of doors constructed for side entrance</td>
</tr>
<tr>
<td>1960</td>
<td>1-story addition (17' x 68') to the Palladium auditorium</td>
</tr>
<tr>
<td>1961</td>
<td>Construction of store front with new entrance and resurfacing of rear box office</td>
</tr>
<tr>
<td>1961</td>
<td>Stage extension</td>
</tr>
<tr>
<td>1961</td>
<td>New flooring, new suspended acoustic ceiling, new lighting, plumbing</td>
</tr>
<tr>
<td>1962</td>
<td>National Airlines installed interior partitions and acoustic drop ceiling in one of the store fronts</td>
</tr>
<tr>
<td>1965</td>
<td>Repair fire damage in one of the store fronts</td>
</tr>
<tr>
<td>1970</td>
<td>Installation of two new public restrooms in the Palladium</td>
</tr>
<tr>
<td>1970</td>
<td>Installation of new non-bearing wood stud and plaster partitions</td>
</tr>
<tr>
<td>1980</td>
<td>Installation of T-bar ceiling in kitchen</td>
</tr>
<tr>
<td>1983</td>
<td>Transform existing bathrooms into handicap accessible bathrooms</td>
</tr>
<tr>
<td>1986</td>
<td>Installation of fire sprinklers and railings</td>
</tr>
<tr>
<td>2008</td>
<td>Interior and exterior rehabilitation including removing some non-significant features, restoring extant features, and reconstructing the iconic blade sign and curvilinear marquee facing Sunset Boulevard</td>
</tr>
</tbody>
</table>
Because the Palladium meets the criteria for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a Los Angeles Historic-Cultural Monument it is therefore considered an historical resource under CEQA.\\footnote{21}{Palladium Rehabilitation Project: Cultural Resources Technical Report, June 11, 2008.}

**Description**

Constructed in 1940, the building consists of a one-story structure, with a full height mezzanine, constructed of board-formed concrete. The northern portion of the structure has a wood timber bow-string roof. The southern section of the roof is flat with a domed roof on the west side. The north and east facades have little articulation or decorative treatment. The primary Sunset Boulevard façade has a band of storefronts, horizontal “eyebrow” canopies, and a curved horizontal marquee with a vertical blade sign tower, on which the “Palladium” name is vertically spelled out in letters that are animated by neon. Two dancing figures, a male and a female, constructed of metal sheets, metal pipes, and neon outlines, decorate the splayed concrete façade that frames the vertical tower. The Argyle Avenue façade contains an entrance to the building with a curvilinear canopy and non-historic horizontal marquee sign above the canopy. A concrete screen wall extends the circular shape of canopy and curved drive. Surface parking lots are situated to the north and west of the building. Historically there was a service station on the northeast corner of Sunset Boulevard and Argyle Avenue that is no longer extant.\\footnote{22}{The service station is documented in photographs from the 1940s and is shown on the 1955 Sanborn map. Aerial photographs show the station still extant in 1956, but it had been removed by 1963.}

The building is used most often for live music presentation, dancing, and dining. The interior contains a 12,000 square foot, hardwood dance floor that could historically accommodate 7,500 dancers with seating for 1,000 diners. The flooring is laid on edge for even wear, and is bent (curved) to conform to the kidney-shape of the ballroom floor space. Wide sweeping staircases flank the main entrance on the south, providing access to the mezzanine area that overlooks the dance floor.

There are two pedestrian entry sequences: one from Sunset Boulevard, and the other from the surface parking area to the west off Argyle Avenue. Both lead to a promenade that runs the length of the building on axis, east and west, and leads to the main ballroom on the north side of the building. The primary interior spaces are a main floor, mezzanine level, and second floor service and office spaces flanking the Sunset Boulevard entry foyer.

The main floor spaces are the Sunset Boulevard entrance foyer (originally a covered space open to Sunset Boulevard), the main foyer, or rotunda, the promenade, and the...
ballroom. The entrance from Argyle Avenue leads past a box office into the rotunda on a straight axis, to the east-west promenade, opening to the ballroom. There is a “Champagne Room” at the east end of the promenade which serves as a private lounge or VIP room.

The curvilinear motif introduced via the canopy on the exterior of the Argyle Avenue entrance continues in the low-domed rotunda.

Alterations

After decades of minor alterations and deferred maintenance, the Hollywood Palladium underwent a major rehabilitation that was completed in 2008. The work was reviewed by the staff of the City of Los Angeles Office of Historic Resources and the Los Angeles Community Redevelopment Agency for conformance with the Secretary of the Interior’s Standards for Rehabilitation prior to issuance of building permits. The construction project removed some non-significant features, restored extant features, and reconstructed the iconic blade sign and curvilinear marquee facing Sunset Boulevard. The stage support area was expanded at the rear of the building, and a portion of the rear roof was raised over the stage. Commercial facades on the south were uncovered and repaired.

The character-defining interior spatial configuration of the Palladium was not changed. The main ballroom and its mezzanines remain substantially as designed. The rheostat-controlled incandescent lighting strips in curving coves that provided changeable or dynamic lighting hues were no longer operating. Therefore, they were replaced with LED strips that can be electronically controlled to provide a similar effect. The interior as experienced today would be familiar to ballroom dancers from the 1940s. Back-of-house systems and secondary spaces have been updated for modern use. The general interior configuration of the building has changed very little since its original construction.

The rehabilitation of the Hollywood Palladium has not affected its overall integrity. The general layout, spatial relationships, and material integrity of the site remain substantially intact. The building retains a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association.23

Significance

23 These are the seven aspects of integrity as defined by the National Park Service. See Section 4.5.
The Hollywood Palladium is historically significant for its association with the development of recreation and entertainment venues in Hollywood, and as an outstanding example of Streamline Moderne architecture from the 1940s.

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

The blocks surrounding Sunset Boulevard and Vine Street were the core of motion picture filmmaking in the early years from 1912 until the mid-1920s. In the late 1920s and early 1930s uses in the area shifted from motion picture making to radio, television and entertainment venues. The NBC Radio City building was built at the corner of Vine Street and Sunset Boulevard. The CBS Columbia Square complex was located on Sunset Boulevard and Gower Street, with ABC facilities just south of Sunset Boulevard on Vine Street. Night clubs such as the Earl Carroll Theatre, Florentine Gardens, the Hollywood Palladium and others were built in this core. The entertainment venues were located in the center of working Hollywood because they were a vital part of the studio’s publicity machines.

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

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

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

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

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

Norman Chandler (1899-1973) developed several entertainment venues in Hollywood during the 1930s and 1940s. Chandler, whose family had owned the Los Angeles Times since 1880, was its publisher from 1945 to 1960. He was the general manager and president of the newspaper at the time the Palladium was being built. The Chandler family had a long history and prominent role in real estate development in Los Angeles. Chandler began collaboration with architect Gordon B. Kaufmann with the construction of the Los Angeles Times building in 1935.

Architect Gordon B. Kaufmann (1888-1949) was a prolific Southern California architect and is responsible for several prominent Hollywood buildings in partnership with Chandler including the Florentine Gardens on Hollywood Boulevard (1938) and the Hollywood Palladium (1940). He also designed the Earl Carroll Theatre on Sunset Boulevard (1938). Kaufmann was born and educated in London, England, graduating from the London Polytechnic Institute. Kaufmann's professional career in Los Angeles included a partnership in the firm Johnson, Kaufmann, Coate, which was responsible for the design of many notable public buildings in Los Angeles. Kaufmann later managed his own office.

Kaufmann's body of work follows stylistic patterns distinctive to Southern California where Mission, Mediterranean and period revival styles of the 1920s shift towards Art Deco, Moderne, and Modernist styles in the 1930s and 1940s. With a portfolio as broad in type and style as the Hoover Dam, Edward L. Doheny, Jr.’s Greystone Mansion, Claremont College buildings, Scripps College’s original campus, Santa Anita Race Track, the Times-Mirror Building, the Athenaeum at Cal Tech, and countless homes, Kaufmann is an architect of unique distinction.

The Hollywood Palladium is designed in the Streamline Moderne architectural style. This is seen in the materials and design of both the interior and the exterior.
The primarily one-story, rectangular building has very limited decorative detail on the exterior. Its clean, unornamented planes, curved corners and sweeping horizontal lines combine to portray the modernist motifs of the period, efficiency and modernity, fused with a very modest amount added decoration atypical of the previous Art Deco period. The abstracted dancing human figures on the south facade recall Cubist paintings and sculpture. Simplicity of the design is also a reflection of the economic hardship of the late 1930s and early 1940s.

The drama of movement is found on the interior of the Hollywood Palladium. The interior decoration follows the curvilinear motif. The rotunda is connected to the circular ballroom by a promenade with a curvilinear cove. The kidney-shaped dance floor in the ballroom was by design as the dancers would rotate around the floor in a manner paralleling the grain of the wood for even wear.²⁴ The mezzanine rail is congruent with the ballroom floor, reinforcing the sense of movement best expressed by the curving staircases.

The Hollywood Palladium is historically significant for its association with the development of recreation and entertainment venues in Los Angeles, and as an outstanding example of Streamline Moderne architecture from the 1940s, designed by architect Gordon B. Kaufmann. Because it has been determined eligible for the National Register and is eligible for the California Register and as a local Historic-Cultural Monument, the Hollywood Palladium is considered a mandatory historical resource under CEQA.

Period of Significance

The Hollywood Palladium meets the criteria for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a Los Angeles Historic-Cultural Monument.

The Hollywood Palladium meets National Register criteria A and C. The Palladium is significant under National Register criteria A for its association with the development of recreation and entertainment venues in Hollywood. The Palladium is significant under National Register criteria C as an excellent example of Streamline Moderne architecture in Los Angeles and as an example of renowned Southern California architect Gordon B. Kaufmann.

The operation of recreation and entertainment venues played a significant role in Hollywood's growth and development from the early 1920s through the 1950s. The

²⁴ Southwest Builder and Contractor, December 20, 1940, p. 8.
Palladium was one of several venues that contributed to that growth and is still in operation today. The Palladium has had few alterations and retains its architectural integrity from its construction in 1940. The period of significance for the Palladium is 1940 through 1960. The popularity of the Big Bands started to decline beginning in the late 1940s at the end of World War II when musical tastes and cultural trends began to change. By the early 1950s the Palladium was no longer hosting the Big Bands with the same regularity that had made it a celebrated venue in the 1940s. With the advent of television, neighboring CBS used the Palladium to broadcast a weekly one and one-half hour music telecast over KNXT in the early 1950s. The venue continued to host a variety of music and entertainment events including award shows, charity balls, political events, and auto shows. It underwent a major renovation before it became the home of the Lawrence Welk Show in 1961.

25 In December 1946, eight top bandleaders announced they were retiring – Woody Herman, Benny Goodman, Harry James, Les Brown, Jack Teagarden, Benny Carter, Ina Ray Hutton and Tommy Dorsey.
Aerial of Famous Players-Lasky Corporation motion picture studio, looking north, 1922. The studio encompassed two blocks along Sunset Boulevard from Vine Street to El Centro Avenue. The Hollywood Palladium was built on the lot to the east. (Bison Archives)

Hollywood Palladium opening night, 1940. (Bison Archives)

Aerial of Hollywood Palladium, 1949. The roof of the Earl Carroll Theatre can be seen in the foreground and the Hollywood Legion Stadium roof in the background. The service station is seen to the west of the Palladium building. (Bison Archives)

Hollywood Palladium ballroom with curved dance floor, mezzanine and ceiling, ca.1940. (LAPL)
Curvilinear canopy and concrete screen wall covered with plants at Argyle Avenue entrance, 1946. (Bison Archives)
1919 Sanborn map showing film studios in the area where the Hollywood Palladium was later built. Famous Players-Lasky Corporation occupied the two blocks along Sunset between Vine Street and El Centro Avenue.
1955 Sanborn map shows the radio, television and entertainment venues surrounding the Hollywood Palladium, at center, flanked by CBS Columbia Square to the east, NBC Radio City to the west and the Earl Carroll Theatre to the south. The Hollywood Legion Stadium is to the northeast on El Centro Avenue. The service station is situated to the left of the Palladium building.
6121 W. Sunset Boulevard  
(CBS Columbia Square)

The CBS Columbia Square complex is located on Sunset Boulevard to the east of the Project Site. It is composed of four volumes ranging from one to six-stories organized around a central courtyard. Three of the components were designed by architect William Lescaze in the International Style in 1937: the Radio Building; Studio A; and the Television Building; the fourth component is Studio B/C, which is a 1939 addition by the architectural firm of Parkinson and Parkinson.

The three Lescaze-designed buildings are composed of panel-formed concrete, with flat roofs, and bands of steel sash casement windows in a regular fenestration pattern. There is little ornamental detailing on the exterior façades, consistent with the ideals of the International Style. The building’s exteriors are painted panel-formed concrete.

Columbia Square was built as the West Coast headquarters for CBS. It is an excellent example of International Style architecture, and it is the only West Coast example of the work of nationally renowned architect William Lescaze. The new facility was meant to create a prominent CBS presence in Hollywood to help establish the corporate brand, and to showcase innovative architectural solutions that met the technological needs of the growing entertainment industry. The complex continues to exhibit architectural integrity and retains significant character-defining features on the interior and exterior.

CBS Columbia Square was designated as City of Los Angeles Historic-Cultural Monument #947 in 2009. In 2012, it was formally determined eligible for listing in the National Register of Historic Places as the result of a Part 1 application for the Historic Preservation Tax Credit program. As a result of that determination the building was listed in the California Register. Because CBS Columbia Square was formally determined eligible for the National Register and listed in the California, it is considered a historic resource under CEQA.

6230 W. Sunset Boulevard  
(Earl Carroll Theatre)

The Earl Carroll Theatre is located on Sunset Boulevard to the south of the Project Site. Designed by architect Gordon B. Kaufmann the resource is a three-story structure composed of a largely unadorned reinforced concrete rectangular solid with flat roof pierced by ribbon windows on the west façade and punctuated by an extended steel
clad canopy with five bays which stretches from the west corner of the structure along Sunset Boulevard. The interiors were designed by Count Alexis de Sakhnoffsky and Kaufmann.

Earl Carroll was a brash entertainer who started his career as a Broadway writer, producer and director who was famous for his productions featuring the most lightly clad showgirls on Broadway.

The Earl Carroll Theatre in Hollywood opened December 26, 1938 for lavish musical-comedy revues. The exterior featured a 20-foot high neon silhouette of Beryl Wallace, one of the Earl Carroll's featured showgirls. Over the entrance doors it said: “Through these portals pass the most beautiful girls in the world.” The stage equipment included a double revolving turntable and staircase plus swings that could be lowered from the ceiling in addition to a rain machine which were some of the most complex for their time. The facility was a popular night spot for many of Hollywood's most glamorous stars and powerful film industry moguls.

The theater was sold following the death of Earl Carroll in an airplane crash in 1948. In 1953 it re-opened as the Moulin Rouge nightclub. It was also used as a television studio in the 1950s including the broadcast of Queen for a Day. From 1965 until early 1968 it was the Hullabaloo, a popular rock and roll venue. For six months in 1968 it became the Kaleidoscope, a psychedelic rock venue. In late 1968 it was renamed the Aquarius for a run of the musical Hair and other live productions. In 1983, the Pick-Vanoff Company purchased the property and converted it into a state-of-the art television theater that for nine years was the taping site of the popular television show Star Search. In the late 1990s, the theater was acquired by the cable television channel Nickelodeon. The name of the theater was changed to Nickelodeon on Sunset, and has been the headquarters for Nickelodeon's West Coast live-action television production.

The building maintains a high level of architectural integrity and retains significant character-defining features on the interior and exterior.

The Earl Carroll Theatre was evaluated as eligible for the National Register through survey evaluation in several previous surveys, including the 2010 Hollywood CRA survey. It was found eligible for listing in the National Register under criterion A for its

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27 Beryl Wallace started her career with Earl Carroll in his Broadway review Vanities in 1928. They formed a personal relationship and she became a featured performer at Carroll's Hollywood theater in 1938.

28 The 2010 Hollywood CRA survey assigned a status code of 3S or “Appears eligible for NR as an individual property through survey evaluation.”
association with the development of the entertainment industry in Hollywood, under
criterion B for its association with Earl Carroll and under criterion C as an unique
eexample of International Style nightclub/theater architecture in Hollywood.29 For these
reasons, Earl Carroll Theatre qualifies as a historical resource under CEQA.

6260-62 W. Sunset Boulevard
(Morgan Camera Shop)

Morgan Camera Shop is a two-story commercial brick building located on Sunset
Boulevard just southwest of the Project Site. Constructed in 1938,30 the design of the
sign appears heavily influenced by the Bauhaus School.31 The building has two
storefronts; 6260 is Pete’s Flowers and 6262 is Morgan Camera Shop. The first floor
storefront has a brick veneer knee wall that supports a band of metal sash angled display
windows with a single glazed metal-framed door. The flat painted sign is integrated into
the second floor and wraps around the west side of the building. There is an angled
blade sign with neon tubing attached to the center of the façade separating the two
storefronts.

Commercial signage played a significant role in Hollywood’s development. Taking
advantage of unexpected locations or making innovations upon convention forms were
often an effective means by which to attract attention. Signs exhibited rich variety in
their location on buildings, materials, iconography and scale. Wall signs several stories
high and rooftop signs on tall buildings were not uncommon. Signs used scale as a
means to be seen both rapidly and from a distance and signaled Hollywood’s
increasingly urban character.

Gilbert Morgan, a pioneer in the miniature-camera field, started Morgan Camera Shop
in the early 1930s.32 His first shop was located at 6305 Sunset Boulevard. He opened a
second shop at 6262 Sunset Boulevard in 1938 as a photographic salon for the
exhibition of photographic artwork.33 The shop’s sign is an interesting and unusual
example of intact integrated commercial signage from the 1930s in Hollywood.

Morgan Camera Shop was evaluated as eligible for the National Register through survey
evaluation in several previous surveys, including the 2010 Hollywood CRA survey.34

30 Los Angeles County Assessor’s date.
31 The 2010 Hollywood CRA survey report notes the sign may have been designed by Rudolph Schindler. “Historic
32 From online post by TC Morgan, grandson of Gilbert Morgan founder of Morgan Camera Shop.
http://www.flickr.com/photos/tcmorgan/galleries/72157630689369676/
33 Los Angeles Times, December 11, 1938.
34 The 2010 Hollywood CRA survey assigned a status code of 3S or “Appears eligible for NR as an individual property
through survey evaluation.”
The sign, which is integrated into the design of the building, appears particularly significant. Because the building has been found eligible for the National Register, it is considered a historical resource under CEQA.

1500 N. Vine Street
(Home Savings & Loan)

The Home Savings & Loan building is located at the northeast corner of Vine Street and Sunset Boulevard one block west of the Project Site, and separated by the high-rise building at 6255 Sunset Boulevard. The two-story rectangular stone clad New Formalist building was designed by Millard Sheets in 1967. The building’s main facade, set at a 45 degree angle, is dominated by a large mosaic mural of Hollywood’s greatest stars in their best-known roles, with black granite panels inscribed with other stars’ names running vertically behind the larger figures. In addition to another mosaic mural at the back entrance, the rear facade of the building features a set of stained-glass windows by Susan Hartel, which pay tribute to classic chase scenes, featuring the Keystone Cops, the Marx Brothers, and Harold Lloyd. The interior features a 64-foot-wide painted mural with key scenes from *The Squaw Man*.

Home Savings & Loan owner Howard Ahmanson, Sr. built the company by making home loans to Southern Californians during the postwar boom. Ahmanson wanted Sheets, a nationally recognized artist who had no architectural training, to design the buildings for him. Over 33 years, Sheets designed more than 40 buildings for Ahmanson’s companies, most notably Home Savings & Loan. To adorn the interior and exterior walls, Sheets created murals, mosaics, and stained-glass windows, always with a local theme. Sheets had earned fame before he went to work for Ahmanson. His watercolor paintings helped define an image of California in the 1930s and 1940s. He served as director of fine arts of the Los Angeles County Fair, organized and chaired the art departments at Scripps College and the Claremont Graduate School, and served as director at the Otis Art Institute before his death in 1989.35

Ahmanson died in 1968, just as this branch of Home Savings & Loan (now a Chase bank) was about to open. He and Sheets had agreed that it should feature a tribute to Hollywood movies. The location was the former site of NBC Radio City (1938-64) and the former site of Famous Players-Lasky Corporation (1916-33), where in 1913 parts of the first full-length Hollywood motion picture, *The Squaw Man* (1914), was filmed, which was Cecil B. DeMille’s first movie assignment.

The Home Savings & Loan building maintains a high level of architectural integrity and retains significant character-defining features on the interior and exterior.

The Home Savings & Loan building was found evaluated eligible for listing in the National Register in the 2010 Hollywood CRA survey as a distinctive example of a commercial bank building from its period. Because the building has been found eligible for the National Register, it is considered a historical resource under CEQA.

1628 N. El Centro Avenue
(Hollywood Legion Stadium)

The Hollywood Legion Stadium building is located on El Centro Avenue and separated from the Project Site by a multi-story parking structure. The building is an unadorned two-story square solid with canted corners and clad with cement plaster and topped with a bowstring roof. Built in 1938 as a boxing venue, it became a bowling alley in 1960 and a health and fitness center in 1985. It is currently a LA Fitness health club.

The Hollywood (American) Legion Stadium was one of the two major boxing venues of Los Angeles from the 1920s, the other being the Olympic Auditorium. It was the most successful boxing venue in California during the 1920s and 1930s. It began as a 4,000-seat open-air venue in 1921, under the auspices of World War I veterans, American Legion Post No. 43.

The American Legion was formed in 1919 to give all veterans a place to congregate together in fellowship as well as memorial. Hollywood formed its own post that same year. Space was small in their rented facilities, so the group built the boxing arena at El Centro Avenue and Selma Avenue to bring in a steady income and raise funds for building their own headquarters. Timing was perfect; boxing ranked among Americans’ favorite spectator sports and profits soared. Soon, Hollywood American Legion Post 43 ranked as one of the wealthiest branches in the country.

An arched roof was added over the venue in 1921. The venue closed briefly in 1923 to sink the boxing ring six feet, increasing the pitch of ringside seats so that all patrons had a good view of the ring, and to add a ventilation system. In late 1938 a new reinforced concrete arena with a capacity of about 6,000 replaced the original wooden venue.

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36 The 2010 Hollywood CRA survey assigned a status code of 3S or “Appears eligible for NR as an individual property through survey evaluation.”
The stadium was wildly popular among Hollywood’s boxing fans, and became a favorite hangout of film celebrities. Many attended to see movie stars as much as to watch boxing.

Among the boxers who appeared at the Legion are: Joe Louis and James J. Braddock, heavyweights; Moore and Maxie Rosenbloom, light heavyweights; Mickey Walker, Bobo Olson and Ceferino Garcia, middleweights; Jimmy McLarnin, Henry Armstrong and Young Corbett III, welterweights; and George Latka, lightweight.38

By the late 1950s, live boxing started to decline dramatically due to the increasing popularity of bouts on television. The American Legion sold the boxing stadium in 1959 because of growing deficits. The Hollywood Legion Lanes opened in its place in 1960. Archival photos show that the windows were enclosed at this time.

The Hollywood Legion Stadium building is listed in the Historic Resources Inventory as being eligible for listing as a local landmark.39 The 2010 Hollywood CRA survey did not assign a status code to the resource and noted that it may be new construction. The building maintains its shape and roof structure from 1938, however the interiors and exterior cladding have been altered to accommodate new uses after the building ceased to be a boxing venue. Even with its diminished architectural integrity, it is culturally significant for its association with popular entertainment and recreation in Hollywood much like the night clubs, theaters and restaurants. As such, it is a historical resource under CEQA for this report.

5.3 Summary of Related Historic Resources

The Project Site contains one individual property that is considered an historical resource under CEQA. Five properties nearby the Project Site are also considered historical resources as individual properties. These properties are listed in Table 1 below along with their status as historic resources. Historic resources are also shown on the map in Figure 6.

39 Historic Resources Inventory, August 2011. Status code of 5S2 or “Individual property that is eligible for local listing or designation.”
### Table 1: Historic Resources Within and Adjacent to the Project Site

<table>
<thead>
<tr>
<th>Resource</th>
<th>Date Built</th>
<th>Address</th>
<th>Status / Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Properties Within the Project Site</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hollywood Palladium</td>
<td>1940</td>
<td>6215 Sunset Blvd.</td>
<td>Appears eligible for listing in the NR as an individual property through survey evaluation. (Status Code 3S) 2010 CRA Historic Resources Survey</td>
</tr>
<tr>
<td>Earl Carroll Theatre</td>
<td>1938</td>
<td>6230 Sunset Blvd.</td>
<td>Appears eligible for listing in the NR as an individual property through survey evaluation. (Status Code 3S) 2010 CRA Historic Resources Survey</td>
</tr>
<tr>
<td>Home Savings and Loan</td>
<td>1967</td>
<td>1500 Vine Street</td>
<td>Appears eligible for listing in the NR as an individual property through survey evaluation. (Status Code 3S) 2010 CRA Historic Resources Survey</td>
</tr>
<tr>
<td>Morgan Camera Shop</td>
<td>1938</td>
<td>6260-62 Sunset Blvd.</td>
<td>Appears eligible for listing in the NR as an individual property through survey evaluation. (Status Code 3S) 2010 CRA Historic Resources Survey</td>
</tr>
<tr>
<td>Hollywood Legion Stadium</td>
<td>1938</td>
<td>1628 El Centro Ave.</td>
<td>Individual property that is eligible for local listing or designation. (Status Code 552) 2011 Historic Resources Inventory</td>
</tr>
</tbody>
</table>

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</tbody>
</table>
Figure 6: Historic Resources Within and Adjacent to the Project Site
6.0 POTENTIAL IMPACTS

6.1 Significance Threshold

The City of Los Angeles CEQA Thresholds Guide (2006, p. D.3-2) states that a project would normally have a significant impact on historic resources if it would result in a substantial adverse change in the significance of a historic resource as defined in CEQA Guideline § 15064.5. A substantial adverse change in significance occurs if the project involves:

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

In addition to the thresholds of significance of the City of Los Angeles, the CEQA Guidelines state that a substantial adverse change in the significance of a historic resource means demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.\(^{40}\)

The Guidelines go on to state that “[t]he significance of an historic resource is materially impaired when a project… [d]emolishes 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… local register of historic resources… or its identification in a historic resources survey meeting the requirements of section 5014.1(g) of the Public Resources Code….\(^{41}\)

\(^{40}\) CEQA Guidelines, section 15064.5(b)(1).
\(^{41}\) CEQA Guidelines, section 15064.5(b)(2).
6.2 Impact Analysis Using Los Angeles CEQA Thresholds

The following analysis uses the thresholds provided in the adopted City of Los Angeles CEQA Thresholds Guide.

1. Would the Project involve the demolition of a significant resource?

No. The Project would not demolish a significant historic resource. As noted in Section 5 of this report, the Project Site contains one historically significant resource -- the Hollywood Palladium building at 6215 W. Sunset Boulevard. The Project does not propose or anticipate demolition of this building or any of the identified historic resources located in the surrounding area.

The Project would redevelop the existing surface parking lot on the property. The parking lot is not considered a historically significant resource. The identified historic resources located on the Project Site and in the surrounding area would remain in place and unaltered after implementation of the Project. Therefore, the Project does not involve demolition of a significant historical resource.

2. Would the Project involve relocation that does not maintain the integrity of a significant resource?

No. The Project would not relocate any significant resource. The project will be constructed on land currently used as surface parking and will not require the relocation of any building. The project will not involve the relocation of the Hollywood Palladium, nor would the Project relocate any adjacent buildings that have been identified as historic resources. Therefore, the Project will not involve relocation that does not maintain the integrity of a significant historical resource.

3. Would the Project involve 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?

No. The Project will not involve conversion, rehabilitation or alteration of a significant resource that will not conform to the Secretary of the Interior’s Standards. The Project does propose selected rehabilitation of the Hollywood Palladium which will conform to the Secretary of the Interior’s Standards. The Hollywood Palladium will continue to operate as an event and entertainment venue, maintaining the existing facilities intact. The building’s extant character-defining interior and exterior architectural features, as detailed in Section 5.1, will be retained. As part of the Project, a rehabilitation program is proposed to be agreed with the Hollywood Palladium’s current operator to enhance the Palladium as an entertainment venue, support its continued operations, and enhance the character-defining features of the building that contribute to its distinctive appearance and place in the Hollywood community. Key improvements could include
additional rehabilitation of the historic main lobby to match or enhance the character of
the original building design, and replacement of main entry doors under the marquee.
Other general enhancements could include improvements to the ballroom, with repair
of ceiling plaster, refinishing of the wood flooring and cleaning of the chandeliers; and
rehabilitation/upgrading of the toilets. The proposed work would provide repairs to
facilities and would provide improvements that would be more compatible with historic
features of the building. The proposed work on the Hollywood Palladium would meet
the Secretary of the Interior’s Standards for Rehabilitation. The project will be reviewed
and considered by the Office of Historic Resources and the Cultural Heritage
Commission as part of the project’s entitlement approval process, and those bodies will
have input on the Project prior to approval. In addition, as part of the building permit
review process, proposed work would be reviewed for permit clearances by the Office
of Historic Resources of the City of Los Angeles Planning Department.

Since the Project proposes selected rehabilitation of the Hollywood Palladium that will
conform to the Secretary of the Interior’s Standards, there will not be a significant
impact on a historic resource from the proposed rehabilitation.

4. Would the Project involve construction that reduces the integrity or significance of
important resources on the site or in the vicinity?

No. The Project does not propose the demolition, destruction, relocation, or alteration
of any historic resource either on the Project Site or in the vicinity of the Project Site. As
discussed above, the Project would retain the Hollywood Palladium in place and include
rehabilitation that confirms to the Secretary of Interior’s Standards for Rehabilitation and
Guidelines for Rehabilitating Historic Buildings.

The Project will alter the surroundings of historic resources both on the Project Site and
in the vicinity by constructing new high-rise and low-rise structures. Alteration of the
immediate surroundings of a historic resource such that its significance would be
materially impaired constitutes a substantial adverse change according to CEQA
guidelines. The significance of an historical resource is materially impaired when a
project: demolishes or materially alters in an adverse manner those physical
characteristics of an historical resource that convey its historical significance and justify
its inclusion in, or eligibility for inclusion in the California Register of Historical
Resources or in a local register of historical resources.

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42 CEQA Guidelines, section 15064.5(b)(1).
43 CEQA Guidelines, section 15064.5(b)(2).
The proposed new construction will occupy existing surface parking areas located immediately west and north of the Hollywood Palladium. CBS Columbia Square, located at 6121 Sunset Boulevard, is situated directly east of the Project Site. The Earl Carroll Theatre, located at 6230 Sunset Boulevard, is situated just south of the southwestern portion of the proposed new development footprint. The Morgan Camera Shop, located at 6260 Sunset Boulevard, and Home Savings & Loan, located at 1500 Vine Street, are situated to the west of the southwestern portion of the proposed new development footprint. Proposed new construction is just west and south of the Hollywood Legion Stadium at 1628 El Centro Avenue.

Because the Project will add height and density in areas currently used for surface parking the immediate surroundings of the on-site and adjacent historic resources discussed above will be altered. For this alteration to be considered a substantial adverse change, however, it must be shown that the integrity and/or significance of the historic resources would be materially impaired by the proposed alteration. An analysis of the alteration to the immediate surroundings of each of the potentially effected historic resources follows below.

Alteration to Surroundings of the Hollywood Palladium

The Hollywood Palladium is significant for its association with the development of recreation and entertainment venues in 1940s Hollywood, and is significant as an excellent example of Streamline Moderne architecture by notable architect Gordon B. Kaufmann.

The building’s iconic architectural features and prominent location on Sunset Boulevard reflect its history as one of Hollywood’s premier entertainment venues during the 1940s and 1950s as part of a collection of nightclubs, concert venues, theaters and radio and television studios that made Hollywood one of the nation’s most important locations for live entertainment. Although the Project will not materially alter the Hollywood Palladium and all of its character-defining architectural features will remain intact, it is essential that the building’s street presence remains prominent and important views of the Hollywood Palladium be maintained so that the Hollywood Palladium retains its historic significance.

The Project will alter the immediate surroundings of the Hollywood Palladium by adding height and density to areas to the immediate north and west, currently used for vehicle circulation and surface parking. The Project will also alter the Argyle Avenue passenger drop-off to the Palladium’s western entrance. To avoid adverse impacts to the historic significance of the Palladium building, the Project design maintains the Palladium as the physical and visual focus of the site. The Project does this by confining new construction to the northern and western portions of the Project Site and by maintaining
a clear spatial separation between the new construction and the Hollywood Palladium building.

The proposed new buildings are sited to maintain the views and prominence of the Hollywood Palladium building from Sunset Boulevard, and as viewed from the corner of Sunset Boulevard and Argyle Avenue. New construction located at the southwest corner of the Project Site is proposed to be lower in height than the Palladium building and set back substantially from the Sunset Boulevard building line. This design will maintain the Palladium building as the visual focus on Sunset Boulevard. This corner building is planned to be approximately 33½ feet in height, with the top of the parapet wall approximately 42 feet in height. In comparison, the top of the Palladium’s bow-string roof is approximately 48½ feet while the top of the blade sign is approximately 52½ feet. Additionally, this low-rise building will be set back from Sunset Boulevard by approximately 50 feet. This will further enhance the Hollywood Palladium’s Sunset Boulevard prominence above what it is today by framing the building, and preserving important view corridors of the Hollywood Palladium’s primary (south) facade.

Historically, the material and visual character of the Hollywood Palladium on Sunset Boulevard included commercial leaseholds along the entire frontage of the building, flanking the central marquee and covered, open foyer. Therefore, the dominant visual character, other than the central marquee and blade sign, was non-uniform commercial (food service and retail) storefronts and signage, built out to suit individual tenants. The re-tenanting of these spaces for new users, and the addition of new commercial leaseholds on Sunset Boulevard, set back in subordination to the Hollywood Palladium’s storefronts, is compatible with the historic development patterns and character of the site and the site’s context on Sunset Boulevard.

The Palladium will be separated from the low-rise corner building by approximately 35 feet of grade level open space. This open space protects views looking north and east from Sunset Boulevard, and spatially separates the new construction so that the Palladium and its visual prominence along Sunset Boulevard is maintained. Furthermore, the exterior walls of this low-rise building will be fully glazed to attain a transparency that enhances views of the Palladium from Sunset Boulevard.

The view from the southwest corner of the Project Site at Argyle Avenue and Sunset Boulevard to the west canopy of the Hollywood Palladium will nevertheless be partially obstructed by the new low-rise building. This view, however, is not historically associated with the Palladium. During the period of significance for the Palladium, 1940-1960, the southwest corner (currently surface parking) was occupied by a service
station that obscured sightlines from the southwest.\textsuperscript{44} The concrete screen wall at the south end of the Argyle Avenue entrance canopy deliberately blocked any view of the service station from the Palladium's west-facing facade. Therefore, from the southwest vantage, the new project building restores, rather than alters, the visual relations of the historic building to its setting.\textsuperscript{45}

The Project’s two towers will rise up to twenty-eight stories and approximately 350 feet in height. As such, they will be considerably taller than the Hollywood Palladium building, which is approximately 48½ feet in height at the apex of its vaulted roof. To avoid adverse impacts to the Palladium building, the tallest portions of the Project have been set back from the Hollywood Palladium and located on the northern portion of the Project Site so that they are subordinate to the presence of the historic Palladium building on Sunset Boulevard and Argyle Avenue. At grade level, there will be approximately 50 feet of separation between the Palladium’s concrete screen wall located on the west façade and the new building to the north. This distance narrows to approximately 26 feet of separation at the second level. The spatial separation provides an appropriate “buffer zone” between the new construction and the Palladium so that the historic automobile entry and approach from Argyle Avenue can continue to be experienced and understood.

After Project implementation, access to the Hollywood Palladium would continue to include the pedestrian entrance on Sunset Boulevard, the driveway and passenger drop-off entrance on Argyle Avenue, and a loading dock accessible from El Centro Avenue. The existing paved asphalt driveway entrance and surface parking with passenger drop-off would be replaced with a new reconfigured circular driveway with landscaping located under a raised portion of the new west tower. The new automobile circulation pattern would be similar to the existing pattern.

At night, illumination of the Project components will be confined to ground-level lighting needed to provide safe pedestrian and automobile circulation and illumination of the Project’s interior spaces. External lighting of the Project buildings will be designed so that the Palladium will remain the most prominent aspect of the site at night and its iconic marquee, blade sign and neon lighting will not be subordinated by other lighting on the property.

By confining new construction to the north and west of the Project site, placing the tallest elements of the site substantially north of Sunset Boulevard and maintaining a

\textsuperscript{44} According to documentation from aerial photographs, the service station was removed by early 1960s.

\textsuperscript{45} The service station is documented in photographs from the 1940s and is shown on the 1955 Sanborn map. (See Section 5.1)
clear spatial separation between the new construction and the Palladium building, the Project retains important site lines to the Palladium and maintains its important prominence on Sunset Boulevard. Based on this analysis, the Project will not alter the surroundings of the Hollywood Palladium in such a manner that would materially impair its historic significance and, therefore will not have a significant impact on the historic resource.

_Alarter to Surroundings of CBS Columbia Square_

The CBS Columbia Square complex, located on the block east of the Project, is an excellent example of International Style architecture, and it is the only West Coast example of the work of nationally renowned architect William Lescaze. The multi-height buildings are constructed of panel-formed concrete, with flat roofs, and bands of steel sash casement windows in a regular fenestration pattern. There is little ornamental detailing on the exterior façades, consistent with the ideals of the International Style.

The significance of CBS Columbia Square is largely conveyed by its highly articulated street-facing façades along Sunset. The Project would not obscure these façades in any way. The Project does not propose any new development directly west of the CBS Columbia Square complex, as this is location of the existing Palladium. The Project’s new development on the east side of the parcel would be located to the rear of the block, north and west of CBS Columbia Square across El Centro Avenue. Further, the Project would be effectively distanced from this historic resource by El Centro Avenue. Moreover, new development now under construction on the Columbia Square property would be built between the proposed project and the CBS Columbia Square complex. For these reasons, the significance and integrity of the CBS Columbia Square complex will not be materially impaired by alterations to its surroundings caused by the Project.

_Alarter to Surroundings of the Earl Carroll Theatre_

The Earl Carroll Theatre building, located directly south across Sunset Boulevard, is significant for its association with the development of the entertainment industry in Hollywood and as a unique example of International Style nightclub/theater architecture designed by architect Gordon B. Kaufmann. Important character-defining features include its unadorned massing with flat roof pierced by ribbon windows and punctuated by an extended steel clad canopy that stretches from the west corner of the structure along Sunset Boulevard.

The significance of the Earl Carroll Theatre is conveyed by its iconic street-facing façade along Sunset Boulevard which once featured a 20-foot high neon silhouette of showgirl Beryl Wallace. The new development on the southwest portion of the Project Site, which would be across Sunset Boulevard from the Earl Carroll Theatre, is low-rise and
set back from Sunset Boulevard and would not affect existing views of the Earl Carroll Theatre. Therefore, development of the Project would not alter the surroundings of the Earl Carroll Theatre in a manner that would materially impair its significance as a historical resource.

**Alteration to Surroundings of the Morgan Camera Shop**

The Morgan Camera Shop is located on Sunset Boulevard across the street and just southwest of the Project Site. It is a two-story commercial brick building with an integrated graphic sign of particular significance. The flat painted sign integrated into the second floor appears influenced by the Bauhaus School.

The location and distance of the new development would not affect existing views or the surroundings of the commercial building. The significance of the Morgan Camera Shop will not be materially impaired by alterations to its surroundings caused by the Project.

**Alteration to Surroundings of the Home Savings & Loan**

The Home Savings & Loan building, located at the northeast corner of Vine Street and Sunset Boulevard, is one block to the west of the Project Site. The two-story rectangular stone clad New Formalist building was designed by artist Millard Sheets.

The Home Savings & Loan building is significant for its Hollywood-themed mosaic murals designed by Millard Sheets. The high-rise building at 6255 Sunset Boulevard effectively separates the new development from the Home Savings & Loan building, therefore the Project would not alter the surroundings of Home Savings & Loan in a manner that would materially impair its significance as a historic resource.

**Alteration to Surroundings of the Hollywood Legion Stadium**

The Hollywood Legion Stadium, located northeast of the Project Site on El Centro Avenue across Selma Avenue, is an unadorned two-story square solid with canted corners and clad with cement plaster and topped with a bow-string roof.

As a former boxing venue Hollywood Legion Stadium is significant for its association with popular entertainment and recreation in Hollywood from the 1930s much like the night clubs, theaters and restaurants. Its location to the northeast of the Project Site on El Centro Avenue across Selma Avenue would provide some distance from the Project and the height setback for the tower along Selma Avenue would lessen impacts to its surroundings. Therefore, the Project would not alter the surroundings of the Hollywood Legion Stadium in a manner that would materially impair its significance as a historic resource.
6.3 Use of Secretary of the Interior’s Standards to Determine Impacts

This report also analyzes the Project’s potential impacts according to the applicable Secretary of the Interior’s Standards for the Treatment of Historic Properties (the Standards).

The Standards provide guidance for reviewing proposed projects that may affect historic resources.

The intent of the Standards is to assist the long-term preservation of a property’s significance through the preservation, rehabilitation, and maintenance of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. The Standards also encompass related landscape features and the building’s site and environment, as well as attached, adjacent, or related new construction.

From a practical perspective, the Standards have guided agencies in carrying out their historic preservation responsibilities including state and local officials when reviewing project’s that may impact historic resources. The Standards have also been adopted by state and local jurisdictions across the country including the City of Los Angeles.46

The Standards are a useful analytic tool for understanding and describing the potential impacts of substantial changes to historic resources. While, compliance with the Standards does not necessarily determine whether a project would cause a substantial adverse change in the significance of an historic resource, projects that comply with the Standards are presumed to have a less than significant adverse impact on a historic resource.47

Section 15064.5(b)(3) of the CEQA Guidelines states:

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

This section references the Secretary of the Interior’s standards and guidelines for four distinct historic “treatments,” including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific standards and guidelines associated with

46 Secretary of the Interior’s Standards for Rehabilitation.
47 CEQA Guidelines, section 15064(b)(3).
each of these possible treatments are provided on the National Park Service’s website regarding the treatment of historic resources.  

For analytical purposes, a threshold decision must be made regarding which “treatment” standards should be used to analyze a project’s potential effect on historic resources.

This report analyzes the Secretary of the Interior’s “rehabilitation” standards (the Rehabilitation Standards) because those standards provide a more conservative impact analysis and account for the fact that the Hollywood Palladium will likely require some form of protection during construction activities and ongoing maintenance.

The Secretary of the Interior’s “rehabilitation” standards are restated and analyzed below.

Standard 1: A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

This Standard pertains to the historic resources located on the Project Site, as well as the site and overall environment.

The Project complies with Rehabilitation Standard 1 because it preserves the Hollywood Palladium and retains its historic use.

The Project proposes new construction that will occupy areas currently used for surface parking lots. The parking lot is not considered a historically significant resource. The passenger drop-off and loading area off Argyle Avenue will be maintained. The project will not change these uses and the passenger drop-off sequence for the Palladium will remain unchanged.

Standard 1 Conformance: The Project will maintain the current use of historic resources on the site and not require any changes to adjacent historic resources. The Project would protect and enhance the Hollywood Palladium’s continued operation as an entertainment venue. Therefore, the Project conforms to Rehabilitation Standard 1.

Standard 2: The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

This Standard pertains to the historic resources located on the Project Site and adjacent historic resources.

48 http://www.nps.gov/hps/tps/standguide/
The Project would protect and enhance the Hollywood Palladium. The Project does not propose the removal of historic material or the alteration of distinctive features or spaces of the Palladium.

More specifically, the Project would protect and enhance the Hollywood Palladium’s continued operation as an entertainment venue. A rehabilitation program is proposed, and to be agreed upon with its operator, to maintain the Palladium as an entertainment venue. Potential rehabilitation could include repair of the ballroom ceiling and floors, main lobby improvements and replacement of non-historic entry main doors. Proposed rehabilitation work would meet historic preservation criteria (Secretary of the Interior’s Standards for Rehabilitation). The Project also proposes a requirement for the applicant to apply for designation of the Palladium as a Historic-Cultural Monument in connection with the issuance of building permits for the new development.

In addition, the Project will not require any physical changes to or removal of historic material from adjacent historic buildings.

Therefore, the Project ensures that the historic character of the property will be retained and preserved and that permanent removal or alteration of historic material and features will be avoided.

Standard 2 Conformance: The Project ensures that the permanent removal or alteration of historic material or features from historic resources located on the Project Site and adjacent historic resources will be avoided. The Project will allow the Hollywood Palladium to retain its presence on Sunset Boulevard. The Project conforms to Rehabilitation Standard 2.

*Standard 3: Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

This standard pertains to historic resources on the Project Site.

The Project does not propose any changes that might create a false sense of historical development and no conjectural features or elements from other historic properties would be added. Specifically, the adoption of a square, or near-square grid for the building facades of the new taller buildings is a compatible recall concept in relationship to the open grid screen wall with halo lighting at the historic Palladium building. The new building grids are different in scale, slightly different in proportion, will likely be rendered in a different material, are different in quantity, and are set back on the property to the north of the Palladium building. Rather than causing any confusion as to
new features being historic features, this is an example of using historic features to draw visual metaphors in new buildings in the historic setting.

As discussed, the Project will protect and enhance the Hollywood Palladium as an entertainment venue and does not propose or anticipate changes to the building that will create a false sense of historical development.

Standard 3 Conformance: The Hollywood Palladium will remain as a physical record of its respective time, place and use. Therefore, the Project conforms to Rehabilitation Standard 3.

**Standard 4: Changes to a property that have acquired historic significance in their own right will be retained and preserved.**

This standard pertains to historic resources located on the Project Site.

There are no alterations to the property that have acquired historic significance.

As noted above, the Project will protect and enhance the Hollywood Palladium as an entertainment venue. In addition, proposed rehabilitation work would be monitored and meet historic preservation criteria (Secretary of the Interior’s Standards for Rehabilitation).

Standard 4 Conformance: The Project conforms to Rehabilitation Standard 4 because no alterations to the property have acquired historic significance.

**Standard 5: Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.**

This standard pertains to historic resources on the Project Site.

The Project would retain all distinctive materials, features, and finishes that characterize the property.

The Project will protect and enhance the Hollywood Palladium as an entertainment venue. The Project will not disturb the structures or uses associated with the building’s distinctive features, finishes and construction techniques or examples of skilled craftsmanship.

Standard 5 Conformance: The Project conforms to Rehabilitation Standard 5 because it ensures that the distinctive features, finishes and construction techniques or examples of skilled craftsmanship, which characterize the Hollywood Palladium will be retained and preserved.
Standard 6: Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

This standard pertains to historic resources on the Project Site.

The Project will repair rather than replace any deteriorated historic features and materials wherever feasible.

The Project will protect and enhance the Hollywood Palladium as an entertainment venue in its current physical form and with existing uses. In addition, proposed rehabilitation work would be monitored and meet historic preservation criteria (Secretary of the Interior’s Standards for Rehabilitation). The building was rehabilitated in 2008 and many deteriorated features were repaired at that time. As the Palladium continues to age deteriorated historic features would be appropriately repaired or replaced in accordance with the applicable Secretary of the Interior’s Standards.

Standard 6 Conformance: The Project conforms to Rehabilitation Standard 6 because it ensures that deteriorated historic features will be appropriately repaired or replaced as needed.

Standard 7: Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

This standard pertains to historic resources on the Project Site.

The Project complies with Rehabilitation Standard 7 for two reasons. First, the Project does not include any direct or immediate chemical or physical treatments for the Hollywood Palladium. Second, if any such treatments are necessary in the future, as the structure continues to age, then those rehabilitation activities will comply with the Secretary of the Interior’s Standards. Accordingly, such treatments would be gentle and not damage the existing historic elements of the structures.

This approach is consistent with the Project’s commitment to protect and enhance the Hollywood Palladium, which ensures that inappropriate chemical or physical treatments will not be used.

Standard 7 Conformance: The Project conforms to Rehabilitation Standard 7 because it ensures that treatments that may cause damage to the Hollywood Palladium will not be used.
Standard 8: Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

The Project will comply with Rehabilitation Standard 8 because mitigation to protect archeological resources will be implemented.

It is possible that excavation may uncover unknown archeological resources. With standard mitigation to monitor for archeological resources, these impacts can be avoided.

Standard 8 Conformance: The Project conforms to Rehabilitation Standard 8 because it ensures that proper mitigation would occur.

Standard 9: New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

This standard pertains to historic resources on the Project Site and adjacent historic resources.

The Project does not propose or anticipate new additions or exterior alterations to any historic material or feature either on the Project Site or in the vicinity of the Project Site. The Project does involve related new construction. However, the proposed new construction will not destroy historic materials that characterize any historic resource either on the Project Site or in the vicinity of the Project Site.

The small 2008 addition constructed of concrete masonry unit walls at the center portion of the north (rear) façade, attached to the back-of-stage facilities may or may not be removed in whole or in part by the proposed project. This is a non-significant, non-character-defining, reversible addition. If removed in whole or in part, there will be no material or visual negative impact on the integrity and character of the Palladium building, the property as a whole, or the setting of the property.

Excavation and grading related to the new construction does have the potential to compromise the structural integrity of the Hollywood Palladium building. With standard mitigation to protect the structural integrity of the Palladium, these impacts will be avoided.

The proposed new development will be differentiated from the existing development and will be compatible with the historic materials and features of the Hollywood Palladium. The curvilinear profiles of the new buildings are intended to echo and
complement the Streamline Moderne style of the Palladium building and marquees. The new buildings would be clad with an articulated rectilinear lattice façade that echoes the gridded apron surrounding the Palladium blade sign and also reflects the street grid of Hollywood. The geometry of the curved canopy on the Argyle Avenue entry of the Palladium is expanded into a formal port cochere with a roadway and turning circle which organizes drop off and pick up of vehicles. The new buildings are setback from the Sunset Boulevard facade of the Palladium to form a curvilinear “backdrop” for the Palladium building.

The Project would provide new ground-floor retail and restaurant space that would be located in a low-rise component of the southwest building at Sunset Boulevard and Argyle Avenue and within the northeast building in storefronts facing El Centro Avenue. The low-rise, single story component of the building at Sunset Boulevard and Argyle Avenue would be slightly lower than the Palladium and would provide visual continuity with existing ancillary retail space within the Palladium building’s frontage on Sunset Boulevard. The ground-floor retail spaces facing El Centro Avenue would activate the pedestrian environment along this street. Pedestrian-oriented commercial retail and restaurant uses along Sunset Boulevard and El Centro Avenue would be compatible with, and complement, the historic commercial storefronts in the Palladium building, and surrounding commercial uses.

Size and scale are key criteria for consideration under Standard 9. There is no objective formula for establishing compatibility of scale based on relative widths, depths, and heights. The proposed work is readily compatible with the Hollywood urban context, which already has a similarly sized and scaled office building across the street to the west at the northwest corner of Sunset Boulevard and Argyle Avenue, and a similarly sized and scaled building under construction across the street to the east on El Centro Avenue.

Equally important is the relative scale of the proposed new construction with the Hollywood Palladium. The existing Palladium is a horizontal building with a very large footprint that occupies 71% of the frontage on Sunset Boulevard and 50% of the frontage on El Centro Avenue. The new buildings are slender vertical masses with relatively modest footprints. In terms of lot coverage, the available area is equally shared between the Palladium and the new construction.

The Project’s two tall buildings will be considerably taller than the Palladium building. The disparity in heights is addressed by separating the new construction from the historic building with open spaces, and setting back both low rise and tall construction on the site such that the new construction is visually subordinated to the Palladium building. This careful siting of buildings and modulation of the overall massing ensure
that the Palladium remains the focal point of the site and important sight lines are preserved.

Critical to the discussion of scale is an understanding of how scale differences will be perceived and experienced from street level. The full height of the Project buildings in relationship to the Hollywood Palladium is not readily discerned when the Palladium is viewed obliquely, or head on, from Sunset Boulevard, when the new construction is viewed from the Palladium building, and when the new construction is viewed from the open spaces that are created between the Palladium building and the new construction. Careful siting and massing ensure that the scale of new construction is compatible with the Hollywood Palladium.

The Project conforms to Rehabilitation Standard 9 because it will not alter spatial relationships that characterize the property, and the Project’s size, scale, and massing will be compatible and protect the integrity of the historic resource and its environment.

Standard 9 Conformance: The Project conforms to Rehabilitation Standard 9 because it will not alter spatial relationships that characterize the property, and the Project’s size, scale, and massing will be compatible with the on-site historic resource.

Standard 10: New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

This standard pertains to historic resources on the Project Site and adjacent historic resources.

The Project conforms to Rehabilitation Standard 10 because it does not propose or anticipate new additions to any historic resource either on the Project Site or in the vicinity of the Project Site.

If the proposed new construction were removed at some time in the future, the essential form and integrity of the existing historic resources would be unimpaired.

Standard 10 Conformance: Because no historic resource will be demolished or altered as part of the Project, it conforms to Rehabilitation Standard 10.
6.4 Summary of Potential Impacts on Historic Resources

Analysis of potential impacts using the Los Angeles CEQA thresholds and the Secretary of the Interior’s Standards reveals the following:

1. The Project has the potential to uncover archaeological resources.

2. The Project would not convert or alter the Hollywood Palladium building in any way that would result in the building’s loss of integrity or historic significance. All proposed enhancements to the Palladium Building will comply with the Secretary of the Interior’s Standards and will be monitored by a qualified historic resources consultant.

3. The Project would not result in significant impacts on adjacent historic resources including CBS Columbia Square, the Earl Carroll Theatre, Home Savings & Loan, Morgan Camera and Hollywood Legion Stadium.

4. The Project is compatible in design with the Hollywood Palladium. The design of the new buildings would reflect and compliment the curvilinear Streamline Moderne features of the Palladium. The size, scale, and massing of the two tall buildings will be moderated by the low-rise portion of the new development next to the Palladium along Sunset Boulevard, as well as the setbacks and open space between the Palladium and all new construction, providing a visual buffer between the Palladium and new development. The existing surface parking would be eliminated and approach sequence altered at the Argyle Avenue driveway entrance and passenger drop-off. These changes will not affect the Palladium’s ability to convey its significance and retain its presence on Sunset Boulevard.

For these reasons, the Project will not result in significant adverse impacts on identified historic resources located within and adjacent to the Project Site.
Mitigation Measures

In addition to the project design features discussed above, the following mitigation measures would further reduce potential impacts on historic resources associated with the Project:

1. Include standard mitigation to identify and protect archaeological resources should they be discovered during excavation of the Project Site.

2. The Project shall include a shoring plan to ensure the protection of adjacent historic resources during construction from damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil.

Additional Recommendations

In addition to the project design features discussed above, the following recommendations would further enhance the protection of historic resources associated with the Project:

1. Engage a historic preservation consultant that meets the Secretary of the Interior’s Professional Qualifications Standards to monitor the work during the construction phase to ensure protection of on-site historic resources.

2. Include an interpretive program with displays at key locations to increase general public and patron awareness and appreciation of the history and significance of the Hollywood Palladium in popular culture.

3. Prepare a Historic Structures Report prior to any new construction on the site. The report shall document the significance and physical condition of the Palladium with photographs, text, and existing drawings. This documentation shall include: A brief written historic and descriptive report completed in narrative format including available historic photographs and historic or current plans; and large format (4” x 5” negative or larger) photographs in accordance with Historic American Buildings Survey (HABS) guidelines. Views shall include contextual views, all exterior facades, detailed views of significant exterior architectural features, and interior views of significant historical architectural features or spaces.

4. Submit an application for a Mills Act contract after the Hollywood Palladium is designated as a local Historic Cultural-Monument.
8.0 CONCLUSION

The Project would not result in a significant adverse impact to historic resources, either on the Project Site or in the immediate vicinity.

The design of the new buildings in the Project will be compatible with the architecture of the Hollywood Palladium and historic resources in the immediate vicinity. Though the new buildings are larger in size, they will not significantly alter the way the Hollywood Palladium is viewed and experienced from Sunset Boulevard.

Therefore, the Project has a less than significant adverse impact because the Hollywood Palladium and the other identified historic resources in the vicinity would retain adequate integrity to remain eligible for listing in the National Register and/or the California Register or as Historic-Cultural Monuments.
2013 California Environmental Quality Act (CEQA) Statute and Guidelines; California Association of Environmental Professionals, www.califaep.org

California Public Resources Code, (Sections 21000-21177).

California Code of Regulations, (Title 14, Division 6, Chapter 3, Sections 15000-15387).


City of Los Angeles Office of Historic Resources; http://www.preservation.lacity.org

Code of Federal Regulations, (Title 36, Part 60).

“Hollywood Community Plan.” City of Los Angeles, Department of City Planning, January 2013.

Historic Images: Bison Archives/Marc Wannamaker and Los Angeles Public Library.

“Historic Resources Inventory.” California State Office of Historic Preservation, August 2011.


Los Angeles County Building Permits.

Los Angeles Times, ProQuest Historical Newspapers.


Secretary of the Interior’s Standards for Rehabilitation; http://www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm

Sanborn Fire Insurance Maps for Los Angeles.

APPENDIX A: HISTORIC RESOURCES PHOTOGRAPHS

6215 W. Sunset Boulevard (Hollywood Palladium); looking northeast from Sunset Blvd. and Argyle Ave.

6215 W. Sunset Boulevard (Hollywood Palladium); looking northwest from Sunset Blvd. and El Centro Ave.

6121 W. Sunset Boulevard (CBS Columbia Square)

6230 W. Sunset Boulevard (Earl Carroll Theatre)

6260-62 W. Sunset Boulevard (Morgan Camera)

1500 N. Vine Street (Home Savings and Loan)

Palladium Residences
Historic Resources Technical Report
January 2014
HISTORIC RESOURCES GROUP
1628 N. El Centro Avenue (Hollywood Legion Stadium)