May 13, 2008

Mr. Dale Goldsmith  
Armbruster & Goldsmith, LLP  
10940 Wilshire Blvd, #2100  
Los Angeles, CA  90024

Re: Historic Resources Assessment and Impacts Analysis for Wilshire-La Brea project, Los Angeles, CA

Dear Mr. Goldsmith:

We have been asked to provide an historic resources assessment to evaluate potential impacts of the proposed new mixed-use development at Wilshire-La Brea on adjacent and nearby historical resources. This assessment evaluates buildings on the project site, as well as those that may be adjacent and nearby for historic significance, under applicable statutes and regulations of the California Environmental Quality Act (CEQA), National Register of Historic Resources (National Register), California Register of Historical Resources (California Register), and City of Los Angeles Historic-Cultural Monument (HCM) program.

INTRODUCTION

The proposed project site entails the square block bounded by Wilshire Boulevard to north, S. Sycamore Avenue to east, W. 8th Street to south, and S. La Brea Avenue to west (hereinafter “subject property” or “project site”) (Attachment A – Figure 1). The project site is partially occupied by two buildings, 752 S. La Brea Avenue (Metroplaza Mall) and 5220 Wilshire Boulevard (Wilshire Grace Church), with the rest of site developed as surface parking lots.1

The following evaluation establishes the regulatory setting, including a summary of local, state and national historical resource designations in the area surrounding the proposed project site. This is followed by an assessment of potential direct and indirect impacts and identification of feasible mitigation measures to reduce impacts to a less than significant level.

The following table identifies designated and potentially eligible historical resources and project impacts to properties located on the project site and in the immediate surroundings. The immediate surroundings of this project were considered to be the blocks facing the site. Figure 1 provides a map of the project site and area of potential effect and identified and potential historical resources included in Table 1.

1 The addresses of subject properties are: 5200 Wilshire Boulevard (5507-024-010), 5220 Wilshire Boulevard (5507-024-009), 752 S. La Brea Avenue (5507-024-016), 719-757 S. Sycamore Avenue (5507-024-001 to 5507-024-008).
Table 1: Identified and potential historical resources and project impacts

<table>
<thead>
<tr>
<th>Common name/historic name</th>
<th>Address</th>
<th>Construction date</th>
<th>Surveyed/Status Code</th>
<th>Evaluation</th>
<th>Impacts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project site</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Wilshire Grace Church</td>
<td>5220 Wilshire</td>
<td>1965</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>2 Metroplaza Mall</td>
<td>752 S. La Brea</td>
<td>1945, 1984</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td><strong>Adjacent properties / historical resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 E. Clem Wilson Building / Mutual of Omaha</td>
<td>5217 Wilshire</td>
<td>1930</td>
<td>2S2</td>
<td>NRE, CRL</td>
<td>Less than significant</td>
</tr>
<tr>
<td>4 Security Pacific Bank / Security-First National Bank</td>
<td>5207-5209 Wilshire</td>
<td>1929</td>
<td>1S</td>
<td>NRL, CRL, HCM</td>
<td>Less than significant</td>
</tr>
<tr>
<td>5 Jack in the Box</td>
<td>5201 Wilshire</td>
<td>1997</td>
<td>3D</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>6 N/A</td>
<td>5174 Wilshire</td>
<td>1984</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>7 Bank of America</td>
<td>711 S. La Brea</td>
<td>1942</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>8 Wilshire-La Brea Recreation Center</td>
<td>735 S. La Brea</td>
<td>1938</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>9 AmeriPros Auto Body</td>
<td>747 S. La Brea</td>
<td>1937/1942</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>10 N/A</td>
<td>757 S. La Brea</td>
<td>1925</td>
<td>N/A</td>
<td>Not eligible</td>
<td>No impacts anticipated</td>
</tr>
<tr>
<td>11 Firestone Tire and Repair</td>
<td>800 S. La Brea</td>
<td>1937</td>
<td>N/A</td>
<td>CRE</td>
<td>Less than significant</td>
</tr>
<tr>
<td>12 Potential Period Revival Residential Historic District</td>
<td>Bounded by Sycamore, Olympic, Highland, and Wilshire</td>
<td>1920-1930</td>
<td>N/A</td>
<td>CRE</td>
<td>Less than significant</td>
</tr>
<tr>
<td><strong>Nearby properties / historical resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Miracle Mile Historic District</td>
<td>5318-5514 &amp; 5353-5519 Wilshire</td>
<td>1920s</td>
<td>2S2</td>
<td>NRE, CRL</td>
<td>Less than significant</td>
</tr>
</tbody>
</table>

2 “NRE” – National Register eligible
3 “CRL” – California Register listed
4 “NRL” – National Register listed
5 “HCM” – City of Los Angeles Historic-Cultural Monument
6 “CRE” – California Register eligible
Historical resources listed in or eligible for listing in the California Register were identified adjacent to the project site. No historical resources have been identified on the project site, which eliminates the potential for direct impacts due to new construction. Four (4) historical resources were identified adjacent to the project site. Indirect impacts on these historical resources were also evaluated and found to be less than significant as the proposed project would conform with The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Secretary’s Standards). A number of historical resources were identified in the surrounding area included in the table above as adjacent or nearby historical resources. No indirect impacts to identified historical resources in the nearby area are anticipated.

REGULATORY SETTING
This section of the discussion provides information on:

- historic preservation law, policies, and mechanisms at the national, state and local levels; and
- historic significance of existing buildings on and adjacent to the proposed project site, and in the surrounding area.

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National Register of Historic Resources (National Register)
The National Register is the nation’s official list of historic and cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, as amended, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the country’s historic and archaeological resources. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The National Register is administered by the National Park Service (NPS), which is part of the U.S. Department of the Interior.

As defined in National Register Bulletin #15, “How to Apply the National Register Criteria for Evaluation,” resources are eligible for the National Register if they:

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

Once a resource has been determined to satisfy one of the above-referenced criteria, then it must be assessed for “integrity.” Integrity refers to the ability of a property to convey its significance, and the degree to which the property retains the identity, including physical and visual attributes, for which it is significant under the four basic criteria listed above. The National Register recognizes seven aspects or qualities of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain its historic integrity, a property must possess several, and usually most, of these aspects.

There is one (1) National Register-listed property, 5207-5209 Wilshire Boulevard, and one (1) National Register-eligible property, 5217 Wilshire Boulevard, adjacent to project site.

California Register of Historical Resources (California Register)
The California Register was established to serve as an authoritative guide to the state’s significant historical and archaeological resources [Public Resources Code (PRC) §5024.1]. State law provides that in order for a property to be considered eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under any of the following four criteria; if the resource:

1) Is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage.
2) Is associated with the lives of persons important in our past.
3) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.
4) Has yielded, or may be likely to yield, information important in prehistory or history.
In addition to meeting one of the four above criteria, California Register-eligible properties must also retain sufficient integrity to convey historic significance. California Register regulations contained in Title 14, Chapter 11.5, §4852 (c), provide that “it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register.” The California Office of Historic Preservation (OHP) has consistently interpreted this to mean that a property eligible for listing in the California Register must retain “substantial” integrity.

The California Register also includes properties which: have been formally determined eligible for listing in, or are listed in the National Register of Historic Places (National Register); are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; points of historical interest, which have been reviewed and recommended to the State Historical Resources Commission for listing; and city and county-designated landmarks or districts (if criteria for designation are determined by OHP to be consistent with California Register criteria). PRC §5024.1 states:

(g) A resource identified as significant in an historical resource survey may be listed in the California Register if the survey meets all of the following criteria:

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

There are two (2) California Register-listed properties, 5207-5209 and 5217 Wilshire Boulevard, adjacent to project site. There also appear to be two (2) California Register-eligible resources: the individual property at 800 S. La Brea Avenue, and a residential historic district roughly bounded by Wilshire and Olympic boulevards and Sycamore and S. Highland avenues.

City of Los Angeles
There are two principal categories of local designation for historically significant properties in Los Angeles. Properties may be designated as Historic-Cultural Monuments (HCM) and/or may be included in Historic Preservation Overlay Zones (HPOZ). Historic-Cultural Monument designation is reserved for individually significant properties. Properties that are designated as HCMs or contributors to designated HPOZs are presumed to be historically or culturally significant and are therefore considered historical resources under CEQA.

An HCM is defined in Cultural Heritage Ordinance §22.130, as

any site (including significant trees or other plantlife located thereon), building, or structure of particular historical or cultural significance to the City of Los Angeles, such as historic structures or sites in which broad cultural, political, economic, or social history
of the nation, state, or community is reflected of exemplified or which are identified with historic personages or with important events within the main currents of national, state or 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 age.

Listing as an HCM is subject to review by the Cultural Heritage Commission and the Arts, Health, and Humanities Committee of the City Council, and requires approval by the City Council. There is one (1) designated HCM property, 5207-5209 Wilshire Boulevard, adjacent to the project site.

The HPOZ Ordinance was adopted by the City of Los Angeles in 1979, and revised in 1997. As defined in the Cultural Heritage Masterplan Review Draft (March 7, 2000, Cultural Heritage Masterplan), an HPOZ is, “...a planning tool which recognizes the special qualities of areas of historic, cultural, or architectural significance. An HPOZ does not change the underlying zoning; rather it lays an added level of protection over a zone through local board oversight.” There are fifteen designated historic preservation overlay zones in Los Angeles, incorporating more than 4500 properties. The Cultural Heritage Masterplan defines HPOZ criteria for evaluation:

structures, natural features, or sites within the involved area, or the area as a whole, shall meet one or more of the following:

A. Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possess historic integrity reflecting its character at that time.

B. Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community, or City.

C. Retaining the structure would help preserve and protect an historic place or area of historic interest in the City.

The project site is not located within a designated HPOZ nor is there an adjacent or nearby HPOZ.

IDENTIFICATION OF HISTORICAL RESOURCES
In order to evaluate direct and indirect impacts of the proposed project on historical resources, the properties on the project site and in the surrounding area must be evaluated for historical resource eligibility. For this review, properties are divided into three categories based on their proximity to the project site: properties on the project site; properties adjacent to the project site; and, properties in the nearby area.

Historic Context – Miracle Mile
The area of Wilshire Boulevard spanning from roughly La Brea to Fairfax avenues, known as Miracle Mile, is renowned as one of the first outlying commercial corridors developed to challenge the hegemony of downtown Los Angeles and to take advantage of the emerging

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popularity of automobiles. The development of this commercial corridor, which began with A.W. Ross's purchase of 18 acres along Wilshire Boulevard in 1920, was dubbed a "miracle" for several reasons. First, it occurred in spite of restrictive residential zoning that had been established by previous owner, Gaylord Wilshire. Second, it was developed in the absence of a previously established residential or retail community. According to historian Richard Longstreth, the Miracle Mile codified and intensified those characteristics that made Wilshire so important to Los Angeles: a linear structure, punctuated by freestanding towers that rose amid low-density development, the whole anchored to a broad street where traffic flowed unimpeded – a place that was easy to reach, that always seemed busy but never crowded, a place permeated with natural light and air…”

At the time that A.W. Ross, a relatively unknown real estate agent, began to assemble property along Wilshire Boulevard, the area he had selected was substantially undeveloped and his goal of establishing a major business district was ridiculed. However, in hindsight, it appears that Ross’s selection of the area was carefully considered. The area was within a “four mile radius of Los Angeles’ wealthiest residential districts of the period: Westlake, Hollywood, and Beverly Hills,” it promised to be in the path of western expansion from downtown, and its lack of established infrastructure allowed the developer to orient development toward the newly popular automobile. Ross gambled that people living within a few miles of his new retail district would “prefer the drive to the Miracle Mile to the journey downtown if the right goods were available,” and if parking was easy and accessible. To diffuse traffic and make the whole development look larger, Ross placed each of the major buildings at “least one block from one another rather than clustered around an intersection.”

The restrictive zoning that seemed such a limiting factor -- requiring variances for commercial buildings on a project-by-project basis -- proved over the long-term to be a blessing, in that it allowed Ross a great deal of control over each project. Ross presented each project, individually, to the Planning Commission and in so doing he established a “more decisive role in determining the choice and arrangement of tenants as well as the size, location, and character of the buildings” than would have been possible otherwise.

The first major, retail establishment that Ross persuaded to locate in the Miracle Mile was Desmond’s, a prominent clothing store with three downtown locations. The Desmond’s building (1928), located at 5500-5514 Wilshire Boulevard, designed by Gilbert Stanley Underwood, was the first multi-story office space anywhere along the boulevard. The building, with a large, low-slung retail footprint and relatively small tower, established several design themes that became prevalent in the district. It had a large footprint to maximize retail square footage and an unobstructed office tower, which gave the building a metropolitan character, provided tenant space, and acted as a built-in billboard for advertising. This retail store also featured its own surface parking lot at the rear of the building, which became a popular method for providing parking relatively easily and cheaply.

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11 Longstreth, 133.
12 Schachter.
13 Longstreth, 128.
14 Longstreth, 131.
15 Longstreth, 129.
After Desmond’s, a number of other retailers were lured to the new Miracle Mile. Myer Siegel (women’s apparel) and C.H. Baker (shoes) opened stores in the Dominguez-Wilshire Building (1930-1931), located at 5410 Wilshire Boulevard and designed by Morgan, Walls and Clements. Other major retailers included Ralph’s Grocery (1928), Coulter’s (1937 - demolished), and the May Company (1938). Marking the eastern edge of the precinct was the E. Clem Wilson Building (Mutual of Omaha, 1929-1930), located at 5217 Wilshire Boulevard and designed by the architectural firm of Meyer and Holler. Between these large anchor buildings at each major intersection, low-rise retail structures were designed to front on Wilshire.

Built during the late-1920s and 1930s, the majority of buildings in the Miracle Mile exhibit aspects of the Art Deco style – Zig Zag Moderne and Streamline Moderne – popular during the period. Zig Zag Moderne, most popular in the 1920s, is epitomized in the use of vertical massing, towers, polychromatic terra cotta, metal, and neon-lighting. Streamline Moderne, popular in the 1930s, is characterized by curved corners, horizontal lines, use of glass, and undecorated surfaces. Today, this area contains one of the best and most concentrated collections of Art Deco buildings in Los Angeles.

The primary side streets intersecting Wilshire Boulevard developed their own low-rise commercial character. For instance, commercial establishments along La Brea Avenue, between Beverly and Olympic boulevards focused on the automobile with dealerships, used car lots, repair garages, gas stations, and similar auto-related services. According to the Sanborn Fire Insurance Map from 1950, there were almost 50 automobile-related commercial enterprises in the nine block stretch of La Brea Avenue between Beverly and Olympic boulevards. In a number of cases, multiple properties were combined to create large lots for new and used auto sales.

**Project Site**

There are two buildings located on the project site: 5220 Wilshire Boulevard and 752 S. La Brea Avenue. Each of these buildings and their potential eligibility as historical resources is described below.

1. **5220 Wilshire Boulevard, Wilshire Grace Church**

   This building is located at 5220 Wilshire Boulevard, on the southeast corner of Wilshire Boulevard and S. La Brea Avenue. The subject property is located on a primary intersection with low-rise and multi-story commercial buildings in the immediate surroundings. An alley runs along the south elevation and the vacant lot to east is paved as a surface parking lot. Large pole signs, reading “Wilshire Grace Church” in English and Korean, are located at the northeast and southwest corners of the property.

   This three-story (plus basement), reinforced concrete building has a flat roof and is a rectangle in plan (Figures 2-4). The building rests on a slightly raised platform paved with dark-colored concrete aggregate. All four sides of building are treated as primary façades but only the east side of the building steps down to grade to serve the neighboring surface parking lot. The four corners of the building are highlighted by concrete piers clad in end cut marble. Large crosses are affixed to the piers at southeast and northwest corners of building. Fenestration on first and second floors consists of bands of metal and glass storefront centered on each elevation (Figures 5-6). White painted, concrete beams extend from spandrel to form canopies above ground floor fenestration. Ribbed, concrete sections, with a strong vertical orientation,

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16 Schacter.  
17 Miracle Mile Historic District Request for Determination of Eligibility, Significance section.
cantilever from the third floor in the center of each elevation. Narrow, fixed sash windows are inset between the ribs of these cantilevered elements (Figure 7).

The ground floor fenestration on west side of building is screened by a metal (may be copper or other alloy) sculptural fountain that rests in a shallow pool. The fountain, which is 45-feet long and nine (9)-feet tall, is a collage of metal rectangular disks arranged in an abstract, geometric pattern (Figure 8). Pipes threaded through center of the fountain lead to spouts along top, suggesting that water was meant to cascade down sides and collect in the pool. Framed edges of some of the rectangular disks indicate that there may have been additional features (perhaps glass panels) that have been removed (or stolen) over the years (Figure 9).

**Interior**

The focus of the interior is the full building height, high volume, former banking lobby capped by a stained glass skylight (Figure 10). The former banking lobby is now used as a sanctuary with a large open space and raised stage along north end of room. On the first floor, walls are clad with beige travertine veneer. A mezzanine extends along the south end of the sanctuary space.

Originally, single-loaded, open corridors, overlooking the banking room with wood railings, encircled the lightwell on the upper floors. The openings around the railings have been enclosed with tinted glass in dark bronze aluminum frames. Corridors have suspended ceilings, carpeting and mixture of plaster or wood veneer wall cladding (Figure 11). Offices are arranged around the exterior edge of the building.

A bank of two elevators is located at the southwest corner of building (Figure 12). The walls of elevator bank are clad in beige travertine veneer. Enclosed stairwells with utilitarian concrete stairs and metal pipe handrails are located at the southwest and northeast corners of the building (Figure 13). At each corner of the building, coincident with the large piers expressed on exterior, the walls are clad with end cut marble veneer.

**Alterations**

Review of City of Los Angeles Building Permits from 1965 to present indicates that the subject property has not been substantially altered since it was originally constructed. Although a number of building permits have been issued since 1965, they appear to document relatively minor alterations including changes to the signage and addition or removal of interior partitions. Visual inspection indicates that the building has undergone some alterations (dates unknown) including converting banking lobby to a sanctuary (with raised stage) for current church use, installation of tinted glass enclosing the corridors, and contemporary finishes.

**Property History**

The former Columbia Savings & Loan Association building, constructed in 1965, replaced a two-story, commercial building on the property. This earlier building was constructed as “stores and offices” by John S. Holmes in 1925. This early building is shown on the Sanborn Fire Insurance Map from 1927 (Figure 14) and in a photograph from 1947 (Figure 15). Over the years, tenants in this earlier building included: Pardee Drug Co., See’s Candies, Savings Bank,

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19 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1925LA13770 issued to John S. Holmes, 4/17/1925. Architect recorded on permit was Everett H. Merrill.
BEST Drug Co., and offices of Mutual of Hollywood Building & Loan Association. This earlier building was still extant at time the Sanborn Fire Insurance Map for this area was updated in 1950 (Figure 16). According to a *Los Angeles Times* article, demolition of this earlier building began sometime in 1963.20

The subject building was constructed in 1965 for the Columbia Savings & Loan Association to serve as a “new home office” or branch.21 One of a plethora of savings and loans in Los Angeles during the period, the Columbia Savings & Loan Association got its start in 1961 when a group of financiers acquired the stock interest from the founders of the company and elected a new board of directors.22 At time of this reorganization, the bank’s headquarters were located at 5420 Wilshire Boulevard. In 1962, the reorganized company merged with Pyramid Savings in Sun Valley and Superior Savings in San Fernando with Columbia retaining its name and assuming operation of the other firm’s facilities.23 The savings and loan company was purchased by the National General Corporation in 1964,24 which then sold its interest to the USLife Corporation in 1970.25 USLife Corporation occupied the building as a banking facility until 1983.

According to the *Los Angeles Times*, the “three-story facility…containing approximately 38,000 square feet...” and costing in excess of $1 million was designed by Irving D. Shapiro and Associates.26 In describing the new building, bank president, Nathan Kates, stated that the bank wanted a “…structural element to dominate the design, giving an air of stature, solidity, strength and soundness.”27 Space inside the building was described as follows:

> Major savings and home financing facilities will be concentrated on the 24-foot high first floor, with auxiliary service and offices located on upper two floors...The building will be pierced by a 1,600 square foot lightwell, extending upward from the main floor to the roof, and capped by a colored-glass skylight.28

The skylight, designed by Roger Darricarrere, was a specialized design comprising more than 10,000 separate pieces covering an area of almost 1,300 square feet.29 Darricarrere, a French artist trained at the Ecole des Beaux Arts, immigrated to the United States after World War II to work with Harold W. Cummings, who had recently established the first American studio to design, fabricate and install dalle de verre glass.30 Dalle de verre glass (also called faceted...
glass) consists of thick pieces of faceted glass set in concrete or epoxy resin to form a solid structure. Darricarrere was trained in the dalle de verre technique by August Labouret, an early pioneer of the method. After working briefly with Cummings, Darricarrere established a studio in Los Angeles in 1954. Besides his work at the subject property, Darricarrere’s studio appears to have been active in residential and religious commissions throughout southern California from the 1950s to 1970s.

Shortly before it ended its occupancy of the building in the early-1980s, USLife sold the property to Southwest Savings and Loan Association. It is assumed that this organization retained the original bank use of the building. In 1994, the northern portion of the subject property, including 5220 Wilshire Boulevard, was sold to Los Angeles Immanuel Mission Church. The church, which changed its name to Wilshire Grace Church, continues to occupy the building although it sold the property to WishLab 90, LLC. in 2005. The property was purchased by BRE Properties, Inc. in 2007.

Irving D. Shapiro & Associates
The architect for the project, Irving D. Shapiro, of Irving D. Shapiro & Associates, received his BA and MA degrees in Architecture from UC Berkeley in 1949 and 1950, respectively. Prior to establishing his own architecture and land use planning firm in Beverly Hills, Shapiro attended Columbia University where he received an MBA in real estate in 1956 and a Ph.D. in urban land economics in 1961. Two of Shapiro’s early projects appear to have been located on Sunset Boulevard in Hollywood. Both projects were for commercial buildings, one for offices at 7033 Sunset Boulevard (Figure 17) and the other for Guardian Bank at 7014 Sunset Boulevard (Figure 18). At around the same time as the subject property commission, Shapiro’s firm was also involved in designing a high-rise office building (MacArthur-Broadway Building) in Oakland, California. In 1965, the Shapiro firm won a Merit Award from the National Prestressed Concrete Institute for their Oakland project. Other projects of the firm included: Anaheim Towers project (1964, may have been demolished), Bank of California Building in San Bernardino (1967) and a regional shopping complex in Honolulu, Hawaii (1968).

In the late-1960s, Shapiro was embroiled in the investigation of an alleged bribery/kick-back scheme associated with the awarding of City contracts. A number of Los Angeles Times articles from the period document several City contracts that Shapiro received after “paying a fee” to a City Parks and Recreation Department employee accused in the alleged bribery.

Emil Frei Studio in St. Louis. <http://annuaire.idverre.net/4daction/encyclo_aff_tech_e/70/-1>
<http://museum.msu.edu/museum/msgc/nov05.html>
31 <http://www.shawcreekbirdsupply.com/stained_glass_dalle_de_verre.htm>
32 City of Los Angeles Partnership Grant Deed #82-19925, U.S. Life Building Ltd. to Southwest Savings and Loan Association (Lots 96-100 and 1-8), recorded 2/25/82.
33 City of Los Angeles RTC California Grant Deed #94-1487828, Resolution Trust Corporation as receiver for Southwest Federal Savings Association to Los Angeles Immanuel Mission Church (Lots 96-100 and 1-8), recorded 8/11/94.
34 City of Los Angeles Grant Deed #05-2452898, Wilshire Grace Church to WishLab 90, LLC, 10/12/05.
35 City of Los Angeles Grant Deed #20070042291, WishLab 90, LLC and 780 La Brea, LLC to BRE Properties, Inc., recorded 1/9/07.
37 Boich.
41 Los Angeles Times, “Bank of California Plans San Bernardino Building,” 3/19/68; “Anaheim Towers Due,” 8/23/64, “Shapiro Firm Retained for Hawaii Project,” 2/11/68. It is not known whether these projects were constructed. The Hawaii project was supposed to the second largest regional shopping complex in the state after the notable Ala Moana mall (1959).
scandal. From the period 1963-1967, the Shapiro firm was awarded four City contracts in amount of approximately $300,000. None of these projects were ever constructed. Shapiro served as a key witness in the grand jury bribery inquiry after being granted immunity in return for his testimony.

At around the same time as the bribery controversy, Shapiro suffered the unexpected loss of his first wife. Shortly after this tragedy in 1969, Shapiro closed his architecture practice and moved to Hawaii. In Hawaii, Shapiro acted and hosted a radio talk show. In the mid- to late-1980s, Shapiro moved to Seattle where he continued to work in radio. After dabbling in real estate in California and suffering a bankruptcy, Shapiro settled in Oakland, California, and began writing the first of a trilogy of self-published books based on his father’s business maxims called, “Harry Shapiro’s Legacy.” Shapiro also became interested in semantics, the study of the meaning of language, and wrote a self-published book on the subject. Shapiro has also established a foundation, The Mens Sana (Latin for “sound mind”) Foundation, aimed towards helping people learn to think clearly.

Architectural Style
The building has been described as a Late Modern expression combining aspects of Brutalism and International Style architecture. The International Style, characterized by an absence of ornament, uniform wall surfaces, cantilevering, horizontality, and bands of windows, minimizes mass and weight for the sake of the effect of pure volume. A well-known example of this style in Los Angeles is the former CBS Building (1938), designed by William Lescaze and E.T. Heitschmidt, at 6121 Sunset Boulevard. Whereas the International Style placed a premium on horizontality and expressing volume, Brutalism is characterized by weight and massiveness with an emphasis on expressing structure and raw materials. In Brutalist architecture, the structure, often with exposed concrete frame, is frankly exhibited, broad, quiet wall surfaces are interrupted by deep-shadowed penetrations of the building mass, vertical slots may contrast with broad oblong openings or tall openings with horizontal slots, and ‘egg-crate’ effects are also much employed. The style was popularized by English architects, Peter and Allison Smithson, whose Hunstanton School (1954, Norfolk, England) was the first building identified as Brutalist. Brutalism, as both an ethic and aesthetic, is heavily influenced by the concrete-work of Le Corbusier’s ‘Unite d’Habitation’ (1948-1954, Marseilles, France). Several of the most notable Brutalist buildings in southern California are the Salk Institute (1959, La Jolla), designed by Louis Kahn, and UC-Irvine Krieger Hall (1965), designed by William Pereira.

The subject property evinces an agglomeration of elements from both the International Style and Brutalism in its architectural expression. The horizontal glazing at the ground and second floors, exterior finishes (including painted concrete), and cantilevered projections of the subject property are typical elements of the International Style. The geometric massing, vertical slot windows, and overall sense of weight and massiveness may be expressive of Brutalism.

Much of modern architecture is an amalgamation of architectural expressions from an earlier period. The most notable architects combine these various elements into a style that moves the

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47 Whiffen, 275.
entire field of architecture, and sometimes public consciousness, in a new direction. Buildings that embody such enterprises become public landmarks, noted for their architecture. Other, lesser known, and less skillful, architects take these new ideas and combine them to create locally notable buildings. However, there are times when combinations of diverse architectural styles create a structure that is architecturally insignificant. In the case of 5220 Wilshire Boulevard, the assortment of stylistic elements adds up to something that is both more and less than the sum of the parts. Expressing the geometric massing and vertical slot windows typical of Brutalism negates the horizontal and volumetric emphasis of the International Style. The application of paint and stone veneer on the exterior, while appropriate for International Style buildings, completely misses one of the central principles of Brutalism; the expression of raw materials, particularly exposed concrete. In an effort to combine these two styles, the architect created a structure that fails to effectively express or celebrate either style. Thus, the building is neither architecturally distinctive nor a meaningful and unique architectural expression. Likewise, the stained glass skylight and the sculptural fountain, while two of the most articulated design features of the building, are not highly-skilled or representative examples of stained glass or sculptural works, and they do not stand separately on their own as historic resources.

California Register

Miracle Mile Historic District
The National Register-eligible and California Register-listed Miracle Mile Historic District, situated along Wilshire Boulevard, west of S. La Brea and east of S. Burnside avenues, is comprised of 19 contributing structures constructed in the 1920s and 1930s, all Art Deco in style. The building at 5220 Wilshire Boulevard was constructed in 1965, roughly 30 years outside the period of significance for the nearby district. Based on the age and architectural style of the subject property, as well as its location east of the district boundary, it does not appear to qualify as a contributing resource to the National Register-eligible or California Register-listed historic districts.

Potential Individual Eligibility
To address the subject property's individual eligibility, it was assessed under all four California Register criteria.

Criterion 1
Constructed in the mid-20th century by the Columbia Savings & Loan Association, the subject property served as a financial institution for approximately 30 years. One of many savings and loan institutions in Los Angeles during the period, Columbia Savings & Loan Association does not appear to have been particularly significant nor does it appear to have played a leading role in the history of banking in Los Angeles. As such, 5220 Wilshire Boulevard does not appear to be associated with events that have made significant contributions to the broad patterns of California’s history and cultural heritage and, therefore, does not appear eligible for listing in the California Register under criterion 1.

Criterion 2
Although many individuals have been associated with the subject property since it was constructed, none of them rise to the level required to warrant consideration under criterion 2: associated with the lives of persons important in our past. Thus, the subject property does not appear eligible under criterion 2.
Criterion 3
5220 Wilshire Boulevard, the former Columbia Savings & Loan building, appears to have been a competently designed example of a Late Modern commercial building popular throughout the United States in the mid-1960s. The building does not exhibit high artistic value nor can the architect, Irving D. Shapiro, be considered an important creative individual. The building, therefore, does not appear individually eligible for listing in the California Register under criterion 3.

Criterion 4
Finally, the subject property is not expected to yield information important in prehistory or history as described in criterion 4. This is due to the fact that the sources of such information are those collected from deposits in the ground, which were most likely destroyed with the preparation of the land for development when it was acquired in the early 1920s. Underground deposits, referred to by archaeologists as middens, are informative for the ways in which their stratigraphy often yields important information relating to day-to-day human life and domestic practices. However, by 1920, the Metropolitan System plan for sewers in Los Angeles was in place; the widespread installation of sewers accompanying land development during this era undoubtedly erased much of the evidence of previous human occupation.\textsuperscript{49} Additionally, much of the project area was developed as late as the 1930s, when the installation of sewers was common practice; therefore, there is a very low probability that important information to history or prehistory remains at the project site.

Based on the analysis presented above, the subject property does not appear individually eligible for listing in the California Register under any of the four criteria.

2. 752 S. La Brea Avenue (formerly 716-718, 724, 740 and 750 S. La Brea)
This building complex is located at 752 S. La Brea Avenue, on the east side of S. La Brea Avenue between Wilshire Boulevard and W. 8th Street. The subject property is located on a primary north-south street with low-rise and multi-story commercial buildings in the immediate surroundings. An alley runs along the north edge of the property. The subject property contains four buildings arranged as a double mini-mall centered on a two-story building. There are two parking areas located at each end of the property in front of one-story storefronts.

The primary building on the subject property fills its parcel, is a rectangle in plan, and has a two-story, flat-roofed front section and a one-story rear section with a bowstring truss roof. The wood-frame building is clad with stucco and has piers scored to resemble blocks, a stacked parapet, and two large billboards attached to the roof. The west (front) façade evinces several motifs characteristic of Streamline Moderne architecture with a horizontal band above the second floor windows, a curving and canted façade, and a vertical pylon (Figure 19). The double-height entrance is slightly off-center and is set within the canted wall (Figure 20). On either side of the entrance are large storefront bays resting on low bulkheads. The storefronts are filled with opaque metal panels and grilles. The two north bays also contain contemporary metal and glass doors. A balloon awning covers one of the storefronts. The second floor is fenestrated by two window openings with a mixture of glass block and multi-light, slider sash (Figure 21). The head of the windows projects to form a continuous band across the façade and returns around the south side of building. The angular pylon supports letters reading vertically, “METROPLAZA,” and is topped by streamlined cooling fins and a finial (Figure 22).

\textsuperscript{49} Willis T. Knowlton, “The Sewage Disposal Problem of Los Angeles, California,” Transactions of the American Society of Civil Engineers, Volume 92, 1928, 984-993.
The south elevation is covered by the adjoining building. The north elevation is fenestrated on the first floor with several storefronts under canopies. Signage for each business is installed in a stepped sunburst arrangement that rests on top of the canopy. The parapet steps down as it goes from the front to the rear of the building.

**Interior**

Contemporary storefront doors access the front tenant space (current occupant is a karaoke bar and restaurant) entrance vestibule. North of the vestibule, a corridor leads to private karaoke rooms with carpeted floors and corrugated sheet metal ceilings (Figure 23). South of the vestibule is a large room with a bar and restaurant booths (Figure 24). Mechanical equipment, fans, light fixtures and audio visual equipment are suspended from the acoustical tile clad ceiling. A raised platform at the south end of room serves as a stage. The bar, at north end of room, is tucked under an original winding stair with a balconet landing and curving metal handrail (Figure 25). This stair appears to be the only feature original to the space. The stair leads to a series of corridors with additional karaoke rooms similar to those describe above.

There are entrances to the rear tenant space (current occupant is a boxing gymnasium) from the north and east. The interior floor level is below grade, requiring a ramp or stairs at each entrance. The interior is largely a free-span space with exposed bowstring truss (Figures 26-27). Several skylights provide natural light. Walls are painted concrete block/brick and floors have contemporary coverings. Along the south end of the space are several enclosures containing restrooms and locker rooms. These areas were not accessed as part of this review.

The other buildings on the subject property are one-story, wood-frame and painted concrete masonry unit construction, clad in stucco with flat roofs behind stepped parapets (Figures 28-29). Abstract sunbursts are symmetrically arranged along the edge of the parapet. A continuous canopy with decorative banding at front edge hangs over the storefronts (Figure 30). Signage for each retail space is arranged within a simplified sunburst that is attached to the roof of the canopy. Scored piers divide the contemporary metal and glass storefronts. The north building is free-standing, rectangle in plan with a curved west façade highlighted by a vertical pylon. The rectangular center building, which abuts the north elevation of the primary building, is a long, relatively narrow structure. The L-shaped, south building has two curved wall elements.

**Interiors**

Retail spaces are finished with contemporary materials including suspended ceilings, vinyl tile, carpet, and drywall demising walls.

A low concrete and glass block wall separates the surface parking lots from the public sidewalk (Figures 28-29).

**Alterations**

Review of City of Los Angeles Building Permits indicates that the former 740 S. La Brea Avenue building has been altered with the most significant changes occurring in the 1980s when it was converted from an auto showroom and garage to retail use. This work included removal and relocation of interior demising walls, addition of new storefront entrances on front (west) façade, replacement of signage on front façade, installation of canopy along north elevation, and new construction along south elevation. Other changes to the building include: addition of two, large billboards on roof (date unknown – likely added in 1960s), removal of large showroom windows and replacement with metal panels and grilles (date unknown), installation of balloon awning and new signage on west façade, and reapplication of stucco cladding (date unknown).
Property History

The buildings located at 752 S. La Brea Avenue are a combination of older structures retrofitted for an adaptive use and new, replacement structures. The 1927 Sanborn Fire Insurance Map (Figure 16) and a 1929 aerial photograph of the area shows no development on the property (Figure 31).

The subject property, which is now identified by a single address, was originally several separate properties with the addresses 716, 724, 740 and 750 S. La Brea Avenue (Lots 101 to 115). Although these lots were initially individually owned, there was been a continual movement to consolidate the properties. By 1948, Clifford B. Murphy, Sr. owned 716 and 740 S. La Brea Avenue (Lots 101, 107 and 109) and appears to have leased the intervening property where the former Murphy Oldsmobile Company operated a “repair garage.” In 1966, Murphy obtained 724 S. La Brea Avenue (Lots 103 and 105), thereby consolidating his ownership of approximately two-thirds of the properties along this portion of S. La Brea Avenue. The property at 750 S. La Brea Avenue (Lots 111, 113 and 115) remained under separate ownership until 1984 when it and all of Murphy’s lots were sold to Metro Plaza Partners (alternately identified as Metroplaza Partners, LLC or Steven C. Thomas). Since 1984, these eight lots along the east side of S. La Brea Avenue have been under common ownership. In 2005, the consolidated property was sold to 780 La Brea, LLC, which subsequently sold the property to BRE Properties, Inc. in 2007. At the same time, BRE Properties, Inc. also obtained the lots along Wilshire Boulevard and along Sycamore Avenue.

The following will present the histories of each of the properties under their original, separate addresses.

750 S. La Brea Avenue (Lots 111, 113 and 115)

Building permits and aerial photographs indicate that the first structure on the subject property was constructed at the southwest corner (former address was 750 S. La Brea Avenue, Lots 111, 113 & 115) around 1930. This building, which is depicted in a 1935 aerial photograph (Figure 32), was constructed as an automobile repair garage and show room. Large display windows were aligned along La Brea while auto entrances for the repair garage were located along W. 8th Street. A radio tower with large letters spelling out “FORD” was located just north of the building. In the 1930s, the building was listed in various City Directories and Los Angeles Times advertisements as “Jack Frost Charlotte Automotive” (1933) or “Frost and French” (1937).

In the 1940s, the building was known as “Wilshire-La Brea Motors” in advertisements and City Directories. In 1940, a Los Angeles Times article noted that Wilshire-La Brea Motors had been appointed as an “authorized Ford dealer….with a service department capable of servicing 35 cars at one time, and [carrying] a complete line of Ford parts.”

A Los Angeles Times article from 1949 notes that what had previously been a Ford dealership was being converted for use by Cadillac. The article states that a “new, ultra-modern brand of Cadillac Motor Co. will be opened tomorrow at 750 S. La Brea….The spacious Cadillac building, comprising 20,000 sq. feet…is first operation of it’s type in southern California.” During these years, the property was listed in advertisements and City Directories as “South La Brea Cadillac

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50 Information from City Directories is taken from EFI Global, “Phase I Environmental Report,” prepared for BRE Properties, no date.
52 Los Angeles Times, “Cadillac Opens Sub-Branch Here Tomorrow,” 10/9/49.
Motors.” The configuration of this building is shown in the Sanborn Fire Insurance Map from 1950 (Figure 16) and in aerial photograph from 1948 (Figure 33). As shown on the map, the building consisted of a narrow “show room” and “used auto sales” lot along La Brea Avenue with a large “auto sales & service” area and “auto repair” shop at rear of property. In 1955, Cadillac replaced the 750 S. La Brea facility with a flagship dealership at the corner of Wilshire Boulevard and Orange Drive,53 which is still in operation as Lou Elhers Cadillac. It is assumed that Cadillac moved all their operations out of 750 S. La Brea after opening at their new location.

After Cadillac vacated the building, there is limited information about other occupants. By 1965, an aerial photograph shows that the former dealership at 750 S. La Brea Avenue had been demolished. An aerial photograph from 1967 shows the site of the former dealership paved and reused as a car sales lot (Figure 34).

The ownership of the property prior to the 1940s is not currently known, however, a quitclaim deed was recorded in 1948 that transferred the property from Helen Lloyd Fitzgerald to Thomas Francis Fitzgerald (her husband).54 The 750 S. La Brea Avenue property stayed in this family until the mid-1980s when Robert Kervin Fitzgerald, who had obtained the property from the trustee of Thomas Fitzgerald’s will,55 sold it to Metroplaza Partners.56

Metroplaza Partners appears to have been the owners of the property when it was redeveloped as part of the Metroplaza Mall that currently occupies the site. Today, the former 750 S. La Brea property is occupied by the southern portion of the two-part mini-mall and surface parking lots.

724 S. La Brea Avenue (Lots 103 and 105)
The second building constructed on the subject property was a small, one-story, octagonal structure at 724 S. La Brea Avenue (Lots 103 & 105). A building permit for this structure was issued in 1931 to Richard Peyton for construction of a “36x36, brick, sandwich stand.”57 This structure is visible on the 1935 aerial photograph, where it sits in a somewhat open lot partially surrounded by parked cars (Figure 32).

In a 1933 City Directory, the property’s occupant was listed as “Peyton Russell Restaurant.” Peyton Russell is listed in the 1930 Federal Census and his occupation was recorded as restaurant proprietor.58 In 1937, the property was listed as “Thomas Raney Restaurant” and in 1942 it was identified as “Back Mayer (Clock Cleaner).” By 1945 it appears that this octagonal building had changed use again as it is noted as a “laundry pick-up station” in a building permit filed by Murphy Oldsmobile to erect a “30x103, one-story, brick, repair garage” on the property.59 The architect for the project was Max Maltzman, who also was involved in construction of a neighboring building at 740 S. La Brea Avenue. No information has been located about this architect.
Aerial photographs from the period indicate that the repair garage was constructed along the east edge of the property, allowing the original octagonal building to remain in place for several years. According to a 1947 aerial photograph, the octagonal building was demolished and the space was used to expand the existing used car sales lot associated with 740 S. La Brea Avenue.

In 1961, Raymond Haun, as executor for estate of Martha B. Waddell, sold 724 S. La Brea Avenue (Lots #103 & 105) to Murphy Oldsmobile Co. for $150,000.60 Based on the building permit described above, it appears that Murphy Oldsmobile had leased the property since at least 1945. With this purchase, Murphy Oldsmobile Co. created a continuous property that included 716, 724 and 740 S. La Brea Avenue (Lots 101-109). This property was sold by Murphy in 1984 to Metroplaza Partners.

Metroplaza Partners owned the property when it was redeveloped as part of the Metroplaza Mall that currently occupies the site. Today, the former 724 S. La Brea property is occupied by a portion of the two-part mini-mall and surface parking lots. The general shape of the existing building suggests that it may be the original “repair garage” that has been retrofitted for retail use.

716 S. La Brea Avenue (Lot 101)
The Spence aerial photograph from 1948 shows several buildings at 716 S. La Brea Avenue. The photograph shows a one-story, hipped roof building with rooftop sign reading, “REAL ESTATE,” fronting on La Brea Avenue. Behind this is a one-story building with a raised parapet and canopy along south elevation. At the rear of the lot is a long, narrow, one-story, utilitarian building with a large opening along the south elevation. These same buildings appear on the 1950 Sanborn Fire Insurance Map where their use is “store,” “auto [     ]” and “auto repair,” respectively. One of these buildings may have been the “used car lot office” that was described in a building permit submitted by C.B. Murphy in 1952.61

Deed research indicates that this property was acquired by Clifford B. Murphy, the owner of Murphy Oldsmobile Co., sometime prior to 1948 when Murphy and his wife, Minnie, transferred it (along with 740 S. La Brea) to the afore-mentioned company.62

The 1967 aerial photograph shows only the rear building extant. It is assumed that this building was removed when the property was redeveloped by Metroplaza Partners as Metroplaza Mall in 1984. Today, the former 716 S. La Brea Avenue property is occupied by the free-standing northernmost building of the mini-mall complex.

740 S. La Brea Avenue (Lots 107 and 109)
The primary building on the subject property, formerly Murphy Oldsmobile (740 S. La Brea Avenue), was constructed as a “two-story public garage and show room”63 in 1945 by Clifford B. Murphy, Sr. Construction of the main showroom and garage building appears to have closely coincided with construction of the smaller buildings at 716 and 724 S. La Brea Avenue described above. The architect for the project appears to have been Max Maltzman, who also was involved in construction of neighboring buildings. No information has been located about this architect.

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60 City of Los Angeles Executor’s Deed #1797, recorded January 5, 1961.
61 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1952LA26861 issued to C.B. Murphy (at 740 S. La Brea), 3/27/1952.
62 City of Los Angeles Deed #1586, recorded 6/30/48.
63 Certificate of Occupancy issued to Murphy Oldsmobile Co. for a “two-story public garage & show room 103x129” at 740 S. La Brea, 6/30/1947.
The showroom building is shown in the 1948 aerial photograph (Figure 33) and the 1950
Sanborn Fire Insurance Map (Figure 16). In the photograph, letters spelling out “MURPHY
OLDSMOBILE Co.” are mounted along the front façade of the building and the pylon reads
vertically, “OLDSMOBILE.” During the 1950s and 1960s, the property was listed in
advertisements and City Directories as “South La Brea Murphy Oldsmobile,” or “Murphy
Oldsmobile.” An undated photograph depicts a similar appearance (Figure 35).

Clifford B. Murphy, Sr. was a second-generation automobile dealer. Advertisements in the Los
Angeles Times indicate that his father, Walter Murphy, owned and operated an automotive
center at 420 S. La Brea Avenue, several blocks north of Wilshire Boulevard. Murphy’s son,
Clifford Jr., was also engaged in the automobile business. After training at his father’s
dealership at 740 S. La Brea, Clifford Jr. acquired his own dealership in San Francisco in
1952.64

As previously noted, Clifford B. Murphy acquired the property sometime prior to 1948 when
Murphy and his wife, Minnie, transferred it (along with 716 S. La Brea Avenue) to Murphy
Oldsmobile Company.65 In 1966, the property, which included 740, 724, and 716 S. La Brea
Avenue, was transferred from Murphy Oldsmobile Co. to Cliff Murphy Enterprises.66 An aerial
photograph dated 1967, shows some minimal changes to the building. Signage along front
façade appears to have been altered and two large billboards added to roof. A free-standing
sign in the auto sales lot north of the building contains a sign that reads, “Murphy Oldsmobile.”

Transferring the property from the company ownership in 1966 may indicate Murphy’s
retirement or reorganization of the business. A Certificate of Occupancy from 1966, for a “1-
story, 15x22 car wash…patio added to existing 103x129 auto agency” at 740 S. La Brea was
issued to Frank Sanders.67 In 1970, advertisements begin to identify the dealership as “Frank
Sanders Oldsmobile.”

Cliff Murphy Enterprises transfers the property to Rahim and Zahra Farshi and Peter and Susan
Strauss in 1981.68 No information about these individuals has been located. In 1984, the
property was sold to Metroplaza Partners.69 With this purchase, Metroplaza Partners
consolidated all of the lots along east side of La Brea Avenue between W. 8th and alley at rear
of properties fronting on Wilshire Boulevard.

At the same time of this property transfer, building permits were issued to Metroplaza Partners
for “demolition of interior partitions at 740 S. La Brea” with “current and proposed use of building
an auto dealership 103x129 and garage 29x111.”70 A subsequent permit for “interior partition,
stairs, ramp, storefront & 1 hr corridor to La Brea” was also issued.71 A number of other building
permits were issued from March to May, 1984. However, the permit that appears to most

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65 City of Los Angeles Deed #1586, recorded 6/30/48.
66 City of Los Angeles Corporation Grant Deed #354, Murphy Oldsmobile Co. to Cliff Murphy Enterprises
67 Certificate of Occupancy #LA17392/66 issued to Frank Sanders, 1/26/1966.
68 City of Los Angeles Grant Deed #81-570605, Cliff Murphy Enterprises to Rahim and Zahra Farshi and
Peter and Susan Strauss (Lots 101-109), dated 5/29/81.
69 City of Los Angeles Grant Deed #84-378545, Rahim and Zahra Farshi and Peter and Susan Strauss to
Metroplaza Partners (Lots 101-109), recorded 3/28/84.
70 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,”
71 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,”
significantly document alterations to the building is from September. This permit documents the “exterior and interior remodel of existing bldg…renovation 2 of 2” at cost of $402,000 for conversion from present use as “Car Dealer” to a new use as “Retail.” 72 According to this permit, the architect and engineers for project were Albert & Wurzburger and John A Martin Associates, respectively. Issuance of this permit coincides with a brief Los Angeles Times article regarding renovation and expansion of a former auto dealership into retail shops. The article states that the “1940s Art Deco style building, located at 740 S. La Brea Avenue, will be expanded by 2,500 square feet” with the project designed by Albert & Wurzburger, architects and planners. 73

In 1987, a building permit was issued to Cyril E. Good for “new kitchen improvements, partitions, ceilings, toilet rooms and change use” from retail to restaurant at 740 S. La Brea Avenue. 74 This appears to have been related to the tenant space fronting on La Brea, which is listed in City Directories as “Gastons” (1990) and “Café La Brea” (1995 and 2000). A balloon awning over one of the storefronts still advertises the later business. In 1993, a building permit was issued to include a “dance hall” accessory to the restaurant at 740 S. La Brea. 75

Metroplaza Partners, LLC (also known as Metro Plaza Partners) sold the subject property to 780 La Brea, LLC in 2005. 76 The later entity transferred the property to BRE Properties, Inc. in January 2007. The former auto dealership building (740 S. La Brea Avenue) is currently occupied by a restaurant, a gymnasium, offices, and several retail tenants.

California Register
Based on research and site visits, it appears that the buildings at north and south ends of property and all site features related to the mini-mall at 752 S. La Brea Avenue were constructed as recently as 1984. Although the portion of the mini-mall that abuts the former 740 S. La Brea Avenue building to the north is configured in such a way as to suggest that it may be the former “auto services” structure shown in the 1950 Sanborn Fire Insurance Map, it appears to lack integrity as a result of alterations undertaken for the 1984 mini-mall conversion. Due to their lack of age and integrity these buildings and the site features related to the mini-mall (surface parking lots, concrete wall along La Brea, and pole sign) are not being assessed for potential California Register eligibility.

As the only building with sufficient age and integrity on the subject property, the former auto showroom and garage at 740 S. La Brea Avenue is assessed for potential eligibility under all four California Register criteria.

Criterion 1
Constructed in the early-20th century, and used as an automobile dealership (currently restaurant and retail), the building appears to have reflected rather than contributed to the development of the nearby commercial center of Miracle Mile along Wilshire Boulevard. From the 1940s through 1970s, the subject property, like many of its neighbors, appears to have been occupied by automobile-related businesses. While automobiles are an important aspect of

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72 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1984LA96574 issued to Metro Plaza Partners, 9/19/1984.
74 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1987LA60024 issued to Cyril E. Good, 3/17/1987.
75 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1993LA01472 issued to Jimmy Lee, 2/6/1993.
76 City of Los Angeles Grant Deed #05-1984152, Steven C. Thomas and Metroplaza Partners, LLC to 780 La Brea, LLC, recorded 8/18/05.
southern California and Los Angeles history, the subject property’s association with this history is not particularly significant as an individual property. As such, 752 S. La Brea Avenue does not appear to have a substantial association with events that have made significant contributions to the broad patterns of California’s history and cultural heritage and, therefore, does not appear eligible for listing in the California Register under criterion 1.

Criterion 2
Although many individuals have been associated with the subject property since it was constructed, none of them rise to the level required to warrant consideration under criterion 2: associated with the lives of persons important in our past. While Clifford B. Murphy, Sr. had a long-standing association with the property, he does not appear to have substantially contributed to the history of the nation, state, or city to justify considering him a significant person in our past. None of the subsequent owners appear to have been significant personages in our past. Thus, the subject property does not appear eligible under criterion 2.

Criterion 3
The original building appears to have been a competently designed example of an Art Deco style commercial building popular in the Miracle Mile area and throughout southern California in the mid-1940s. While it retains elements of its Art Deco influence, including the curved and canted front façade wall and the vertical pylon, these characteristics do not appear to rise to the level of distinctiveness that would lead to the building’s individual eligibility under criterion 3. In addition, alterations, including new stucco, removal of windows, and rearrangement of storefronts, has dulled architectural lines and features and obscured the original Art Deco characteristics. As such, the building appears to be an undistinguished, altered example of a commercial building with Art Deco influences that does not embody distinctive characteristics of the type, period, region, or method of construction that would lead to its individual eligibility. The building does not exhibit high artistic value nor can the architect, Max Maltman, be considered an important creative individual. The building, therefore, does not appear individually eligible for listing in the California Register under criterion 3.

Criterion 4
Finally, the subject property is not expected to yield information important in prehistory or history as described in criterion 4.

Adjacent Properties
Designated and potentially eligible historical resources located adjacent to the proposed project site are described below. Designated and eligible properties are also identified on the map in Figure 1.

3. 5217 Wilshire Boulevard, E. Clem Wilson Building (Mutual of Omaha)
Located at the northeast corner of Wilshire Boulevard and S. La Brea Avenue (Figure 1), the former Wilson Building, is north of the project site on the opposite side of Wilshire Boulevard. Built in 1929, this is a 12-story Art Deco-style building with a Streamline Moderne base and Zigzag Moderne tower with a variety of setbacks.77

When it was built by E. Clem Wilson, a real estate investor, based on designs by architects Meyer & Holler, this building was the tallest on the Miracle Mile. Located and designed to take advantage of passing automobile traffic at the busy corner of Wilshire Boulevard and La Brea

77 Information related to the physical description and history of this building is from: Amanda Schacter, “The Miracle Mile: An Historical Tour,” prepared for the Los Angeles Conservancy, 1984.
Avenue, the first three floors, or base, “display the horizontal orientation of Streamline architecture with smooth rounded corners.” Although original, double-height display windows that once wrapped around the entire base (Figure 36) have been altered (date unknown) the building retains a striking presence (Figure 37). This is described by Paul Gleye in *The Architecture of Los Angeles* as “one of the most dramatic show window facades in Los Angeles…” with a “two-story glass curtain [wall that] sweeps around the corner, jutting far out from the recessed office tower.” The design of the building was notable at the time of its construction with *The Architect and Engineer* writing in 1930:

> The building being situated at two of the major traffic arteries of the city has made desirable the provision of show window display space for the entire street fronts of the second story, offering an opportunity for the tenants to appeal to the great number of people passing the building in machines. This, in turn, has also resulted in influencing the architectural design of the lower portion of the building along strictly modern lines with large areas of plate glass and small structural members of metal.

The tower, which steps up at varying intervals, displays more Zig Zag ornamentation, including square corner posts decorated with circles and angles that extend beyond the roof line at the stepped levels. A number of these decorative corner posts have been removed (date unknown) and a large, contemporary metal sign was wrapped around the top floor of the building sometime in the 1960s (this feature may have been replaced more recently). The building is currently occupied with ground floor retail and offices on upper floors.

Although the stepped profile culminating in a tower is typical of Art Deco high rises, it is also achieved several key outcomes, typical of large office buildings built along Wilshire Boulevard in this period. First, the stepped tower over the larger square footage base ensured that office suites would have ample access to light and air. Second, the large base allowed for numerous retail tenants or for one flagship tenant with large square footage requirements. Third, and perhaps most importantly, the combination of base and tower made the building visible to approaching and passing motorists.

The architectural firm of Meyer & Holler, comprised of Mendel Meyer (1874-1955) and Philip W. Holler (1889-1942), was a successful Los Angeles-based, design-build organization. Information about the firm principals is scant as neither Meyer nor Holler appears to have had a formal architectural education. Meyer, a native of Los Angeles, was described in his obituary as a “veteran building contractor,” who was “with the Milwaukee Building Company and its successor concern, Meyer & Holler.”

Incorporated in 1906, the Milwaukee Building Company advertised itself as providing architectural designers, architectural engineers, and contractors. Meyer & Holler (as the Milwaukee Building Company) initially emphasized domestic work before switching to commercial work after WW I. By the mid-1920s, Meyer & Holler had become one of the “largest

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79 Quote from Paul Gleye, p. 117.
80 The term “design-build” refers to a “mode of building procurement combining the tasks of designing and building an edifice under a single responsibility, thus allowing a close integration of the architectural and construction work.” Definition from Alfred Willis, “Design-build and Building Efficiency in the early Twentieth Century United States,” *CHS Newsletter*, Construction Historic Society, no. 65, February 2006: 6-11.
82 Willis, p. 8; Display Ad 144, *Los Angeles Times*, January 1, 1914.
83 Research indicates the two firm names – Milwaukee Building Company and Meyer & Holler – were used interchangeable until the early 1920s when the Meyer & Holler title began to predominate.
building firms in Los Angeles.”84 The firm, which designed and built such notable Los Angeles buildings as the Getty House (City of Los Angeles Mayor’s official residence – 1920), Grauman’s Egyptian Theater (1922 – Historic-Cultural Monument #584), Hollywood Athletic Club (1925), Fox Fullerton Theater (1925), Grauman’s Chinese Theater (1927 – Historic-Cultural Monument #55), and Hollywood branch of 1st National Trust and Savings Bank (1928), also “built movie studios and residences for many elite members of Southern California society, including Harry Chandler, Edward L. Doheny, Hal Roach, Samuel Goldwyn, Charlie Chaplin, and King Vidor.”85 Willis asserts that Meyer & Holler’s success may be attributed to “offering of architectural design services of unusually high level of quality…as a result of hiring some of the finest design talent available in southern California in the 1910s and 1920s.”86 One such talent appears to have been Raymond McCormick Kennedy (1891-1976), who, after attending Cornell University and at the American Academy in Rome, joined Meyer & Holler in 1920 and designed many of the firm’s most well-known buildings. Meyer & Holler dissolved in bankruptcy in 1932 as result of the effects of the Great Depression and lengthy litigation related to California’s architectural registration laws.87

The E. Clem Wilson Building has been previously surveyed and assigned a status code of 2S2, or “individual property determined eligible for National Register by consensus through Section 106 process” as a fine example of Art Deco architecture. Properties officially determined eligible for listing in the National Register are automatically listed in the California Register. As such, the building is an historical resource under CEQA.

4. 5207-5209 Wilshire Boulevard, Security Pacific Bank (Security-First National Bank)
5207-5209 Wilshire Boulevard, the former Security Pacific Bank, is located mid-block on the north side of Wilshire Boulevard between S. Sycamore and S. La Brea avenues (Figure 1). The building is north of the project site on the opposite side of Wilshire Boulevard.

The two-story building was designed by Los Angeles-based architecture firm Morgan, Walls & Clements and constructed in 1929 for Security-First National Bank (Figure 38). A building permit was issued in March 1929 to Security-First National for construction of a “2-story” bank building to be clad in “concrete and terra cotta.”89 Designed as a branch bank, the distinctive black and gold terra cotta clad, Zig Zag Moderne structure, won a design award from the American Institute of Architects in 1930.90

The building (Figure 39) is described in “The Miracle Mile: An Historical Tour,” a pamphlet prepared by the Los Angeles Conservancy. The pamphlet describes it as:

Large, stepped columns, reaching to the roof line, border each side of the façade. These, combined with four smaller, equally spaced columns lend the former bank an

84 Willis, p. 8.
86 Willis, p. 8.
87 Willis, p. 8.
88 In August 2003, OHP revised the status code system to reflect application of California Register and local criteria and the National Register Status Codes name was changed to “California Historical Resource Status Codes.” Information about the status code changes is provided in the California Office of Historic Preservation, “Technical Assistance Bulletin #8: User’s Guide to the California Historical Resource Status Codes & Historic Resources Inventory Directory,” November 2004.
89 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1929LA8543 issued to Security-First National Bank, 3/27/1929.
90 “Architectural Awards Given,” Los Angeles Times, March 19, 1930; Southwest Builder & Contractor, March 21, 1930, p. 32.
appropriately imposing air. The metal cutwork above the windows as well as the zig zag patterned rectangular panels above the doors are striking ornamental details.91

At one time, metal letters spelling out “SECURITY-FIRST NATIONAL BANK OF LOS ANGELES” were mounted to the front of the building, just below the parapet. The building also featured a large roof-mounted neon sign advertising the bank;92 these signs were removed at an unknown date. The building is currently occupied by offices.

Los Angeles-First National Trust and Savings Bank, opened in 1875, and Security Trust and Savings Bank, established in 1889, combined to form Security-First National Bank in 1929. This merger created what was at the time the eighth largest bank in the United States.93 Security-First National Bank, after several additional mergers, became known as Security Pacific National Bank and has more recently been absorbed into other banking enterprises through several subsequent mergers.

The architecture firm of Morgan, Walls & Clements, in partnership from 1923 to 1937, consisted of Octavius W. Morgan (1884-1966) and Stiles O. Clements (1884-1966).94 The firm sprang from the partnership of Ezra F. Kysor (1935-1907), a pioneering Los Angeles architect, and Octavius Morgan (1850-1922), which began in 1878.95 Upon retirement of Kysor in 1888, Morgan formed a partnership with John A. Walls (firm then known as Morgan & Walls), later taking his son, Octavius W. Morgan, into the firm in 1910. Notable buildings by Morgan, Walls & Morgan from this period include: Farmer’s & Merchants Bank (1906), W.P. Story Building (1908), Hellman Building (1910), I.N. Van Nuys Building (1912), Santa Fe Building (1916), and Pacific National Bank (Coast Federal Savings Building – 1925).

Shortly after the deaths of Morgan senior and John Walls in 1922, Stiles O. Clements, a talented architect trained at Massachusetts Institute of Technology, who had previously worked for the firm as a designer sometime between 1911 and 1913,96 was hired as a partner and the name of the firm was changed to Morgan, Walls & Clements. During Clements’ tenure, the firm designed a number of significant buildings in Los Angeles, including Pellisier Building/Wiltern Theater (1930-1931), Richfield Building (1928 – demolished 1969), Mayan Theater (1927), Dominguez-Wilshire Building (1930), and Samson Tyre and Rubber Company complex (1929). The firm also found several repeat clients, designing at least 16 markets for Ralph’s Grocery Company, 32 bank projects for the Bank of Italy (Bank of America), and a number of branch banks for Security-First National Bank. Clements also oversaw changes in the firm’s design vocabulary, moving from period-revival examples toward the Streamline and Zig Zag Moderne expressions of Art Deco. Morgan retired in 1937 and Clements renamed the firm, Stiles O. Clements, Associated Architects and Engineers (1937 to 1955). As one of the oldest, most

92 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1929LA17907 issued to Security-First National Bank, 7/10/1929.
95 Octavius Morgan, born and educated in architecture in England, immigrated to the United States in 1870 where he briefly settled Denver, Colorado. He traveled to Los Angeles in 1874 and found employment as a draftsman with architect Ezra F. Kysor, an early architect in the city. Morgan became a partner in 1878 and practiced under the firm name Kysor & Morgan.
prestigious, and possibly most productive architectural firms in Los Angeles history, there are numerous extant examples of both its major and minor commercial buildings.

The former Security-First National Bank is listed in the National Register as an extraordinary example of Art Deco architecture and for its association with notable architect, Stiles O. Clements, and is designated as City of Los Angeles Historic-Cultural Landmark #813. It is one of two extant examples of the black and gold terra cotta clad buildings modeled after the Richfield Building. As a National Register-listed property, and a locally designated landmark, the building is automatically listed in the California Register and is an historical resource under CEQA.

5. 5201 Wilshire Boulevard, Jack in the Box
5201 Wilshire Boulevard is located on the northwest corner of S. Sycamore Avenue and Wilshire Boulevard across the street from the project site (Figure 1). This is a one-story, contemporary building built in 1997 for the Jack in the Box fast-food chain (Figure 40). This building and its associated drive-thru and surface parking lot replaced two earlier buildings that had been previously surveyed and assigned a status code of “3D,” or “appears eligible for National Register as a contributor to National Register district through survey evaluation.” As the previously surveyed buildings have been demolished and replaced with the current structure, the property no longer appears eligible for listing in either the National or California registers under any criteria.

6. 5174 Wilshire Boulevard
5174 Wilshire Boulevard is located on the southeast corner of S. Sycamore Avenue and Wilshire Boulevard across the street from the project site (Figure 1). This one-story, L-shaped, mini-mall building, built in 1984, is arranged around a surface parking lot (Figure 41). Based on age and unremarkable architecture, this building does not appear to be eligible for listing in the California Register under any criteria.

7. 711 S. La Brea Avenue, Bank of America
711 S. La Brea Avenue is located on the southwest corner of S. La Brea Avenue and Wilshire Boulevard across the street from the project site (Figure 1). A one-story, masonry building that is square in plan and has a flat roof (Figure 42). East and north elevations are treated as primary façades each with an inset entry and string of metal and glass windows with dark tinted glazing. The northeast corner of building is clipped at street level and there is a metal pole sign extending from north edge of roof. Based on age and unremarkable architecture, this building does not appear to be eligible for listing in the California Register under any criteria.

8. 735-739 S. La Brea Avenue, former Wilshire-La Brea Recreation Center
735-739 S. La Brea Avenue is located mid-block on the west side of La Brea across the street from the project site (Figure 1). Constructed in 1938 as a bowling alley, it is a two-story, masonry building, roughly rectangular in plan (Figure 43). In the center of the east, primary façade, is a double-height, entrance highlighted by curved, fluted pilasters framing metal and glass doors under a slight, metal trimmed canopy. Above the doorway is a large plaster framework interspersed with metal grilles. On either side of this entrance, a shallow, curved, metal-trimmed canopy extends across the façade. Below this canopy, the wall is clad with slate tile and there are several contemporary, inset entrances and fixed, metal sash windows. At the south bay, the entrance is framed similar to the center bay. The second floor is clad with
textured stucco and is largely devoid of fenestration except for an elongated octagonal window above the south bay. There are several incised stringcourses at head height of window and center entrance bay and the parapet is highlighted by projecting stringcourses and a reeded molding.

Research indicates that the Wilshire-La Brea Recreation Center was constructed in 1938 at cost of $46,000 for use as a bowling alley by O & F Thum Properties based on design by Charles Kyson. Charles H. Kyson (1883-1954), the son of pioneering Los Angeles architect, Ezra Kysor, designed a number of residences, generally in popular Period Revival styles, as well as several administration buildings at Forest Lawn Cemetery. Kyson also served on board of directors of the Architects' League of Hollywood in 1920s.

The 1927 Sanborn map (Figure 44) and several historic photographs (Figures 31-32) indicate that prior to construction of the bowling alley there was nothing of any size on the site. A 1938 article states that “the new center, built exclusively for the new pin sport and boasting twenty-eight drives, opened Monday evening with a capacity throng.” Numerous mentions of the center are made in articles throughout the 1940s and early 1950s noting league play, tournaments, and news items such as actor Harold Lloyd bowling a perfect (300) game. The 1950 Sanborn map shows the layout of the building at that time (Figure 45). It is not known when bowling use ended, however, advertisements in the Los Angeles Times as such extend until at least 1958. The building is currently used as a dance academy and offices.

Although no historic photographs of the building have been located, examination of the exterior suggests significant alteration to the principal façade. While some remnants of the original Streamline Moderne architecture remain, including the metal-trimmed canopies, center entrance, and elongated octagonal window, the entire façade has been reclad and all ground floor fenestration significantly altered. It seems likely that second floor fenestration has also been altered. The 735-739 S. La Brea Avenue building does not appear eligible for listing in the California Register because alterations made to the ground floor; removal and replacement of windows and addition of new stucco have caused considerable loss of integrity. Because of this loss of integrity, the property no longer has the ability to convey its original appearance. This property has no known integral associations with significant patterns of events (criterion 1), or important persons (criterion 2), because of exterior alterations, the building does not possess high artistic values (criterion 3), and is not likely to yield important prehistoric or historic information (criterion 4). Therefore, it does not appear to be eligible for listing in the California Register.

9. 747 S. La Brea Avenue, AmeriPros Auto Body
747 S. La Brea Avenue is located mid-block on the west side of La Brea across the street from the project site (Figure 1). Review of Sanborn maps and historic aerial photographs indicates that the one-story, L-shaped, masonry building (Figure 46) was constructed sometime between 1927 and 1949. The front façade has a large opening between fluted piers, likely for an original showroom window, which is overpainted and infilled. The main entrance is canted at an angle at northeast corner of building. The upper portion of building is covered in contemporary sheet

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97 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1938LA20055 issued to O & F Thum Properties, 7/7/1938.
98 The name change occurred during WW I due to similarity with “kaiser.” Information from record of California Index database, Los Angeles Public Library.
100 “Harold Lloyd Bowls Perfect Game at Wilshire-La Brea,” Los Angeles Times, 4/13/1940.
metal cladding that extends along both the east and north elevations. A corrugated sheet metal, shed roof porch extends along the north elevation.

A 1949 aerial photograph indicates that the building originally had a tall pylon rising from the northeast corner (Figure 33). The 1950 Sanborn map shows that the building was used as an auto sales and service facility. Advertisements in the Los Angeles Times show that the property was used as a used-car dealership of Ray F. Chesley in 1935. By the late 1930s, the property was occupied by R.L. Lail & Co. sellers of used Chevrolets and Oldsmobiles, and in the mid-1940s through 1950s, it appears to have been known as the Packard-La Brea dealership. In the 1969 aerial photograph, the original pylon has been removed (Figure 34). The building is currently used as an auto-body repair shop.

Although no ground-level historic photographs of the building have been located, examination of the exterior suggests significant alteration to the principal façade. While there are some minimal remnants of the original Streamline Moderne architecture, including the fluted piers and canted, corner entrance, most of the façade has been re clad and all fenestration significantly altered. The 747 S. La Brea Avenue building does not appear eligible for listing in the California Register because of alterations made to the ground floor; removal and replacement of windows and addition of new stucco have caused considerable loss of integrity. Because of this loss of integrity, the property no longer has the ability to convey its original appearance. This property has no known integral associations with significant patterns of events (criterion 1), or important persons (criterion 2), because of exterior alterations, the building does not possess high artistic values (criterion 3), and is not likely to yield important prehistoric or historic information (criterion 4). Therefore, it does not appear to be eligible for listing in the California Register.

10. 757 S. La Brea Avenue

727 S. La Brea Avenue is located on the northwest corner of S. La Brea Avenue and W. 8th Street across from the project site (Figure 1). Constructed in 1925, it is a two-story, masonry building, roughly rectangular in plan with two primary façades (east and south) clad in smooth stucco (Figures 47-48). The building meets the corner at an angle. At ground floor, the corner bays are occupied by contemporary storefronts resting on a low bulkhead and by an inset door with transom. Storefront bays at corner and on east elevation are separated by fluted piers. Additional storefronts on both elevations are contemporary; three bays on south elevation are occupied by roll-up garage doors. The second floor is fenestrated with asymmetrically arranged windows; some bays are highlighted by slightly projecting piers with chevron motif. Windows on east elevation are casement sash, while south elevation has double-hung sash in variety of configurations. There is a simple stringcourse above second story windows and the parapet has a slightly scalloped profile. Several metal blade signs project from the second story and there are contemporary awnings over two storefronts.

According to the original building permit, 757 S. La Brea Avenue was constructed in 1925 for “apartments and stores” with Ray Myers as architect and Myers Bros. as contractor. Ray A. Myers (1894-1976), the son of the founder of the Myers Brothers Construction company, worked for the company and also served as board chairman. This company, which became one of the largest construction companies in southern California, was incorporated in 1952.

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101 Various display advertisements in Los Angeles Times.
102 City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1925LA12033 issued to Mrs. B.V. Beggs, 4/4/1925.
The building appears on the 1927 Sanborn map where it is shown as subdivided into three stores, an art studio, and a restaurant (Figure 44). Additional detail is provided in the 1935 aerial photograph where the south elevation is visible (Figure 32).

Although no ground-level historic photographs of the building have been located, examination of the exterior suggests significant alteration to the principal façade. While there are some remnants of the original Zig Zag Moderne architecture, including the fluted piers, angled, corner entrance and chevron decoration, fenestration has been altered, most significantly at the ground level storefronts. The 747 S. La Brea Avenue building does not appear eligible for listing in the California Register because alterations made to the ground floor; removal and replacement of windows and addition of new stucco have caused considerable loss of integrity. Because of this loss of integrity, the property no longer has the ability to convey its original appearance. This property has no known integral associations with significant patterns of events (criterion 1), or important persons (criterion 2), because of exterior alterations, the building does not possess high artistic values (criterion 3), and is not likely to yield important prehistoric or historic information (criterion 4). Therefore, it does not appear to be eligible for listing in the California Register.

11. 800 S. La Brea Avenue, Firestone Tire and Rubber

800 S. La Brea Avenue, the Firestone Tire retail store, is located on the southeast corner of S. La Brea Avenue and W. 8th Street on the opposite side of 8th Street from the project site (Figure 1). Constructed in 1937, it is a one-story, masonry building, roughly square in plan with a bowstring truss roof and two primary facades (north and west) clad in porcelain enamel panels (Figures 49-51). Built in the Streamline Modern style, a curved wall at northwest corner of building creates a continuous elevation of the north and west façades. These elevations are broken by large, open bays for auto access and by strings of metal and glass storefront windows (the windows also curve at northwest corner of building). The front (west) façade is highlighted by a distinctive, cantilevered overhang that abuts the building’s south wall and adjacent building. The corbelled underside of overhang is highlighted by curved rows of neon light fixtures. A large, bowtie-shaped, metal pole sign reading “Firestone” is affixed atop the canopy, while individual metal box letters spelling out “Firestone” and “Complete Car Service” are attached at top of roof edge on both north and west façades. Aerial photographs indicate that there are several rectangular skylights in roof of building.

The Los Angeles Times reported on April 4, 1937 that “a $30,000 reinforced brick and concrete store building will be built … for Firestone Tire and Rubber Co.” However, Firestone did not receive a building permit for the new store until September 30, 1937. This permit was issued for construction of a “public garage” at 800 S. La Brea Avenue. The cost was projected at $30,000 and R.E. Ward was noted as engineer on project. No architect was included on the permit. Subsequent permits were issued in 1938 for installation of “roof sign” and “neon letters on roof.”

The building does not appear to have been much altered over the years. There is only one building permit dating from after the initial construction phase; this permit, from 1962, is for a...
“roof sign addition.”\textsuperscript{107} While other alterations may have occurred, they are not documented in recorded permits. The building appears in aerial photographs after 1937 (Figure 32) with a footprint that does not appear to have been altered based on review of later aerial views, such as a 1962 image (Figure 34).

The following is a brief history of the Firestone Tire and Rubber Company excerpted from survey forms of the Los Angeles Firestone plant prepared by Andrew Schmidt and Courtney Chambers in 2003:

The Firestone Tire & Rubber Company was founded by industrialist Harvey Firestone in 1900 in Akron, Ohio as a carriage tire business. The Firestone Tire & Rubber Company soon opened branches in New York, Chicago, and Boston, selling tires manufactured by Goodrich Tire & Rubber Company and Whitman and Barnes. In 1903, Firestone Tire & Rubber Company moved from distribution to manufacturing…and in 1907, the Ford Motor Company ordered 20,000 tires for its Model T, known as the Tin Lizzie, and Firestone Tire & Rubber Company joined Goodrich and Goodyear as one of the top three tire and rubber companies in the United States…During the 1920s, Firestone was second among five companies that dominated the American tire industry: Goodyear, Goodrich, U.S. Rubber, and Fisk. As the increasing popularity of the automobile generated additional demand for rubber tires, Firestone Tire & Rubber Company prepared to construct a new plant on the west coast during the late 1920s. In 1927, the company chose to locate its California facility in the newly incorporated city of South Gate, six miles south of downtown Los Angeles.\textsuperscript{108}

According to the Bridgestone/Firestone website, the Firestone Company “joined the retail store arena offering basic car service and tire sales in the mid-1920s when the original Firestone Service Centers were opened.”\textsuperscript{109} The 1940s saw the emergence of the Firestone Home & Auto Store and in the 1960s the company opened complete Tire & Service Centers around the country.

This property has no known integral associations with significant patterns of events (criterion 1), or important persons (criterion 2). While no information regarding the engineer, R.E. Ward, has been located, the building is notable for its Streamline Moderne architecture and exterior finishes in a building constructed for a utilitarian use (auto repair). The building not only retains substantial physical integrity but also continues in its original use. Although it may not be unique in Los Angeles, it is an outstanding example of a utilitarian building with a distinctive architectural style. Based upon our assessment of the building’s history and integrity, it appears that the building embodies distinctive characteristics of a type and period as well as possesses high artistic values and is eligible for listing in the California Register under criterion 3. The building is not likely to yield important prehistoric or historic information (criterion 4)

The building appears to be significant under criterion 3 for its Streamline Moderne architecture and finishes adapted to a utilitarian use. The Firestone Tire and Rubber Co. repair garage also appears eligible for designation as a City of Los Angeles Historic-Cultural Monument. For the reasons stated above, the Firestone repair garage building is an historical resource under CEQA.

\textsuperscript{107} City of Los Angeles Department of Building and Safety, “Application to Alter, Repair, or Demolish,” Building Permit #1962LA4150 issued to Firestone Tire and Rubber Co., 3/2/1962.

\textsuperscript{108} Andrew Schmidt and Courtney Chambers (Jones & Stokes), State of California Department of Parks & Recreation 523A and 523B forms for 2525 Firestone Blvd (Firestone Tire & Rubber Co. plant), prepared June 2003.


<http://www.bfmastercare.com/about_bfrc/>
12. Potential Period Revival Residential Historic District

Located on the blocks east and south of the project site is a residential neighborhood of early-20th century Period Revival residential buildings. Buildings are a combination of single- and multi-family residences that are one- or two-stories in a combination of Period Revival styles popular in Los Angeles in the 1920s and 1930s. These styles include: Spanish Colonial, Mission, Tudor, and Provincial revivals. On each of the north-south streets, the building type and size alternates. For instance, Sycamore Avenue contains two-story, multi-family buildings while Orange Avenue is exclusively one-story, single-family structures. This pattern continues as one goes east to Highland Avenue. Based on overall integrity, the neighborhood appears to be a distinctive grouping of Period Revival, single- and multi-family residential buildings dating from the mid-1920s to mid-1930s that appears eligible for listing as a California Register historic district. The potential district is roughly bounded by Wilshire Boulevard, Highland Avenue, Olympic Boulevard, and Sycamore Avenue.

The core of the district appears to be the blocks of Orange, Mansfield, and Citrus avenues closest to 8th Street. As one moves away from this core area, integrity and contemporary intrusions become more pervasive. There are also both private and public schools located along Olympic Boulevard at the south end of the potential district which are excluded from the boundary.

Research of the buildings on the 700 block of S. Sycamore Street (see table 2) indicates that majority were constructed in 1920s with only 750 S. Sycamore and 724 S. Sycamore built later; 750 was constructed in 1937 while 724 was not built until the 1970s or 1980s. Original building permits indicate that all were constructed to accommodate two families with private garages at the rear of each lot (Figures 52-58). Most of the original permits identify an architect of record with the most notable being Paul R. Williams. Williams, a Los Angeles-based, African-American architect known for period revival residential and commercial buildings, is listed as architect for 756 S. Sycamore (Figure 59).

Table 2: 700 block of S. Sycamore property information

<table>
<thead>
<tr>
<th>Address</th>
<th>Construction date</th>
<th>Original owner</th>
<th>Architect</th>
<th>Contractor</th>
<th>Contributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>720 S. Sycamore</td>
<td>1929</td>
<td>Susan Breed</td>
<td>R.D. Jones</td>
<td>S.M. Cooper</td>
<td>Yes</td>
</tr>
<tr>
<td>724 S. Sycamore</td>
<td>c. 1970</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>No</td>
</tr>
<tr>
<td>728 S. Sycamore</td>
<td>1926</td>
<td>W.H. Shoemaker</td>
<td>McConvile &amp; Perryman</td>
<td>L. McConville</td>
<td>No</td>
</tr>
<tr>
<td>736 S. Sycamore</td>
<td>1924</td>
<td>Samuel and Ella Wood</td>
<td>Angelus Architectural Services Co.</td>
<td>Samuel L. Wood</td>
<td>Yes</td>
</tr>
<tr>
<td>738 S. Sycamore</td>
<td>1923</td>
<td>W.C. Fleury</td>
<td>N/A</td>
<td>H. B. Dailey</td>
<td>Yes</td>
</tr>
<tr>
<td>744 S. Sycamore</td>
<td>1924</td>
<td>W.J. Hubbard</td>
<td>R.W. Felix</td>
<td>Al Nelson</td>
<td>Yes</td>
</tr>
<tr>
<td>750 S. Sycamore</td>
<td>1937</td>
<td>Louis Handelsman</td>
<td>J.A. Larralde</td>
<td>N/A</td>
<td>No</td>
</tr>
<tr>
<td>756 S. Sycamore</td>
<td>1929</td>
<td>Yachel Del Valle Crain</td>
<td>Paul R. Williams</td>
<td>Garnet Tyler</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The 700 block of S. Sycamore Street, located opposite the project site, is included in the potential district although it retains somewhat lower integrity than other parts of the neighborhood due to loss of residential character on the west side of the street (now surface parking lots). The alteration of setting and feeling of the block detracts from the block’s overall integrity, nevertheless, the block retains sufficient characteristics to convey the sense of time and place of the potential Period Revival historic district and act as an edge of said district.

The potential district appears to contain a majority of contributing resources built between the 1920s and 1930s in a variety of Period Revival architectural styles. The district is significant for
its concentration of important architectural examples of residential design in early-20th century Los Angeles and as such embodies distinctive characteristics of a type and period for potential eligibility for listing in the California Register under criterion 3.

At this time, the potential district has no known integral associations with significant patterns of events (criterion 1), or important persons (criterion 2), nor is likely to yield important prehistoric or historic information (criterion 4).

**Nearby properties**
The following are properties located in the area near the project site that were previously evaluated for historical resources eligibility.

13. **Miracle Mile Historic District**
This district, which spans Wilshire Boulevard between La Brea and Burnside (5320-5519 Wilshire Boulevard), has been previously surveyed in the early-1980s as part of the Los Angeles Rail Rapid Transit Program. As a result of this survey, the Miracle Mile Historic District was identified and assigned a status code of “2S2,” or “individual property determined eligible for National Register by consensus through Section 106 process” (Figure 60). The 19 contributing resources of the National Register-eligible district date are significant as a commercial corridor of Art Deco buildings from the 1920s and 1930s. Properties officially determined eligible for listing in the National Register are automatically listed in the California Register. As such, the district is an historical resource under CEQA.

**THRESHOLDS FOR DETERMINING SIGNIFICANCE OF IMPACTS**

**California Environmental Quality Act (CEQA) Statutes**
According to CEQA,

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

**CEQA Guidelines**
If the proposed project were expected to cause *substantial adverse change* in an historical resource, environmental clearance for the project would require mitigation measures to reduce impacts. “Substantial adverse change in the significance of an historical resource means the 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” (PRC§15064.5 (b)(1)). PRC §15064.5 (b)(2) describes *material impairment* taking place when a project:

(A) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register...

(B) Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register... or its identification...
in an historical resources survey... unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or

(C) Demolishes or materially alters 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... as determined by a lead agency for the purposes of CEQA.

According to CEQA Guidelines §15064.5(b)(3):

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

Thus, the CEQA Guidelines indicate that effects on historic resources resulting from a project that is found to be in conformance with The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (Secretary’s Standards) are generally considered to be mitigated to a less than significant level.

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

The proposed project is evaluated for conformance with the Secretary’s Standards, in particular rehabilitation standards 5, 9 and 10. These standards are:

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

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

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

The Secretary’s Standards are not intended to be prescriptive, but instead provide general guidance. They are intended to be flexible and adaptable to specific project conditions, including aspects of adaptive use, functionality and accessibility. The goal is to balance continuity and change and retain historic building fabric to the maximum extent feasible. The National Park Service has compiled some bulletins to provide guidance on specific topics, however there is not an abundance of information on interpreting the Secretary’s Standards. The Secretary’s Standards are interpreted most consistently in application of the Investment Tax Credit (ITC) program for certified historic preservation projects. Additional guidance can be found in the regulations implementing the ITC program at 36 Code of Federal Regulations (CFR) Part 67.

While circumstances of every project are different, the Secretary’s Standards are interpreted consistently by state and federal reviewers. The Secretary’s Standards anticipate change,
therefore such interpretation will necessarily require exercise of professional judgment and an ability to balance various opportunities and constraints of any given project based on use, materials retention and treatment, and compatibility of new construction.

ANALYSIS OF POTENTIAL IMPACTS

Proposed Project
The proposed project entails construction of one mixed-use building on the project site. Concept layout of the new building has been prepared by Thomas P. Cox: Architects, Inc. (TCA) in elevation, sections, context views, site and floor plans dated April 25, 2008 (incorporated herein by reference). The building occupies the entire site, which is in a slightly irregular parallelogram configuration with frontage on Wilshire Boulevard, La Brea Avenue, 8th Street and Sycamore Avenue. The proposed building contains 562 residential units and approximately 45,000 square feet of retail/restaurant space. In its current concept layout, the building is a series of five linearly arranged masses, four stories in height, and oriented in an east-west direction on a three-story high base. These linear masses partially enclose landscaped courtyards between them at the third-story level, as the massings are connected at their western end with a linear mass that runs perpendicular fronting La Brea Avenue, while the eastern end of the courtyards remain open. Therefore, the building is a total of seven stories in height with continuous frontage on three of the streets upon which it faces, Wilshire, La Brea, and 8th. On the Sycamore side, the continuous frontage along the street is only three stories in height, while the narrow ends of the five linear masses running east to west are set back at this third-story level, creating an alternating rhythm of solid building punctuated by light-filled void.

The proposed building is a horizontally-oriented rectangular mass that is relatively short in height in comparison to the urban fabric that surrounds it. The building is built-out to form a relatively consistent street wall along Wilshire, La Brea and 8th where the habitable space is approximately 100 feet in height and the highest building element reaches to approximately 130 feet in height. The three-story high mass fronting Sycamore is approximately 45 feet high.

The proposed building contains an internal, multi-level parking garage in the approximate center of the site, laminated with retail and residential uses on the ground floor above 2 ½ levels of parking below grade. At the ground level, retail space aligns with La Brea, Wilshire, and 8th while residential units align with and have direct access from Sycamore. The ground floor level of the parking garage is dedicated to retail and guest traffic with a total of 154 spaces, the first level below grade to residential and retail, with 284 and 74 spaces respectively, and the remaining 1 ½ levels below grade to residential with 571 spaces. On-site open space and recreational amenities will consist of private balconies, courtyards, fitness rooms, a pool deck at the third-story base level, and a small neighborhood pocket park at the southeast corner of the site at grade. Vehicular access to the internal parking garage will be provided by a driveways located along Sycamore toward the northern end of site and on 8th.

Since the design for the new buildings is only a concept layout, fenestration patterns are suggestive and no construction materials have been specified. It is assumed that exterior elevations of the proposed building will be constructed generally in some combination of plaster, metal, tile, masonry unit, metal mesh, and cementitious board. Retail storefronts will be distinguished from residential by greater expanses of glass and durable finishes.

The project site is located near several National Register- and California Register-listed and/or eligible buildings and historic districts. While the new building will be in the vicinity of identified
historical resources, said resources are all separated from the project site by a public street of varying widths and the new building will not be physically attached to any existing building.

The following analyzes the proposed new construction for potential impacts on identified historical resources. It is important to note that this analysis is based solely upon the current concept layout. Should the project substantially change in subsequent design phases, additional review and analysis may be necessary to ensure compatibility with findings of this environmental assessment and with adjacent and nearby historical resources.

**Direct Impacts**
Since there are no identified historical resources on the project site, no direct impacts to historical resources are anticipated.

**Indirect Impacts**
The proposed new building is located outside the boundary of both potential and listed historic districts and will not be directly connected to any of the identified historical resources. However, as the proposed project consists of new construction in close proximity to several identified historical resources, including a National Register-listed building and California Register-listed and eligible historical resources, there is the potential for indirect impacts. In general, CEQA describes an **indirect** impact is an impact that results from the “…alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired” (emphasis added - CEQA Guidelines §15064.5(b)(1)).

Rehabilitation standards 9 and 10, of the Secretary’s Standards, provide a means of assessing potential indirect impacts of new construction on an adjacent historical resource. The Secretary’s Standards state that design for new work in (or adjacent to) an historic district or historic building may be

…contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, scale and color.\(^\text{110}\)

Standard 9 requires that new construction be “differentiated from the old” and “compatible” with the historical resource, while Standard 10 requires reversibility. In assessing conformance of the proposed project with the requirements of Standard 9, differentiation from the old is generally achieved through contemporary design, and compatibility in a combination of elements. Specifically, new construction projects found to be compatible with historic districts or historic buildings tend to use similar or complementary materials, repeat and/or respect the heights of floors, rhythms and depths of bays, use compatible window/door openings and types, and correspond to roof heights and shapes.

**Setting**
Identified historical resources adjacent to the project site include National Register-listed Security-First National Bank building, and California Register-listed E. Clem Wilson building. Other potential historical resources include: Firestone Tire and Rubber building and the Period Revival residential neighborhood east of project site. The project site is located at the east end of Wilshire Boulevard’s Miracle Mile, which is characterized by large buildings at primary

<http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_newadd.htm>
intersections with distinctive tower elements. Historically, these larger buildings were
interspersed with low-rise commercial structures, however, recent development of mid-rise
residential buildings along Wilshire has somewhat diminished this distinctive character at the
eastern end of the Miracle Mile. The area surrounding project site is a blend of commercial and
residential zones.

Wilshire Boulevard and La Brea Avenue, both wide streets with high volume vehicle traffic, are
characterized by commercial uses. These two commercial streets have broad sidewalks with
almost no street trees and buildings are generally constructed to the lot lines with a solid
building mass and pedestrian-oriented ground floor. In this type of urban, commercial
environment, the setting is typified by the relationship of buildings to each other and to the
street, pedestrian access and orientation, setbacks, and views.

In contrast to Wilshire and La Brea, in particular, Sycamore Avenue displays a distinctive low-
scale, residential character with relatively low traffic volume, tree-lined sidewalks separated from
street by a planting strip or parkway, and landscaped front yard setbacks. In this type of urban,
residential environment, the setting is typified by the relationship of buildings to the street,
sidewalk area, setbacks, and views. 8th Street, as a minor arterial, has smaller scale
development than either Wilshire or La Brea; much of it is still commercial, but the low density
buildings such as the low-lying Firestone Tire and Rubber Building, provide a transition typical of
that often found between areas of high-density commercial development and low-scale
residential.

As proposed in concept layout, the massing and articulation of each of the facades respective of
its location on the project site addresses its specific context. The proposed building
successfully incorporates many of the features characteristic of the commercial district in which
it will be placed. It does not explicitly mimic the relationship between height and mass in
adjacent historical resources, but it does make many references to them. The proposed
building incorporates many features of the styling of two historical resources directly across the
project site, the E. Clem Wilson Building on Wilshire, and the Firestone Tire and Rubber building
on 8th Street. Of particular importance are the northwest and southwest corners of the new
building as these are both the locations of closest proximity to adjacent resources as well as the
most visible and prominent parts of the building as they are on major arterials. Therefore, the
building features distinctive design elements at each of these corners that respond to their
immediate settings. While design features alluding to these historical resources are given
special prominence at the corners, they are also carried across the facades in a more subdued
fashion so that the entire building exhibits a unity in its design.

The corner of Wilshire and La Brea is the point at which the relationship between the E. Clem
Wilson Building and the proposed building is most visible, and, therefore, it is here where the
relationship between the new building and its historic context is most strongly emphasized. An
established pattern of tall buildings with distinctive tower elements characterizes the immediate
commercial surroundings, and so it is at this corner that the new building rises to its highest
point. A distinctive planar vertical “fin” strongly references the vertical decorative treatment
typical of the Art Deco style employed on the E. Clem Wilson Building. This corner of the
building also strongly reflects the tripartite division of base, shaft and capital seen on the E.
Clem Wilson Building, with a three story massing at the ground level, a tall five story shaft
above, and a shallow block-like mass at roof level that both visually serves to terminate the
shaft while functionally providing a mechanical enclosure. Each of these three massings steps
back from the one articulated beneath it as a subtle reference to the setbacks also expressed
vertically in the historic E. Clem Wilson Building.
At the same time that the verticality and distinctiveness of the building at the corner of Wilshire and La Brea is an important aspect of its design, the scale and relationship of the adjoining facades to the commercial corridors they front is equally important. The proposed building is several stories shorter than the tallest of the nearby historical resources, including the E. Clem Wilson Building; however, it effectively draws upon many of the features from these historical precedents in its scale and massing. These features include the interplay of solids and voids, linear and stepped design motifs, and use of material variation in masonry and glass across the facades. Unlike typical nearby historical resources, where height and mass are concentrated in a tower with small footprint relative the overall ground level building footprint, the new building has a relatively continuous height and mass along its Wilshire, La Brea and 8th elevations. However, a scale compatible with the historical precedents is achieved through articulation of the new building facades in a manner that draws inspiration from them.

On the north, west, and south facades, a scale oriented to the pedestrian is achieved through a solid building mass set against the lot lines at lower levels and a broad street-level expanse of glazed storefront. The solid building mass and the commodious storefronts allude to the historical precedents established by adjacent buildings such as the E. Clem Wilson Building. References to adjacent historical resources are also subtly articulated in the alternating rhythm of mass and void created above the ground floor retail. Here, every other pair of bays is recessed away from the plane of the street to provide balconies, which recalls the interplay of solid and void employed in the stepped massing of the E. Clem Wilson Building. Many of the structural bays are also expressed, particularly at the first three levels on the Wilshire facade, an allusion to the expression of the structural grid on the exterior of the adjacent historical precedent.

At the corner of La Brea and 8th, a vertically oriented curved corner element announces the retail space that runs the length of La Brea. This curved element breaks the otherwise continuous elevation of linear retail storefronts; it is both taller and more solid in its massing. The curved element at this corner is a contemporary interpretation of the Streamline Moderne canopy style featured at the Firestone Tire and Rubber retail store across 8th from this corner of the project site. While the Firestone building has a distinctive curved band that wraps the corner as a quarter-round, the curved corner element for the proposed building features multiple discontinuous bands that create a interplay of solid and void as they interrupt curved windows, also arranged in a banded pattern. A curved metal screen, mounted partially over this interplay of solid band and glazed void, introduces yet another variation in texture and surface to this interpretation of the adjacent historical precedent, as it also functions to announce the entry underneath it. As an allusion or reference to the adjacent historical precedent, this compatible treatment of the corner echoes the corner opposite the site and serves to knit the new proposed building into the existing fabric of the neighborhood. The subtle allusions to historical precedents employed on these façades heighten the more overt references to be found at the two corners of the building directly across from historical resources, which allows them to more fully stand out as focal counterpoints.

The proposed building has two very different contexts that it must address – the mixed commercial and residential areas of Wilshire, La Brea, and 8th to the north, west and south – and the residential area of Sycamore to the east. Therefore, the proposed building addresses these contexts differently. On Wilshire, La Brea, and 8th, the façades achieve a character sympathetic to their more urban context with pedestrian-oriented retail storefronts along the westernmost portion aligned in a unified row along the street with residential units above. The seven-story height of the building is a low-slung form relative to many of the buildings around it, echoing the shift in scale between and mix of high-, mid- and low-rise buildings present throughout the length of Miracle Mile. However, the overall scale of these three facades is
effectively reduced by visually expressing the separation of retail and residential uses as they occur at different levels. This is accomplished through variation in fenestration patterns and the articulation of the façade. While the north, west and south façades of the proposed building clearly address mixed-use commercial and residential areas, the east façade of the proposed building fronts the low-scale residential development of Sycamore. Therefore, to the east, the mass of the building steps down to three stories in height as it approaches buildings of a lower scale. On this facade, the four highest stories are set back from the street upon a three-story height base, and this serves to diminish the perceived height from street level. Furthermore, rather than the building being a unified linear mass on this facade, as it is on the other three facades, it is broken up into five tower-like massings separated by commodious courtyards above the base level, so that the decreased density respects the residential character of the existing neighborhood. Only the narrow ends of the seven-story high massings are visible from the street, and the solidity of each tower alternates with the light and air-filled void created by each courtyard.

The massing of the building is further broken down at the street-level defined by the building’s three-story height. Here, small-scale recessed entries directly off the sidewalk are defined by low, stepped platforms and overhanging entry canopies. These design features keep the scale and mass of the new building relatively similar in its relationship to the street to that of the nearby residences. Meanwhile, the taller residential units of the remaining four floors set back on the base are much less articulated architecturally so that they visually recede. The residential character of the street is further reinforced through reiteration of landscape features characteristic of the area such as tree-lined sidewalks set off from the street with planting strips or parkways and front-yard setbacks. These landscape features serve to further define the individual entries to the three-story flat/townhouse units and contribute to the overall pedestrian scale of the neighborhood.

As currently proposed, the new proposed building will not materially alter the setting of adjacent or nearby historical resources in an adverse manner; rather, the new proposed building will beneficially contribute to the setting by filling in the streetscape with a defined edge similar to the existing. The mass of the proposed building is handled quite well on all façades. While the new building will be visible from all directions, its contemporary design clearly differentiates it from its historical precedents while references to adjacent and nearby historical resources help to tie it into its immediate surroundings. The overall height and setbacks of the proposed building also appears to be generally compatible with existing development in the immediate surroundings of the project site.

As part of the project, 8th Street, Sycamore Avenue and La Brea Avenue are each proposed to be widened to some extent along the length of the project site. Wilshire Boulevard will not require street widening. In each instance where street widening is required, the street widening will only affect the frontages of the project site and not the frontages of buildings opposite. The proposed widening at 8th Street, between Sycamore and La Brea, would create a dedicated left turn lane from 8th Street onto La Brea. Where such widening is proposed, the street width at the north side is proposed to increase by approximately seven feet and the south side would remain as it currently exists. With the exception of the area north of Firestone Tire and Rubber, which is paved sidewalk from building to curb, the street features a planting strip or parkway with trees and a sidewalk. As the proposed street widening along 8th will not affect the south side, it does not appear to significantly alter the setting of the Firestone Tire and Rubber building or the adjacent potential Period Revival residential historic district. Also not appearing to significantly alter the potential Period Revival residential historic district is the proposed street widening of Sycamore Avenue between 8th Street and Wilshire Boulevard. This proposed street widening would be five feet and would occur only on the west side of the street. On Sycamore, the curb
to the right-of-way of the project is only 15 feet, however, it is proposed that additional
coordination with review agencies take place to arrive at a creative solution so that the project
frontage may feature a planting strip or parkway with trees maintaining the existing residential
classic character of the neighborhood (Figures 61-62). On La Brea Avenue, between Wilshire and 8th,
the proposed widening of the street would be ten feet for 150 feet at the northern end before
transitioning to a five feet increase in street width at the southern end. As mentioned previously,
all street widening would occur only on the proposed project site and no adjacent historical
resources would be affected.

**Design Compatibility**

Determining compatibility of the proposed building involves assessing how the massing,
materials, height, rhythm of bays, relationship of solids to voids, and other elements of the
proposed new design relates to, and reinforces, the character of adjacent historical resources.
Compatibility can also be enhanced by the relative distance of the new construction relative to
the nearby historical resources. Distance and compatible design of new construction will help
ensure that character-defining features of the historical resources are not changed, obscured,
damaged or destroyed by the new building.

As proposed in the concept layout, the new building evinces several design elements that
reinforces its compatibility with nearby historical resources. The first of these is the relatively
large space buffer between the project site and adjacent historical resources. Public streets and
in some cases setbacks separate all historical resources from the new building, thereby creating
a visual buffer between the proposed building and surrounding historical resources. Maximizing
landscape features along the proposed building frontages further enhances opportunities to
seamlessly blend the proposed building with the existing streetscape.

One element of the concept layout that reinforces design compatibility of the proposed building
with the E. Clem Wilson Building is the cornice height of the three-story high base at the corner
of Wilshire and La Brea that mimics the height of the base of the adjacent historic resource. At
this corner, the articulation of the divisions of base, shaft and capital references the setbacks
present on the E. Clem Building that also helps to create a visual connection between old and
new. This visual connection is extended to three of the buildings facades in the ground floor
retail along the facades fronting Wilshire, La Brea and 8th. The scale, rhythm, and size of bays
of the lower floors of the new building clearly draw inspiration from the commercial historic
buildings in the surrounding area. Inclusion of ground floor storefrons also animates the
streetscape in a manner that is in keeping with the surrounding neighborhood and historic
buildings. Moreover, the proposed building height on the north, west and south facades is
reflective of the historic character and development trends of the commercial areas that they
abut as many mid- and low-rise buildings are present throughout the area, while the proposed
height of the east façade is in keeping with the historic character of the residential area along
Sycamore.

The building also takes a number of cues from adjacent historical resources at its southwest
corner fronting La Brea and 8th. At this corner, the low-slung, curving, cantilevered overhang of
the adjacent Firestone Tire and Rubber building is referenced in both the proposed building’s
massing and in the articulation of its façade. At ground level, a small recessed entry plaza is
formed by an inset of the proposed building’s massing, much like the recess created by the
broad sweeping canopy of the adjacent historic resource. The corner of the proposed building
is curvilinear so that it also references the historic resource, while interpreting its form in a more
contemporary manner. A continuous bank of curved glazing on the ground retail floor recalls
the curved solid wall of the adjacent resource. Above the inset entry plaza, an interesting
interplay of decorative curved banding elements intersecting with curved strips of glazing
effectively refer to the adjacent building without replicating historical features in either material or expression. Also above the inset plaza, a gently curved pierced metal panel follows the curvature of the building corner. This panel is one of the more overt references to the adjacent Firestone building as the metal panel is at nearly the same height as the curvilinear parapet it references. In addition to referring to specific design elements of the Firestone building in the proposed building, a more general reference to the Streamline Moderne style is also made. A vertical post, an oblong rectangle in shape and offset in its relation to the corner, provides support for the roof overhang. It visually anchors the entire composition of the façade at this corner while recalling the balanced asymmetry often evidenced in Streamline Moderne compositions.

As previously stated, the proposed building has two different contexts to which it must respond with sensitivity — the mixed commercial and residential context of La Brea, Wilshire, and 8th to the north, west and south, and the residential context of Sycamore to the east. On the Sycamore elevation of the proposed south building, setbacks, height, and building type directly reference the historic residential buildings opposite the project site. While the Sycamore elevation is denser and somewhat taller than the surrounding residential area, it provides a successful transition between the higher density of the facades that front the commercial corridors and the lower scale of the residential neighborhood. On this east elevation, careful attention has been paid to replicating the scale of the existing residential pattern at street level to complement surrounding residential historical resources.

As currently proposed, the design compatibility of the new building would be in conformance with the Secretary’s Standards, and therefore, does not have the potential to materially alter the immediate surroundings of adjacent or nearby historical resources in an adverse manner. Therefore, the proposed project will result in a less than significant impact on adjacent and nearby historical resources.

**Cumulative Impacts**
As the proposed project will result in less than significant impacts on historical resources, the contribution of the proposed project to impact historical resources in the area would not be cumulatively considerable.

**Conclusion**
Several historical resources, including a City of Los Angeles Historic-Cultural Monument and National and California register-listed or -eligible properties were identified adjacent to, and nearby, the proposed project site. As the proposed project design in concept layout would be in conformance with the Secretary’s Standards, the project will result in less than significant impacts to adjacent and nearby historical resources.
Please call me at (818) 788-7954, if you have any questions.

Very truly yours,

CHATTEL ARCHITECTURE, PLANNING & PRESERVATION, INC.

By: _________________________________

Robert Jay Chattel, AIA, President

attachment
ATTACHMENT A: FIGURES
Figure 1: Wilshire La Brea project site map (base map from NavigateLA [<http://navigatela.lacity.org/maps/lamap.mwf>]). Subject property is highlighted and existing buildings are outlined.
Figure 2: 5220 Wilshire Boulevard, west and south elevations, view northeast (Chattel Architecture (CA), 2007).

Figure 3: 5220 Wilshire Boulevard, west and north elevations, view east (CA, 2007).
Attachment A: Wilshire La Brea project, Historic Resources Assessment—Figures

Figure 4: 5220 Wilshire Boulevard, east elevation with parking lot in foreground, view west (CA, 2007).

Figure 5: 5220 Wilshire Boulevard, north elevation detail, view southwest (CA, 2007).
Figure 6: 5220 Wilshire Boulevard, west elevation detail, view northwest (CA, 2007).

Figure 7: 5220 Wilshire Boulevard, cantilevered concrete elements, view north (CA, 2007).
Figure 8: 5220 Wilshire Boulevard, sculptural fountain at west elevation, view north (CA, 2007)

Figure 9: 5220 Wilshire Boulevard, fountain detail (CA, 2007)
Figure 10: 5220 Wilshire Boulevard, stained glass skylight over high volume lobby, view northeast (CA, 2007).
Figure 11: 5220 Wilshire Boulevard, interior corridor, view north (CA, 2007)

Figure 12: 5220 Wilshire Boulevard, elevator bank, view southwest (CA, 2007).
Attachment A: Wilshire La Brea project, Historic Resources Assessment—Figures

Figure 13: 5220 Wilshire Boulevard, stair, view south (CA, 2007)

Figure 14: Detail of Wilshire La Brea project site from Sanborn Fire Insurance Map, vol. 23, sheet 2312, 1927 (Los Angeles Public Library (LAPL) online databases).

Prepared by Chattel Architecture, Planning & Preservation, Inc.
Figure 15: Original building located at 5220 Wilshire Boulevard, view southeast, 1947 (LAPL-SPNB Photo Collection).

Figure 16: Detail of Wilshire La Brea project site from Sanborn Fire Insurance Map, vol. 23, sheet 2312, 1950 (LAPL online databases)
Figure 17: 7033 Sunset Boulevard, Irving D. Shapiro, architect, view north (CA, 2007).

Figure 18: 7014 Sunset Boulevard, Irving D. Shapiro, architect, view south (CA, 2007).
Figure 19: 752 S. La Brea Avenue (formerly 740 S. La Brea Avenue), west and north elevations, view southeast (CA, 2007).

Figure 20: 752 S. La Brea Avenue (formerly 740 S. La Brea Avenue), west façade entrance, view southeast (CA, 2007).
Figure 21: 752 S. La Brea Avenue (formerly 740 S. La Brea Avenue), west façade window, view east (CA, 2007).

Figure 22: 752 S. La Brea Avenue (formerly 740 S. La Brea Avenue), pylon on west façade, view northeast (CA, 2007).
Attachment A: Wilshire La Brea project, Historic Resources Assessment—Figures

**Figure 23:** 752 S. La Brea Avenue (former 740 S. La Brea Avenue), interior of front tenant space, view northwest (CA, 2007).

**Figure 24:** 752 S. La Brea Avenue (former 740 S. La Brea Avenue), interior of front tenant space, view southeast (CA, 2007).
**Figure 25:** 752 S. La Brea Avenue (former 740 S. La Brea Avenue), interior of front tenant space, view east (CA, 2007).

**Figure 26:** 752 S. La Brea Avenue (former 740 S. La Brea Avenue), interior of rear tenant space, view south (CA, 2007).
Figure 27: 752 S. La Brea Avenue (formerly 740 S. La Brea Avenue), interior of rear tenant space, view (CA, 2007).

Figure 28: 752 S. La Brea Avenue, west elevations of mini-mall buildings at south end of property, view southeast (CA, 2007).
Figure 29: 752 S. La Brea Avenue, west elevations of mini-mall buildings on north side of property, view east (CA, 2007).

Figure 30: 752 S. La Brea Avenue, canopy and parapet details on north mini-mall building, view northwest (CA, 2007).
Figure 31: Wilshire-La Brea project site and surroundings, detail from Spence aerial photograph, 1929 (Benjamin and Gladys Thomas Air Photo Archives, UCLA Dept. of Geography).

Figure 32: Wilshire-La Brea project site and surroundings, detail from Spence aerial photograph, 1935 (Benjamin and Gladys Thomas Air Photo Archives, UCLA Dept. of Geography).
Figure 33: Wilshire-La Brea project site and surroundings, detail from Spence aerial photograph, 1948 (Benjamin and Gladys Thomas Air Photo Archives, UCLA Dept. of Geography).

Figure 34: Wilshire-La Brea project site and surroundings, detail from Spence aerial photograph, 1967 (Benjamin and Gladys Thomas Air Photo Archives, UCLA Dept. of Geography).
Figure 35: 740 S. La Brea Avenue, west façade, undated. This image was posted on LottaLivving.com Forum Index ModCom Preservation Discussion board on April 24, 2006 <http://www.lottaliving.com/bb/viewtopic.php?t=5980>

Figure 36: E. Clem Wilson building (5217 Wilshire Boulevard), view northeast, 1930 (USC Digital Archives, California Historical Society Collection).
Figure 37: E. Clem Wilson building (5217 Wilshire Boulevard), view northeast (Chattel Architecture (CA), 2006).

Figure 38: Security-First National Bank (5209 Wilshire Boulevard), south façade, view northwest, c. 1930 (Los Angeles Public Library Photograph Collection)
Figure 39: Security-First National Bank (5209 Wilshire Boulevard), south façade, view north (CA, 2007).

Figure 40: Jack in the Box (5201 Wilshire Boulevard), view north (CA, 2007).
Attachment A: Wilshire La Brea project, Historic Resources Assessment—Figures

Figure 41: 5174 Wilshire Boulevard, view west (CA, 2007).

Figure 42: Bank of America (711 S. La Brea Avenue), view southwest (CA, 2007).
Figure 43: 735-739 S. La Brea Avenue (former Wilshire-La Brea Recreation Center), view west (CA, 2007).

Figure 44: Detail from Sanborn Fire Insurance Map, vol. 23, sheet 2312, 1927 (Los Angeles Public Library online databases).
Attachment A: Wilshire La Brea project, Historic Resources Assessment—Figures

**Figure 45:** Detail from Sanborn Fire Insurance Map, vol. 23, sheet 2312, 1950 (Los Angeles Public Library online databases).

**Figure 46:** AmeriPros Auto Body (747 S. La Brea Avenue), view west (CA, 2007).

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Figure 47: 757 S. La Brea Avenue, view west (CA, 2007).

Figure 48: 757 S. La Brea Avenue, view northwest (CA, 2007).
Figure 49: Firestone Tire and Rubber (800 S. La Brea Avenue), view southeast (CA, 2007).

Figure 50: Firestone Tire and Rubber (800 S. La Brea Avenue), west elevation, view south (CA, 2007).
Figure 51: Firestone Tire and Rubber (800 S. La Brea Avenue), north elevation, view south (CA, 2007).

Figure 52: 720 S. Sycamore Avenue, view west (CA, 2007).
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Figure 53: 724 S. Sycamore Avenue, view west (CA, 2007).

Figure 54: 728 S. Sycamore Avenue, view west (CA, 2007).
Figure 55: 736 S. Sycamore Avenue, view west (CA, 2007).

Figure 56: 738 S. Sycamore Avenue, view west (CA, 2007).
Figure 57: 744 S. Sycamore Avenue, view west (CA, 2007).

Figure 58: 750 S. Sycamore Avenue, view west (CA, 2007).
Figure 59: 756 S. Sycamore Avenue, designed by architect Paul R. Williams, view west (CA, 2007).

Figure 60: Map of Miracle Mile Historic District from Request for Determination of Eligibility for Inclusion in the National Register of Historic Places, no date.
Figure 61: Existing landscape on Sycamore Avenue with project site to left of image, view north (CA, 2008).

Figure 62: Existing landscape on 8th Street with project site to right of image, view west (CA, 2008).