

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2016-2522-HCM
ENV-2016-2523-CE**

HEARING DATE: August 4, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 8150 West Sunset Boulevard
Council District: 4
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Hills West
Legal Description: TR 31173, Lot 1

PROJECT: Historic-Cultural Monument Application for the
LYTTON SAVINGS

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Tyler Siegel and John Irwin
AG-SCH 8150 Sunset Boulevard Owner LP c/o Townscape
Management Inc.
P.O. Box 10506
Beverly Hills, CA 90213

APPLICANTS: Steven Luftman and Keith Nakata, Friends of Lytton Savings
1212 South Orlando Avenue
Los Angeles, CA 90048

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Lytton Savings is located at 8150 West Sunset Boulevard between Havenhurst Drive and North Crescent Heights Boulevard. Completed in 1960, the two-story bank building was designed by architect Kurt Werner Meyer (1922-2014) for financier Bart Lytton to serve as a new home office branch and executive headquarters for Lytton Savings and Loan Association. The building has been in continuous operation as a bank since its construction and currently serves as a branch of Chase Bank.

The bank was constructed in a distinctive mid-century modern style that melds Googie and New Formalism stylistic influences that are reflected in its glass walls, travertine cladding, concrete columns, and zigzag, folded plate roof. Modeled on classical architecture, the building has a ground floor with glazing and infilled bays and a cantilevered second floor with smooth surfaces extending past the east and west elevations. Underneath the folds of the roof are false, enamel glass clerestory windows. The cantilevered second floor is finished with travertine tiles and a blue signage band appears to the bottom of the second floor of the north and east elevations. On the west elevation, an original mechanical room constructed of decorative concrete blocks and a decorative metal gate, along with Bart Lytton's private patio outside of his office featuring original landscaping, are still visible. On the interior, character defining features include an open, central plan with a full-height lobby; floating concrete staircases; reception area; a banking counter; metal louver on the north wall of the lobby; and a perimeter balcony on the upper floor with a modern walnut and aluminum balustrade.

The design of Lytton Savings embraced the California car culture and uniquely integrated fine art. Two of the original artworks commissioned and still extant include "The Family," a sculpture of a family with raised hands designed by David Green (1908-2000) that stands in front of a Bouquet Canyon wall on the north elevation, and a 8-foot by 50-foot hollow, dalle de verre stained glass screen by Roger Darricarrere (1912-1983) which separates the interior, ground-level public area from the executive offices. In addition, there is a separate building to the south of the bank building (built 1961-1962) that once contained an exhibition space and screening room called the Lytton Center of the Visual Arts, which operated from 1965 to 1968. This building is now an art storage space.

Kurt Meyer (1922-2014) was born in Zurich, Switzerland in 1922 and studied architecture at the Swiss Federal Institute of Technology. Meyer relocated to Los Angeles in 1949 and opened his own practice, Kurt Meyer Associates, in 1957. One of Meyer's first commissions, in 1957, was a remodel and expansion of the tiny storefront home office of Canoga Park Savings, which later changed its name to Lytton Savings and Loan. The next year, Kurt Meyer won the commission for the Lytton Savings and Loan's new Home Office Branch and executive headquarters in Hollywood, the subject property. Throughout his career Meyer went on to design more than fifty projects, twenty of which were financial institutions in Southern California and Washington State. Meyer died in 2014 after an eight-year battle with Parkinson's disease.

As a continuously operating financial institution, with fewer than five different operators over fifty-six years, the building remains mostly unaltered. Changes to the property include the addition of a 1987 one-story electrical/ storage building; installation of ATMs; and the replacement of a plaza that once featured a sculpture garden, domed concrete pavilion and reflecting pool with a parking lot.

The bank building was identified in the citywide historic resources survey, SurveyLA, as an excellent example of a 1960s savings and loan building and eligible for designation at local, state, and national levels.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



Photo Julius Shulman. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

LYTTON SAVINGS

8150 SUNSET BOULEVARD

Historic-Cultural Monument Application

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

Reflects the broad cultural, economic, or social history of the nation, state, or community
Is identified with historic personages or with important events in the main currents of national, state, or local history
Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument’s current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument’s historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant’s Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. Nomination Form | 5. Copies of Primary/Secondary Documentation |
| 2. Written Statements A and B | 6. Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. Bibliography | 7. Additional, Contemporary Photos |
| 4. Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. Historical Photos |
| | 9. Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Steven Luftman
Name:

June 16, 2016
Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org

A. Architectural Description

Exterior

The property at 8150 West Sunset Boulevard is situated on the southwest corner of Sunset Boulevard and North Crescent Heights Boulevard. Havenhurst Drive is to the west, Sunset Boulevard to the north, and Fountain Avenue to the south.

The two-story bank, which fronts Sunset Boulevard in the northwest corner of the lot, was constructed between 1959 and 1960. It is Mid-Century Modern in style and reflects influences of New Formalism in its glass walls, travertine cladding and concrete columns, and Googie architecture in its zigzag, folded plate roof.

Modeled on classical architecture, the bank has a base (or ground floor) with glazing and infilled bays, an exo-structure, and a cantilevered second floor with smooth surfaces extending past the east and west elevations. Underneath the folds of the roof are clerestory windows. The cantilevered second floor is finished with travertine and a blue signage band is applied to the bottom of the second floor of the north and east elevations.

Seven slender, rectangular architectural concrete pilasters supporting the folded concrete plate roof divide the north and south elevations into six bays. The top of the folded concrete plate roof has a plaster finish. To the front of the north elevation is a landscaped planting bed, with original palms and ferns.

A walkway and then a driveway to Sunset Blvd runs on the east side of the bank. The walkway is under the cantilevered second floor and the driveway is partially covered by the cantilevered floor. To the east of the driveway is a parking lot with landscaping along the north and east edges. Directly east of the driveway is a "Chase" pole sign.

The primary entrance into the bank is on the north side of the building. The ground floor is glazed with fixed plate glass windows with aluminum frames and the primary entrance is set within the second bay from the east. A Bouquet Canyon stone wall extends from the end of the west concrete pier of the north elevation to the end of the lot. In front of the wall is figural sculpture group of a family with raised hands, "The Family," by sculptor David Green, set on top of a travertine base in the flowerbed. At the northeast corner, a floating concrete stair is visible through the windows on the north and east elevations.

Along the first floor of the east elevation, underneath the cantilever, is an ATM bay south of a secondary entrance. To the north of the glass doors is a windowless section finished in stucco, followed by a section of Bouquet Canyon stone veneer and the corner floating stair encased in glass.

The south elevation features six bays. From the east, the first two bays are glazed, the next four are windowless. The travertine clad second floor cantilevers to the west to match the east. There is also another entrance and a set-of stairs set under a cantilevered canopy in the southwest corner.

The west elevation is largely blocked by a 1987 one story electrical/storage building, and part of the decorative concrete walls that once surrounded Bart Lytton's two private parking spaces still exist. The original mechanical room constructed of decorative concrete blocks and a decorative metal gate, along with Bart Lytton's private patio outside of his office, are still visible. Lytton's private patio features the original landscaping.

Interior

The interior has an open central plan with a full-height lobby with views of the underside of the folded plate roof. The first floor has a banking counter, reception area, cubicles, and private offices. The focal point of the banking floor is the dalle de verre stained glass screen designed by glass artist Roger Darricarrere. The 8-foot by 50-foot hollow screen is illuminated internally and separates the ground level public area from the executive offices and staff lounge.

The upper floor has a perimeter balcony with a modern walnut and aluminum balustrade. On the outer edge of the walkways are offices aligned against the exterior wall. Above the elevator door on the second floor is an original clock. The basement and first floor are also accessed via the elevator. There is a floating stair in the southwest corner of the bank. The floating stair has Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, and concrete steps with an abrasive finish. The interior glass entry into the floating stair on the west wall has original door and windows.

Alterations

As a continuously operating financial institution, with fewer than five different operators over 56 years, the building remains mostly unaltered. Each of the four subsequent operators after Lytton was a financially forced merger or acquisition.

The window glazing on the ground floor has been replaced as well as the glass doors on the north and east elevations. Originally each window bay was divided into two plate glass lights with aluminum frames. On the east elevation three ATMs have been installed in the bay that was originally glazed (banking has changed substantially since 1960). A textured glass (gray) window on the east elevation just south of the floating stairway bay¹ was infilled with Bouquet Canyon stone to match the wall of Bouquet Canyon on the interior. The solid concrete bays on the east and south elevations were originally painted black, and have been painted white. The auto teller and canopy originally on the south elevation has been removed and infilled, although remnants of the teller port remain under a coat of white paint. The easternmost bay on the south elevation has been partially infilled. A Chase blue signage band has been applied to the bottom of the travertine panels on the second floor of the north and east elevations. The original porcelain on the cantilevered canopy on the southwest side of the building was painted Chase blue.

On the west side of the bank, the executive parking area, with its two private spots and part

¹ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment

of a decorative concrete block wall were removed in 1987 with the construction of a one-story electrical station.

The original furniture and interior design features designed by Adele Faulkner have been removed, as have the globe lights.

The original plaza with a sculpture garden, domed concrete pavilion and reflecting pool has been replaced with a parking lot.

Lytton Center of the Visual Arts (built 1961-1962), a separate building to the south of the Bank, has been turned into an art storage space.

The "Lytton Savings" pole sign on Sunset Blvd, east of the Bank was changed to "Chase", but the original "chop-stick" poles from "Lytton Savings" remain.

Character defining features

Exterior

- Zigzag concrete plate roof
- Slender architectural concrete pilasters supporting the folded concrete plate roof
- Rectangular massing and plan
- Bouquet Canyon stone accent wall on primary (north) elevation
- False Clerestory Windows (enamel glass) below the folded plate roof
- Cantilevered second floor with travertine cladding
- David Green's bronze sculpture, "The Family"
- Landscape in Planting Area In Front of Primary (North) Elevation
- Mechanical area contained by a decorative concrete block wall and decorative metal gate in front of east elevation
- Stairway and planting area along west portion of lot

Interior

- Open central plan
- Full-height lobby with views of the underside of the zigzag folded plate roof

- Roger Darricarrere’s dalle de verre stained glass screen
- 2nd floor perimeter walkway or balcony with a modern balustrade
- Northeast corner floating concrete stair (Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish, Bouquet Canyon stone wall)
- Indoor/outdoor space of Bart Lytton’s private patio accessed from his executive office, with original planting
- Drinking fountain and metal louver on the north wall of the lobby
- Railing in the employee south stairway

B. Statement of Significance

Summary

Lytton Savings meets the following two criteria for designation as a Los Angeles Historic-Cultural Monument:

It reflects or exemplifies the broad cultural, political, economic, or social history of the nation, state, or City (community).

It embodies certain distinguishing architectural characteristics of an architectural-type specimen, inherently valuable for a study of a period style or method of construction; or the proposed site, building, or structure is a notable work of a master builder, designer, or architect whose individual genius influenced his age.

Savings and loans were in high demand in the postwar years as they financed the massive residential development boom. Their growth, along with the growth of the region, translated to the need for increased office space. As such, Lytton Savings Home Office is an early example of this transformative shift in postwar-era bank design. Postwar prosperity changed the banking industry forever, as “the middle class and its spending power were finally recognized.”²

² Charles Belfoure. *Monuments to Money: The Architecture of American Banks*. Jefferson, NC: McFarland, 2005: 245.

The Lytton Savings Home Office was constructed between 1959 and 1960.³ It was a time of rapid changes in the savings and loan industry and many of these changes were led by Bart Lytton. By 1963, Lytton Savings was the fifth largest savings and loan association in the United States. By 1968 Bart Lytton was forced to resign his leadership position under the threat of bankruptcy.⁴ While Lytton Savings reign was short, the effects Bart Lytton had on the post-World War II savings and loan industry are substantial.

The Lytton Savings Home Office at 8150 W Sunset Blvd was built as both the Hollywood office of Lytton Savings & Loan and the executive offices of Lytton Financial Corporation.⁵ It is an excellent example of Mid-Century Modern bank architecture in Hollywood. It is an early work of noted Los Angeles architect Kurt Meyer. The building received the Los Angeles Beautiful Certificate of Excellence in 1962 for its architectural landscaping.^{6,7} The building's interior features a monumental wall-screen of slab glass designed by Roger Darricarrere, his first commercial commission. Outside the building, a bronze statue entitled "The Family" was created by David Green, commissioned by Lytton Savings.

Historical Background

Bart Lytton and Lytton Savings Bank

Bart Lytton was no ordinary banker. When he retained Kurt Meyer to build his flagship Hollywood headquarters, he wouldn't stand for a stodgy corporate "designed by committee" building.⁸ Just three years earlier, in 1956, he purchased tiny Canoga Park Savings & Loan⁹ and in 1958 he put his own name on the door, saying: "Only three guys

³ Los Angeles Department of Building and Safety, Permits LA46335, November 4, 1959, Application to Construct Commercial bank and Parking. 27,000 sf Including Basement and 2 Stories.

⁴ Arelo Sederberg, "The Name May Not Stay of the Door" *Los Angeles Times*, 25 Oct 1968, F14.

⁵ "1st Phase of \$5 Million Business Center Begun", *Los Angeles Times*, 25 Oct 1959, VI 16.

⁶ Lytton Savings. *Los Angeles Times* 24 Sept. 1962, sec. 0: 13. Print.

⁷ Los Angeles Beautiful Inc. developed from the Los Angeles Area Chamber of Commerce "Los Angeles Area Chamber of Commerce." - Aboutchamber_history. Los Angeles Chamber of Commerce, n.d. Web. 16 June 2016.

⁸ Arelo Sederberg, "Bart Lytton: The Many Faces of a Frustrated Financier" *Los Angeles Times*, 28 Apr 1968, N14.

⁹ Arelo Sederberg, "Bart Lytton, Brash and Colorful Southland Financier, Dies at 56" *Los Angeles Times*, 30 June 1969, 1.

have had savings and loan associations named after them—and Washington and Lincoln are dead.”¹⁰ Before Lytton Savings’ meteoric rise ended, Lytton was the fifth largest savings and loan in the nation with assets of more than \$750 million from Canoga Park’s \$250,000.¹¹

Before jolting the savings and loan industry, Lytton dabbled in newspaper reporting, screenwriting, and publicity for Warner Brothers, as well as Communism – though when asked about his ties with Communism, his response was "The only ism for me is narcissism."¹² In 1960, the same year Lytton Savings opened on Sunset, he donated \$200,000 to John F. Kennedy’s presidential campaign, which would amount to approximately \$1.6 million today.¹³¹⁴ Kennedy supposedly said, “He’s a son of a bitch, but never forget he’s our son of a bitch.”¹⁵

Lytton, dubbed the “voluble infant terrible of California’s saving and loan industry” by the *New York Times*, brought salesmanship and zest to a traditionally conservative industry. He did it his own way in an era of committee management, with the theory that money could be merchandised “like girlie shows.” He proceeded to transform the staid pre-war financial community by using one press agency gimmick after another to attract depositors and borrowers. Bart was Lytton Savings; his ads often featured his photo, name or signature.¹⁶

His bank’s new headquarters was designed using modern art and architecture to attract modern customers, communicating forward thinking and accessibility and giving Lytton Savings a distinctive brand. To the *New York Times* he said, “If we’re able to use art to bring in more customers, why that’s justification enough.” Art is as fundamental to the conduct of business today as is central heating or plumbing, he insisted.¹⁷

¹⁰ “Bart Lytton Native Of Pennsylvania Headed Financial Empire” *Toledo, Ohio Blade*, 30 June 1969, Web 14 June, 2016.

¹¹ Martin Rossman, “What’s Bart Lytton’s Goal? Money, He Explains Artlessly,” *Los Angeles Times*, 23 Dec 1968, C8.

¹² “Black Bart’s Red Ink”, *Time*, 19 April 1968.

¹³ John Brooks, *The Go-Go Years: The Drama and Crashing Finale of Wall Street’s Bullish 60s*, (Open Road Media, 2014)

¹⁴ “CPI Inflation Calculator.” *CPI Inflation Calculator*. Bureau of Labor Statistics, n.d. Web. 11 June 2016.

¹⁵ Amy Waldman, 1995. “Move Over, Charles Keating.” *The Washington Monthly*, 05, 26.

¹⁶ Gladwin Hill, “Big Interest Gam in the West Trims Its Hollywood Trappings,” *New York Times*, 16 July 1965, Web 13 June 2016.

¹⁷ Peter Bart, “COAST ARTS LED BY A MILLIONAIRE”, *New York Times*, 3 Feb 1965, Web 9 June, 2016

Lytton's *Los Angeles Times* advertisement inviting people to the grand opening said "...no effort has been spared to create a building of superb quality, beauty and convenience for the customers of Lytton Savings."¹⁸

The bank, with its lower level Lytton Center for the Visual Arts, was important for its contribution to arts and culture in Los Angeles during its eight years of operation. Lytton Center promoted the careers of contemporary California artists, educated Angelinos, and was a cultural center on the Sunset Strip where many prominent social and world figures gathered. The Lytton Center was one of the first institutions to focus on emerging California art and artists. Among the exhibited California artists were Bruce Conner, Robert Cremean, Claire Falkenstein, William T. Wiley, and Jack Zajac.¹⁹²⁰ The Lytton Center was also one of the first to showcase California women artists.²¹ The Lytton Center was most likely one of the earliest corporate art programs in the country with a changing series of thematic exhibitions, lectures, and other activities organized by professional staff and open to the general public for free.²²²³ While the Lytton Center building is substantially altered, the bank building is intact with its David Green "The Family" sculptural group and Roger Darricarrere's stained glass Screen.

Bank Building Property Type: Mid-Century Modern Banks (1950s and 1960s)

Lytton Savings Bank, completed in 1960, is an eclectic example of California Mid-Century Modern architecture reflecting influences of New Formalism in its glass walls, travertine cladding and concrete columns, and Google architecture in its dramatic folded plate roof.²⁴

¹⁸ Lytton Savings. *Los Angeles Times*, 26 June 1960: 9.

¹⁹ Lytton Center of Visual Arts, "Collector's Choice" Sculpture Exhibit (Los Angeles, CA: Lytton Center of Visual Arts, April 1-July 10 1964).

²⁰ Lytton Center of the Visual Arts records, 1961-1969. Donated 1995 by Josine Inco-Starrels, curator-director of the Lytton Center in the 1960s. Archives of American Art, Smithsonian Institution, Washington, D.C. 20560. Acquired August 11, 1992.

²¹ Faith Wilding, *By our own hands: The woman artist's movement, Southern California, 1970-1976* (Santa Monica, CA: Double X, 1977): 42-43.

²² Lytton Center of the Visual Arts records, 1961-1969

²³ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project", PCR Services Corporation, Sept 2014, 124

²⁴ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project", PCR Services Corporation, Sept 2014, 20.

During the postwar era, the economy had recovered from depression and war, and a nationwide period of growth and stability created a sudden increase for access to credit and other banking needs. During the 1950s and 1960s, the banking industry experienced intense growth with older banks expanding and new banks being created. Many of the new banks were Savings & Loans (“S & Ls”), which were focused on short-term commercial lending and were in a highly-competitive mass-marketed industry, enthusiastically selling new products with convenience and efficiency. S & Ls competed with one another through marketing their strength and stability architecturally. As a result of competition, architects incorporated retail design into the S & Ls to create a warm, friendly customer-service driven environment; interiors became open and welcoming with floor to ceiling windows and large elaborate exterior signs advertised the S & L.²⁵

While early classical and later Art Deco and Moderne style architecture had been used by banks during the first half of the twentieth century, during the post-World War II era Modernism in Architecture emerged as the dominant idiom for commercial architecture. Mid-Century Modern design used sleek, simplified geometry and asymmetrical, intersecting angular planes of masonry volumes and glass curtain walls, locked together by a flat planar roof. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, such as concrete and aluminum, and incorporating futuristic elements. Under the Mid-Century Modern design umbrella were a number of stylistic influences including Eclectic, International, New Formalist, Googie, California Modern, and Neo-Expressionism. S & Ls sought after talented architects to create an identifiable architectural brand. Kurt Meyer designed for Lytton Savings and Loan; C.M. Deasy for Lincoln S & L; Austin, Field, and Fry for First Federal S & L; Allison and Roble for North Hollywood Federal S & L; Young and Remington for Harbor S & L; W. A. Sarmiento for Bank Building & Equipment Corporation; Millard Sheets for Home S & L; Ladd & Kelsey for Belmont Savings Bank; Skidmore, Owings & Merrill for Great Western Savings; and Edward Durell Stone for Home Federal Savings.²⁶

Kurt Werner Meyer, Architect (1922-2014)

Kurt Meyer arrived in Los Angeles in 1949 with \$47 and a desire “to help build a better world.”²⁷ He had received his Bachelor of Architecture from Swiss Institute of Technology two years prior. In 1955, he became a licensed architect in California and two years later he

²⁵ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., “Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project”, PCR Services Corporation, Sept 2014, 22.

²⁶ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., “Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project”, PCR Services Corporation, Sept 2014, 21.

²⁷ Leon Whiteson, “Frontier Outlook Lives On in Valley, Architect Asserts,” *Los Angeles Times*, 12 May 1988, pg. V_B12.

opened his own practice—Kurt Meyer Associates.^{28 29}

One of Meyer's first commissions, in 1957, was a remodel and expansion to the tiny storefront home office of Canoga Park Savings.³⁰³¹ In September of 1957 a *Los Angeles Times* article announced the plans:

Plans for a completely remodeled and greatly expanded office for Canoga Park Savings and Loan Association were announced by Mrs. Bart Lytton, chairman of the board of directors. The remodeling program will more than double the office space and create an entirely new distinctive front for the association.

The new front will feature a golden-metal canopy and polished mahogany granite walls with golden aluminum trim...

The Los Angeles firm of Hagman and Meyer are the architects and construction will be by California Structures, Inc., of Canoga Park.³²

The remodel appears to be part of Burt Lytton's plan to remake a sleepy savings and loan into a powerhouse of the industry. Six months later Canoga Park Savings changed its name to Lytton Savings and Loan.³³³⁴ The next year, Kurt Meyer won the commission for the Lytton Savings & Loan's new Home Office Branch on the corner of Sunset Boulevard and Crescent Heights.

Kurt Meyer considered the Lytton Savings Home Branch a cornerstone of his career and

²⁸ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

"Kurt Werner Meyer Life Chronology." Compiled by Kurt Meyer and Pamela Deuel-Meyer.

²⁹ Hilda Birshmeier, PSY.D. "Los Angeles: Swiss Explorer and Architect Kurt Meyer." *Swiss Review*. No. 5. October 2007.

³⁰ Los Angeles Department of Building and Safety, Permits VN58935, 29 July, 1957, Application to Alter Savings & Loan.

³¹ Los Angeles Department of Building and Safety, Permits VN60062, 3 Sep, 1957, Application to Alter Savings & Loan Remodel Front-Add Marquee.

³² Savings Office Expansion Set" *Los Angeles Times*, 1 Sep 1957, II15

³⁴ "Canoga Savings Changes Name" *Los Angeles Times*, 16 March 1958, A15.

feels the recognition it received launched his career.³⁵

The Home Branch Office was one of Kurt Meyer's first architectural works where he experimented with new prefabricated reinforced concrete technology on a large-scale project.³⁶ It embodied the distinctive characteristics of Mid-Century Modern, a mix of Googie features and the New Formalist style.³⁷ The Bank embraced the California car culture and integrated it with commissioned fine art. An early example in Southern California of the Mid-Century Modern bank building type, the Bank's structure with its large folded-plate concrete roof is an example of Modern prefabricated concrete construction.³⁸

The relationship Kurt Meyer formed with Bart Lytton helped to define his career.³⁹ Meyer designed a total of four banks for Lytton Savings in southern California.⁴⁰ After the Hollywood Home Office and executive headquarters, there was the Pomona branch in 1965, the Canoga Park branch constructed in 1966, and a Mid-Century Modern style temporary bank built on Wilshire and Hobart.

The Pomona and the 1966 Canoga Park offices are purer expressions of New Formalism than the Hollywood office.⁴¹ They don't have the Googie car culture elements, but they weren't designed to stand on the Sunset Strip.

The Pomona branch now serves as the Pomona Arts Colony's Downtown Center, and the Canoga Park branch survives as a Chase bank. The Wilshire office was demolished, and while the storefront building of the original Canoga Park branch seems to have survived,

³⁵ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

³⁶ City of Los Angeles, SCH No. 2013091044, "8150 Sunset Boulevard Mixed Use Project," Nov 2014, 4.C.2-5.

³⁷ City of Los Angeles, SCH No. 2013091044, "8150 Sunset Boulevard Mixed Use Project," Nov 2014, 4.C.2-11.

³⁸ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project", PCR Services Corporation, Sept 2014, 124

³⁹ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

⁴⁰ City of Los Angeles, SCH No. 2013091044, "8150 Sunset Boulevard Mixed Use Project," Nov 2014, 4.C.2-5.

⁴¹ City of Los Angeles, SCH No. 2013091044, "8150 Sunset Boulevard Mixed Use Project," Nov 2014, 4.C.2-5.

there is not a trace of Meyer's golden-metal facade.

The work Meyer did for Lytton would lead to commissions for other financial institutions. From 1958 to 1980, he designed approximately twenty savings and loans, and other financial buildings in Southern California and Washington. For Mark Taper, president of American Savings & Loan, he designed 35 projects over his career.⁴²

In 1973 Mr. Meyer was appointed to the board of the Los Angeles Community Redevelopment Agency (CRA) and would become chairman of the board in 1976.⁴³ Under his leadership, the Japanese Village Plaza was created in Japanese character; Angeles Plaza, Bunker Hill housing for elderly and low-income elderly was constructed; and the jewelry industry was kept from moving away from downtown. Kurt Meyer was Director of the Southern California Chapter of American Institute of Architects (AIA) (1968-1971), and chairman of the board of the Southern California Institute of Architects (SCI-Arc) (1986-1992).⁴⁴

In 1967 Lytton Savings purchased Irving Gill's 1916 masterpiece, the Dodge House in West Hollywood. Bart Lytton had Meyer plan a project that would save the house as the centerpiece of a new multi family housing development. After Bart lost control of Lytton Savings, the house was sold and in 1970 it was torn down.⁴⁵ On learning of the demolition, Kurt Meyer, who had fought for seven years to save the house, said, "This is like slashing a Rembrandt with a razor."⁴⁶

Kurt Meyer won many accolades and awards, including:

- An honor award for his design of Death Valley Union High School (1957)⁴⁷
- National citation for design for Lytton Savings Canoga Park branch(1966)⁴⁸

⁴² Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

⁴³ David Colker, "Kurt Meyer dies at 92; L.A. architect was committed to civic service," *Los Angeles Times*, Aug 28, 2014, Web. June 9, 2016.

⁴⁴ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

⁴⁵ David Colker, "Kurt Meyer dies at 92; L.A. architect was committed to civic service," *Los Angeles Times*, Aug 28, 2014, Web. June 9, 2016.

⁴⁶ "Victim of a Bulldozer: Magnificent Mansion Now Rubble". *Pomona Progress-Bulletin* (AP wire service article). 10 Feb 1970.

⁴⁷ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project", PCR Services Corporation, Sept 2014, 36.

- Prestressed Concrete Institute's Awards Program Concrete prize for Lytton Savings Oakland branch (1966)⁴⁹
- AIA 20 year Grand Prix award for Liberty Building, Los Angeles (1967)⁵⁰
- Honor award for Liberty Building from Portland Cement Corporation (1968)⁵¹
- Named a Fellow of the AIA (1973)⁵²
- Southern California Chapter AIA design award for the Huntington Beach Civic Center (1977)⁵³
- Awarded the LA Chamber of Commerce Lifetime Achievement Award (1992)⁵⁴
- Awarded the Public Service Award, California Council of the AIA (1992)⁵⁵

Integrated Art Components

Two integrated art works commissioned for the Bank, Roger Darricarrere's dalle de verre stained glass screen and David Green's "The Family" sculptural group are extant in situ.

The lighted screen, located in the Bank's lobby, was designed by Roger Darricarrere (1912-1983). The Screen is a U-shaped wall 8 feet by 50 feet and contains multi-colored dalle de verre stained glass, handcrafted by Roger Darricarrere, poured to a thickness of one to two and one-half inches with air-bubbles trapped inside with a hand-worked textured finish. The screen functions as a privacy division separating the public lobby from the executive offices and staff lounge. The two-sided screen has a structural concrete and steel frame and

⁴⁸ National Honor," *Los Angeles Times*, (July 24, 1966): N2.

⁴⁹ "Newslines: Fifteen Receive Awards in Prestressed Program", *Journal of the American Institute of Architects*, 46: 4, 30, 34, 10/1966.

⁵⁰ Leon Whiteson, "Kurt Meyer Picks His Successor: Cliff Allen Lays Stress on Design for Social Good," *Los Angeles Times*, (July 3, 1988).

⁵¹ Leon Whiteson, "Kurt Meyer Picks His Successor: Cliff Allen Lays Stress on Design for Social Good," *Los Angeles Times*, (July 3, 1988).

⁵² Leon Whiteson, "Kurt Meyer Picks His Successor: Cliff Allen Lays Stress on Design for Social Good," *Los Angeles Times*, (July 3, 1988).

⁵³ Jonathan Kirsch, ed. "Southern California Chapter AIA • 1977 Design Awards." *L.A. Architect*, July 1977: 1-2. Print.

⁵⁴ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

⁵⁵ Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

lights in its hollow interior, make the multi-colored glass pieces in the screen glow.⁵⁶

An article in the *Craft Horizons* journal described the importance of Roger Darricarrere's dalle de verre screen in his career:

Although Darricarrere has executed numerous commissions, the Lytton screen is a landmark in his career. It is his first commercial commission. It is also a significant example of architectural collaboration. The board of directors of Lytton Savings and Loan Association placed the responsibility for creation and execution in the hands of the firm's president, Bart Lytton, an enthusiastic supporter of the arts. Lytton selected Kurt Meyer, AIA, and Adele Faulkner, ASID, as his architectural and interior design consultants. As a result of the careful teamwork, the building embraces a wealth of harmonious design and decoration, ranging from hand-loomed fabrics and rare woods to a noteworthy collection of paintings and sculpture. To separate the ground level public area from that containing the executive offices, Adele Faulkner suggested a screen by Darricarrere. There was little trouble convincing the client that Darricarrere's abstract design would be effective.⁵⁷

The second existing on-site integrated artwork, "The Family", is a figural sculpture of a family with raised hands designed by David Green and located in front of the primary (north) elevation. An Altadena sculptor, David Green (1908-2000) was born in Enid, Oklahoma and obtained an education at the American Academy of Art in Chicago. He began exhibiting in 1935 at the Art Institute of Chicago and established a studio in Chicago. In 1947, he moved to Altadena and taught at County Art Institute, South Pasadena Art Institute, Scripps College and Otis College of Art and Design.⁵⁸

Period of Significance

The period of significance of Lytton Savings for its association with significant trends in savings and loan and banking industry is defined as 1960-1968, or the period of which it served as the Lytton Savings and Loan Home Office.

The period of significance of Lytton Savings for its association with its embodiment of an architectural style for conveying high artistic value is defined as 1960, or its date of construction.

⁵⁶ Margarita J. Wuellner, Ph.D. And Amanda Y. Kainer, M.S., "Historical Resources Assessment Report And Impacts Analysis For The Proposed 8150 Sunset Boulevard Mixed Use Project", PCR Services Corporation, Sept 2014, 39.

⁵⁷ "Roger Darricarrere," *Craft Horizons*, v. 22 (July/August 1962): 33-34.

⁵⁸ Art News: Picasso Linocuts in UCLA Show," *Los Angeles Times* (February 7, 1965): B23.

Conclusion

In summary, Lytton Savings Bank is eligible under two Historic-Cultural Monument criteria.

Savings and loans were in high demand in the postwar years as they financed the massive residential development boom. Their growth, along with the growth of the region, translated to the need for increased office space. As such, Lytton Savings Home Office is an early example of this transformative shift in postwar-era bank design. Postwar prosperity changed the banking industry forever, as “the middle class and its spending power were finally recognized.”⁵⁹

The bank is also significant as the embodiment of distinctive architectural design, melding Mid-Century Modernism and New Formalism. It has high artistic value with its integration of artworks by significant artists Roger Darricarrere and David Green. The building is recognized as one of the most important buildings in architect Kurt Meyer’s notable career. The *Los Angeles Times* obituary for Kurt Warner Meyer points to the Home Branch Office of Lytton Savings, “His buildings were not flashy for the most part, though they had stylish touches. One of the most prominent is a 1960 bank at the corner of Sunset and Crescent Heights boulevards that sports zigzag, accordion-like folds in its roof.”⁶⁰

A 1965 *New York Times* article on the boom in the savings and loan industry concludes with “Meanwhile, if one drives along Sunset Blvd to the spot where the celebrated Garden of Allah Hotel once shrouded F. Scott Fitzgerald’s typing and tipping, there can be found a complex of breathtaking architecture dedicated to the financial services of Mr. Lytton...”⁶¹

Finally, Survey LA recognized the bank as meeting the federal, state, and local eligibility criteria. Criteria: A/1/1 and C/3/3, and assigned the property status codes: 3S; 3CS; 5S3

⁵⁹ Charles Belfoure. *Monuments to Money: The Architecture of American Banks*. Jefferson, NC: McFarland, 2005: 245.

⁶⁰ David Colker, “Kurt Meyer dies at 92; L.A. architect was committed to civic service,” *Los Angeles Times*, Aug 28, 2014, Web. June 9, 2016.

⁶¹ Gladwin Hill, “Big Interest Gam in the West Trims Its Hollywood Trappings,” *New York Times*, 16 July 1965, Web 13 June 2016

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City of Los Angeles Department of City Planning

7/18/2016

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1441 1/2 N CRESCENT HEIGHTS BLVD
 1439 1/2 N CRESCENT HEIGHTS BLVD
 1437 1/2 N CRESCENT HEIGHTS BLVD
 1435 1/2 N CRESCENT HEIGHTS BLVD
 8150 W SUNSET BLVD
 8148 W SUNSET BLVD
 8152 W SUNSET BLVD
 1443 N CRESCENT HEIGHTS BLVD
 1441 N CRESCENT HEIGHTS BLVD
 1439 N CRESCENT HEIGHTS BLVD
 1437 N CRESCENT HEIGHTS BLVD
 1435 N CRESCENT HEIGHTS BLVD
 8156 W SUNSET BLVD
 8154 W SUNSET BLVD
 8158 W SUNSET BLVD
 8160 W SUNSET BLVD
 8162 W SUNSET BLVD
 8164 W SUNSET BLVD
 8166 W SUNSET BLVD
 8170 W SUNSET BLVD
 8168 W SUNSET BLVD
 8172 W SUNSET BLVD
 8178 W SUNSET BLVD
 8174 W SUNSET BLVD
 8176 W SUNSET BLVD
 8182 W SUNSET BLVD
 8180 W SUNSET BLVD
 1480 N HAVENHURST DR
 1486 N HAVENHURST DR
 1474 N HAVENHURST DR
 1470 N HAVENHURST DR
 1466 N HAVENHURST DR

ZIP CODES

90046

RECENT ACTIVITY

ENV-2007-3627

CASE NUMBERS

CPC-2016-1450-CPU
 CPC-2014-669-CPU
 CPC-2013-2551-CUB-ZV-DB-SPR
 CPC-2005-6082-CPU

Address/Legal Information

PIN Number 147B173 327
 Lot/Parcel Area (Calculated) 96,328.6 (sq ft)
 Thomas Brothers Grid PAGE 593 - GRID A5
 Assessor Parcel No. (APN) 5554007014
 Tract TR 31173
 Map Reference M B 860-26/27
 Block None
 Lot LT 1
 Arb (Lot Cut Reference) None
 Map Sheet 147B173
 147B177

Jurisdictional Information

Community Plan Area Hollywood
 Area Planning Commission Central
 Neighborhood Council Hollywood Hills West
 Council District CD 4 - David Ryu
 Census Tract # 1942.00
 LADBS District Office Los Angeles Metro

Planning and Zoning Information

Special Notes None
 Zoning C4-1D
 Zoning Information (ZI) ZI-2441 Alquist-Priolo Earthquake Fault Zone
 ZI-2452 Transit Priority Area in the City of Los Angeles
 ZI-1722

General Plan Land Use Neighborhood Office Commercial
 General Plan Footnote(s) Yes
 Hillside Area (Zoning Code) No
 Baseline Hillside Ordinance No
 Baseline Mansionization Ordinance No
 Specific Plan Area None
 Special Land Use / Zoning None
 Design Review Board No
 Historic Preservation Review No
 Historic Preservation Overlay Zone None
 Other Historic Designations None
 Other Historic Survey Information None
 Mills Act Contract None
 POD - Pedestrian Oriented Districts None
 CDO - Community Design Overlay None
 NSO - Neighborhood Stabilization Overlay No
 Sign District No
 Streetscape No
 Adaptive Reuse Incentive Area None
 Ellis Act Property No
 Rent Stabilization Ordinance (RSO) Yes
 CRA - Community Redevelopment Agency None

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CPC-1997-43-CPU	Central City Parking	No
CPC-1986-831-GPC	Downtown Parking	No
CPC-1986-209-PC	Building Line	None
CPC-1984-1-HD	500 Ft School Zone	No
CPC-10366	500 Ft Park Zone	No
ORD-95452	Assessor Information	
ORD-164714	Assessor Parcel No. (APN)	5554007014
ORD-161116-SA1	Ownership (Assessor)	
ORD-129944	Owner1	AG SCH 8150 SUNSET BOULEVARD OWNER LP C/O C/O
ZA-6928		TOWNSCAPE MANAGEMENT INC
ZA-2007-3626-CUB	Address	0 PO BOX 10506
ZA-2001-5784-CU-CUB		BEVERLY HILLS CA 90213
ZA-1993-211-ZV	Ownership (Bureau of Engineering, Land Records)	
ZA-1992-1141-CUZ-ZV-PAD	Owner	AG SCH 8150 SUNSET BOULEVARD OWNER, L P C/O
ZA-1988-939-E		TOWNSCAPE MANAGEMENT INC
ZA-1983-398-CUB	Address	PO BOX 10506
YD-7975		BEVERLY HILLS CA 90213
VTT-72370-CN	APN Area (Co. Public Works)*	2.218 (ac)
ENV-2016-1451-EIR	Use Code	1500 - Shopping Center (Neighborhood)
ENV-2014-670-SE	Assessed Land Val.	\$10,610,407
ENV-2013-2552-EIR	Assessed Improvement Val.	\$2,652,601
ENV-2007-3627-CE	Last Owner Change	01/12/12
ENV-2001-5785-CE	Last Sale Amount	\$14,000,140
OB-15548	Tax Rate Area	67
AFF-3066	Deed Ref No. (City Clerk)	SUBD
AFF-2837		990244
AF-89-146951		56461
		529508
		340309
		2062067-68
		1970986-7
		1803528,30
		1534055-57
		1414789
		1253487
		1135611
	Building 1	
	Year Built	1960
	Building Class	CX
	Number of Units	0
	Number of Bedrooms	0
	Number of Bathrooms	0
	Building Square Footage	28,561.0 (sq ft)
	Building 2	
	Year Built	1988
	Building Class	BX
	Number of Units	0
	Number of Bedrooms	0
	Number of Bathrooms	0
	Building Square Footage	24,350.0 (sq ft)
	Building 3	
	Year Built	1988
	Building Class	BX
	Number of Units	0
	Number of Bedrooms	0

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Number of Bathrooms	0
Building Square Footage	10,182.0 (sq ft)
Building 4	
Year Built	1988
Building Class	BX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building 5	
Year Built	1988
Building Class	BX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	4,533.0 (sq ft)

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	0.24668988
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000

Alquist-Priolo Fault Zone

Alquist-Priolo Fault Zone	Yes
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

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Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	632

Fire Information

Bureau	West
Batallion	5
District / Fire Station	41
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2013-2551-CUB-ZV-DB-SPR
Required Action(s):	CUB-Conditional Use Beverage-Alcohol DB-DENSITY BONUS SPR-SITE PLAN REVIEW ZV-ZONE VARIANCE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2005-6082-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	CPC-1986-209-PC
Required Action(s):	PC-PLAN CONSISTENCY APPEAL
Project Descriptions(s):	PLAN CONSISTENCY DETERMINATION APPEAL
Case Number:	CPC-1984-1-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	CHANGE OF HEIGHT DISTRICT WITHIN THE "CORE AREA OF L.A."- GENERAL PLAN ZONE CONSISTENCY PROGRAM.
Case Number:	ZA-2007-3626-CUB
Required Action(s):	CUB-Conditional Use Beverage-Alcohol
Project Descriptions(s):	CONDITIONAL USE PERMIT PER 12.24 W1 TO EXTEND HOURS OF OPERATION FROM 7AM-12AM DAILY TO 7AM-1AM DAILY, AND TO ALLOW THE CONTINUED SALES AND ON-SITE CONSUMPTION OF BEER AND WINE FOR AN EXISTING 2,056 SQUARE FOOT RESTAURANT WITH 66 SEATS, IN A MINI SHOPPING CENTER IN THE C4-1D ZONE.
Case Number:	ZA-2001-5784-CU-CUB
Required Action(s):	CU-CONDITIONAL USE CUB-Conditional Use Beverage-Alcohol
Project Descriptions(s):	TO SERVE BEER AND WINE IN AN EXISTING RESTAURANT
Case Number:	ZA-1993-211-ZV
Required Action(s):	ZV-ZONE VARIANCE
Project Descriptions(s):	TO PERMIT THE ESTABLISHMENT OF A RETAIL DRY CLEANING BUSINESS IN AN EXISTING SHOPPING CENTER, AS NOT PERMITTED IN THE C4 ZONE.
Case Number:	ZA-1992-1141-CUZ-ZV-PAD
Required Action(s):	PAD-PLAN APPROVAL ONLY FOR A DEEMED-TO-BE-APPROVED CU CUZ-ALL OTHER CONDITIONAL USE CASES ZV-ZONE VARIANCE
Project Descriptions(s):	Data Not Available
Case Number:	ZA-1988-939-E
Required Action(s):	E-PRIVATE STREET MODIFICATIONS (5TH REQUEST)
Project Descriptions(s):	EXCEPTION FROM CONDITIONAL USE TO PERMIT THE SALE OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION IN A 75-SEAT RESTAURANT IN THE C2-1 ZONE.
Case Number:	ZA-1983-398-CUB
Required Action(s):	CUB-Conditional Use Beverage-Alcohol
Project Descriptions(s):	Data Not Available

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Case Number:	VTT-72370-CN
Required Action(s):	CN-NEW CONDOMINIUMS
Project Descriptions(s):	PURSUANT TO SECTION 17.06, A VTT MAP FOR THE DEVELOPMENT OF A MIXED-USE DEVELOPMENT WITH 111,000 SQ FT OF COMMERCIAL SPACE AND 249 DWELLING UNITS.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2014-670-SE
Required Action(s):	SE-STATUTORY EXEMPTIONS
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	ENV-2013-2552-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	CONDITIONAL USE PER SEC. 12.24.W1 FOR THE ON-SITE SALE AND THE OFF-SITE SALE OF ALCOHOL, DENSITY BONUS PER SEC. 12.22A25 FOR 2 INCENTIVES FROM OFF-MENU, AND SITE PLAN REVIEW PER SEC. 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL UNITS.
Case Number:	ENV-2007-3627-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CONDITIONAL USE PERMIT PER 12.24 W1 TO EXTEND HOURS OF OPERATION FROM 7AM-12AM DAILY TO 7AM-1AM DAILY, AND TO ALLOW THE CONTINUED SALES AND ON-SITE CONSUMPTION OF BEER AND WINE FOR AN EXISTING 2,056 SQUARE FOOT RESTAURANT WITH 66 SEATS, IN A MINI SHOPPING CENTER IN THE C4-1D ZONE.
Case Number:	ENV-2001-5785-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO SERVE BEER AND WINE IN AN EXISTING RESTAURANT

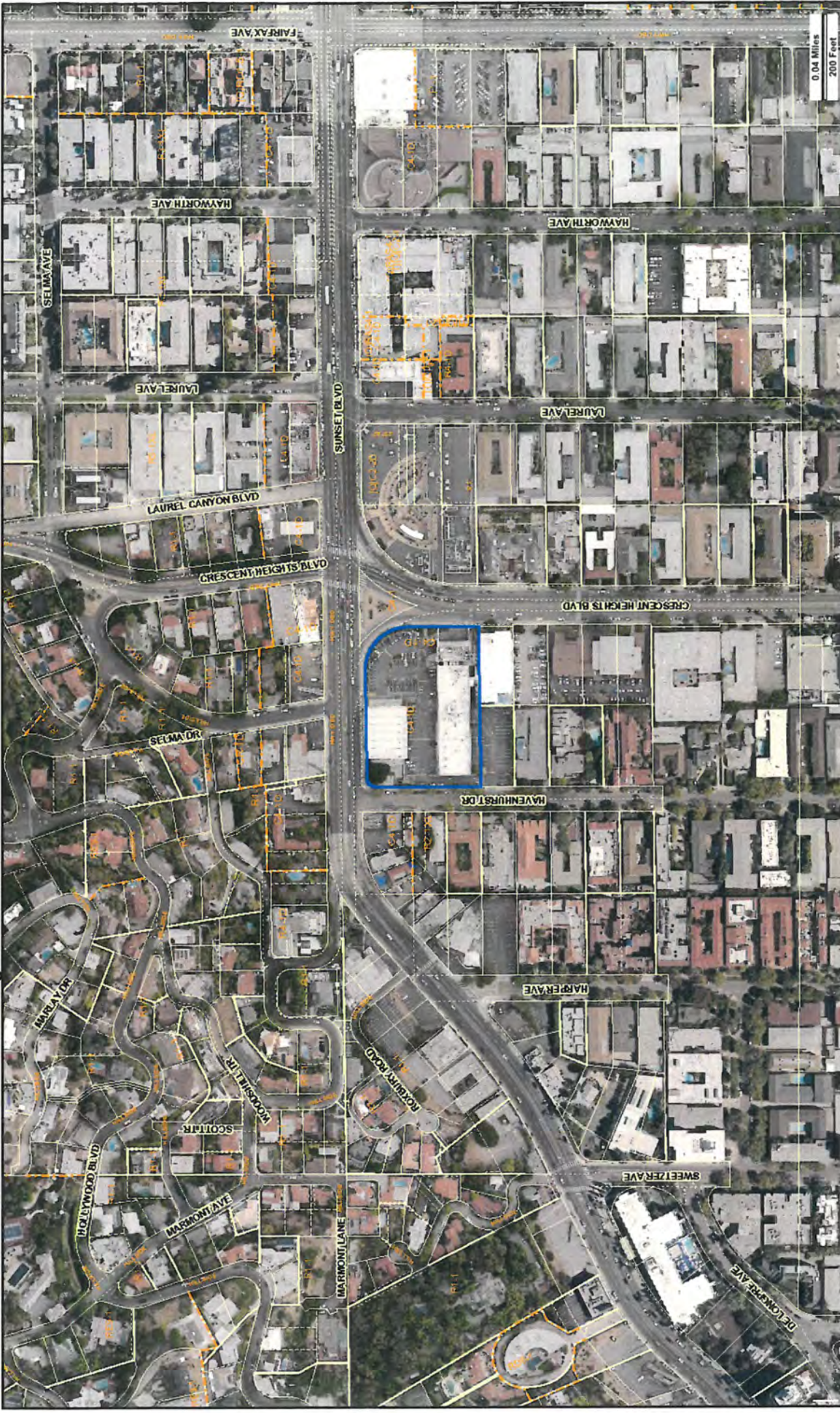
DATA NOT AVAILABLE

- CPC-10366
- ORD-95452
- ORD-164714
- ORD-161116-SA1
- ORD-129944
- ZA-6928
- YD-7975
- OB-15548
- AFF-3066
- AFF-2837
- AF-89-146951

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

07/18/2016

2014 Digital Color-Ortho



Address: 8150 W SUNSET BLVD
APN: 5554007014
PIN #: 147B173 327

Tract: TR 31173
Block: None
Lot: LT 1
Arb: None

Zoning: C4-1D
General Plan: Neighborhood Office Commercial

Exhibit 1



(Bing Maps Birds Eye)

220

860/27

SCALE: 1" = 50'

TRACT NO. 31173

IN THE CITY OF LOS ANGELES
STATE OF CALIFORNIA

FILED WITH LOS ANGELES
COUNTY RECORDER
JAN 22 1976

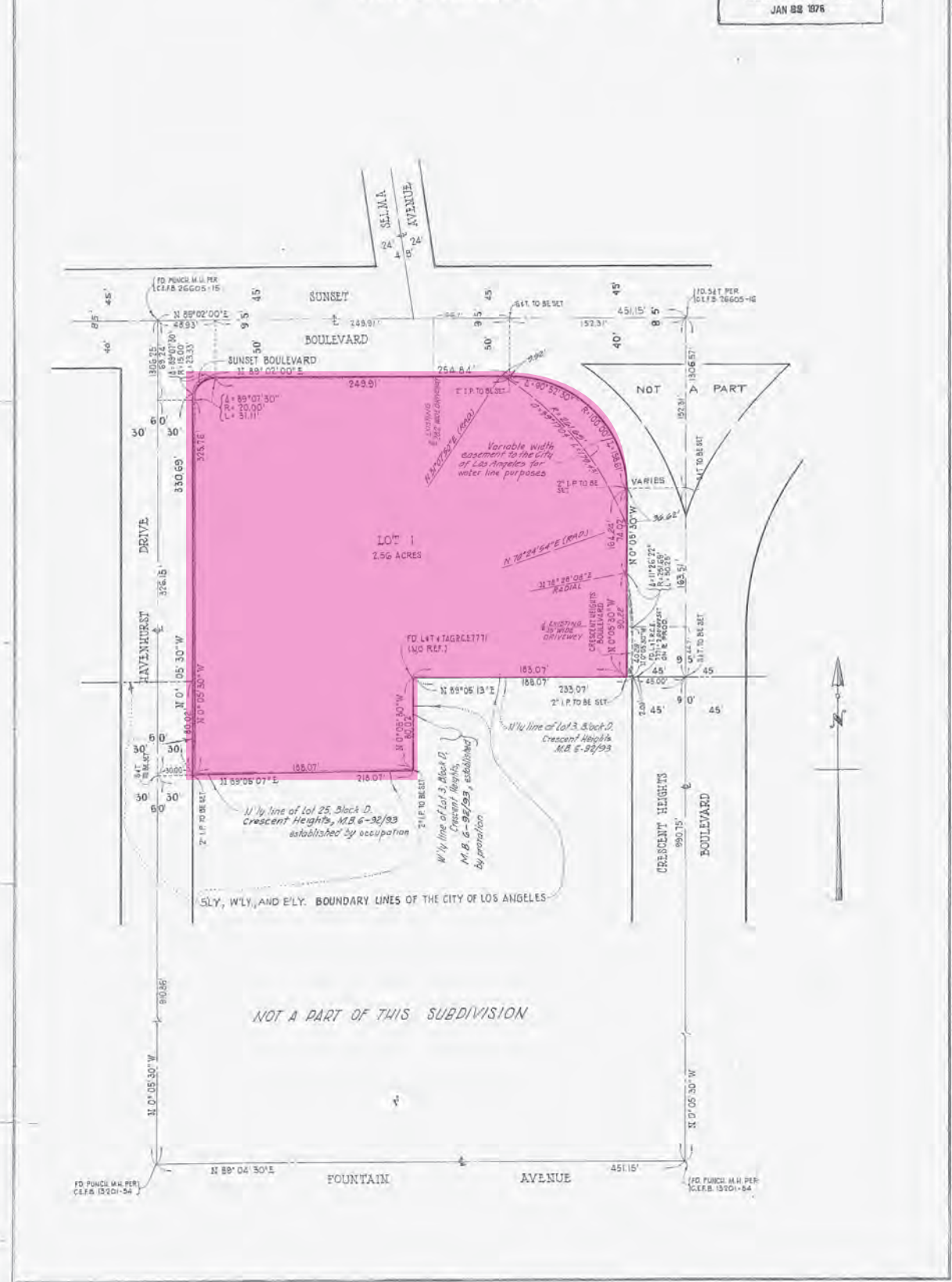


Exhibit 2

COME TO OUR OPEN HOUSE CELEBRATING THE OPENING OF THE

MAGNIFICENT NEW

*memorial to a
colorful past...
a brilliant future*



VALLEY BRANCH
21045 Sherman Way
Canoga Park

HOME BUILDERS BRANCH
Second at Main Street
Pomona

LYTTON SAVINGS BUILDING

In Hollywood, at the gateway to the Sunset Strip, once stood the famed Garden of Allah Hotel, an international hub for the great names of the arts and literary world. Landmark of a fabulous era. Today on this famous site stands the magnificent new Lytton Savings Building, the finest expression of the needs of present day Hollywood and Westside Communities. A substantial symbol of the courage, energy and foresight that have made Lytton Savings in five short years First In Capital Strength in California, and indeed, First In Growth in the nation! Ultra modern innovations mark the new Hollywood Home Office of Lytton Savings. It is an example of the finest expression of architectural and decorative arts, from its soaring roofline to the relaxed park-like atmosphere of the Plaza, a flowing articulation of function, utility and beauty. In the Plaza we have created a Garden of Allah Pavilion, with a realistic scale model of the Old Garden, complete in detail and an accurate re-creation of its famous swimming pool. Outdoors and indoors; in landscaping, art and sculpture, the use of fabrics, wood, stone and all other materials, no effort has been spared to create a building of superb quality, beauty and convenience for the customers of Lytton Savings.

COME IN AND SAY HELLO. Let us give you your free souvenir of this celebration. Register your name for the free drawings—7 a day—of fabulous door prizes. Come and bring your whole family. All kinds of fun and entertainment. Wonderful souvenirs of the occasion. See the glorious gifts for savers who open or add to their savings accounts. But most important of all, come by for a handshake, and let us have the opportunity of starting a new friendship for a brilliant future.

Our new Canoga Park Valley Branch Office shares the architectural inspiration that built our Hollywood Home Office. Same Open House • Same Cordial Welcome • July 1-11 • 21045 Sherman Way in the Food Giant Shopping Center.

All Lytton Savings Offices open 9 A.M. to 6 P.M. Daily During Tri-City Extravaganza Days, including Saturdays.



New Home Office: LYTTON SAVINGS / 8150 SUNSET AT CRESCENT HEIGHTS / Hollywood 46

LYTTON SAVINGS AND LOAN ASSOCIATION/HOLLYWOOD, CANOGA PARK, POMONA
BART LYTTON, President and Board Chairman



4.5% current annual rate

Interest Paid Quarterly • Savings Accounts Insured to \$10,000.00 by Federal Savings and Loan Insurance Corporation.

Construction Permit History for Bank at 8150 Sunset Boulevard

Date	Permit#	Address	Owner	Architect	Contractor	Engineer	Cost	Notes
7/31/1959	LA38860	8152 Sunset	Lytton Savings	none	Elect Prod Corp	G.T. Farrell	101	Change plot plan, see LA37364/59 for legal
9/21/1959	LA37364	8152 Sunset	Lytton Savings	none	Elect Prod Corp	G.T. Farrell	3,696	Neon sign and pedestrian shelter.
10/8/1959	LA44254	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	74,676	Foundation only for 27,000 sf basement
11/4/1959	LA46335	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	746,762	Commercial bank and parking. 27,000 sf basement and 2 stories.
1/7/1960	LA50724	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	1,500	Construct 10' x 16' 1-story addition.
3/4/1960	LA54799	8152 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp	G.T. Farrell	657	Reinstallation of double face illuminated sign on poles in yard. 12'x28'
5/17/1960	LA60733	8150 Sunset	Lytton Savings & Loan Assn	Elect Prod Corp			270	1 -SF sign 15'4"x3'7" for bank building
5/23/1960	LA61252	8150 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp	Johnson & Neilson	2,618	1 - 4'x8' and 1 - 16'3"x12'8" sign - bank
7/22/1960	LA65997	8150 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp		120	1 single face illuminated wall sign for bank. 6' x 3'1"
3/17/1961	LA83695	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	200,000	Addition (172' x 100' - 1 story, height 15') for Lytton Center.
5/11/1961	LA87996	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer		Carl Johnson	4,000	Add retaining wall, stairs and landings to office building addition at the rear (southern) lot line.
9/20/1961	LA97887	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	101	Change in legal description
7/27/1967	LA50286	8150 Sunset	Lytton Savings & Loan Assn	Kurt Meyer AIA	owner		3,000	computer flr. in BASEMENT 30'X40' S.E. CORNER
4/10/1968	LA65057	8150 Sunset	Lytton Savings & Loan Assn	Kurt Meyer & Assoc		Johnson & Neilson	3,000	Trash enclosure (14'8"x35'4", height 8'4.5") at rear of property.
1/15/1969	LA81140	8150 Sunset	Equitable Savings & Loan		Zab Dev.		100,000	Remove and replace partitions Basement, 1st & 2nd Floors.
4/4/1969	LA85526	8150 Sunset	Equitable Savings & Loan		owner		2,500	Demolish and replace partitions and add restroom within 25x10 area at first floor
5/13/1969	LA87945	8150 Sunset	Equitable Savings & Loan		Equitable Savings & Loan		5,000	Concrete vault in basement
8/6/1981	LA88526	8150 Sunset	Great Western Savings	Robert Morris & Assoc. Bruce Wade AIA	Robert Morris & Assoc.		15,000	install an automatic teller facility
1/18/1984	LA80594	8150 Sunset	BAM Construction		Safeway Sandblasting		75,000	Sandblast columns and interior fountain

Date	Permit#	Address	Owner	Architect	Contractor	Engineer	Cost	Notes
9/22/1987	LA83538	8150 Sunset	Suncrest Associates	Oved/Zimmerman	Sinanian Development	Taubman & Assoc	47,000	Electrical station. Construct 25'x43' one-story building, 20' high near the west elevation of the Bank.
2/26/1988		8150 Sunset	Great Western Savings		G.B. Signs		1,200	Wall Sign 30"x8'
8/22/2002	02016-10000-16438	8150 Sunset	Suncrest Associates	Charles Balber	Metro Construction Co.		55,000	Upgrade existing restrooms and staff room to comply with title 24 requirement. Existing use Bank.
6/19/2009	09048-20000-01126	8150 Sunset	J.P. Morgan Chase Bank		DBSI Inc.			2 illuminated channel letter wall signs with illuminated fascia band 3 ATM cabinet wall sign
2/3/2010	09016-20000-18125	8150 Sunset	Suncrest Associates	Mark Edward Levine	DBSI Inc.		65,000	Non-structural interior TI - within portion of existing bank; re-stripe existing handicap parking stalls
1/3/2013	12016-20000-24156	8150 Sunset	AG SCH 8150 Sunset Blvd	Chris Lee, Nadel Studio One	Fry CE Construction		72,700	TI within bank: non-bearing walls, partitions, patching ceilings, finishes, and related millworks. Working area is approx. 1,300 sq ft.

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL LOT 1,28,29 BLK. D TRACT Crescent Heights DIST. MAP 7016
JOB ADDRESS 8150 Sunset Blvd APPROVED JE ZONE C-2-2
2. BETWEEN CROSS STREETS Crescent Heights AND Havenhurst Ave FIRE DIST. II 60
3. PURPOSE OF BUILDING FOUNDATION ONLY (BANK) INSIDE
4. OWNER Lytton Savings & Loan Assoc. HO 40111 COR. LOT thru
5. OWNER'S ADDRESS 7755 Sunset Blvd REV. COR. LOT SIZE
6. CERT. ARCH. Kurt W. Meyer STATE LICENSE PHONE C-1951 DU 8-1403 irreg
7. LIC. ENGR. Carl Johnson STATE LICENSE PHONE 531 CL 6-2237 REAR ALLEY
8. CONTRACTOR Wm. Simpson Constr. Co. 32005 DU 53383 SIDE ALLEY
9. CONTRACTOR'S ADDRESS 2401 Beverly Blvd L.A. BLDG. LINE 10' Sunset
10. SIZE OF NEW BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE AFFIDAVITS 2837
27000 sq Base & 2 3066 Ord 692

POWER Available per Hold. Regn 10-6-59

1 8150 Sunset Blvd DISTRICT OFFICE L.A.
11. MATERIAL EXT. WALLS: WOOD STUCCO METAL BRICK CONC. BLOCK CONCRETE ROOF CONST. WOOD CONC. STEEL OTHER ROOFING SPRINKLERS REQ'D. SPECIFIED BLDG. AREA
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$74,76.20
Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit. Foundation Only
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workman's compensation insurance.
Kurt W. Meyer SIGNED
This Form When Properly Validated is a Permit to Do the Work Described.

TYPE A GROUP G-1 MAX. OCC. P.C. 294.95 S.P.C. B.P. 202 C.I.F. O.S. C/O
VALIDATION 1. 144254 OCT 7 59 65766 C-2 CR \$294.95
N-9834 OCT 1 59 66123 C-1 CK 202.00

LEGAL DESCRIPTION

E HAVENHURST

80.09

115.27

PROPERTY LINES

34.19"

30'

PARKING SPACES

39

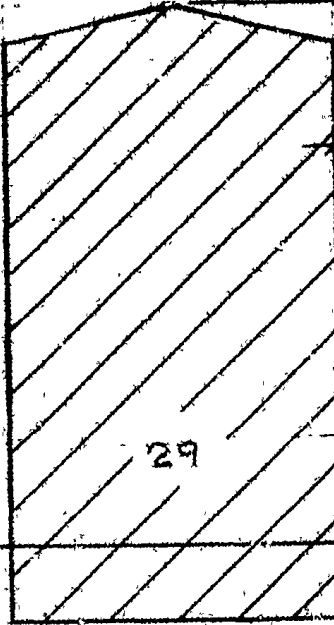
185.37

18 CARS

11 SPACES

188.00

20



22'

40'

SUNSET BLVD.

Approved for Driveway locations
10-7-59 Dept. of Traffic
by W.R. Buff

12 SPACES

10 SPACES

11 SPACES

A.C. PAYING

PARKING (65)

PROPERTY LINES

LEGAL DESCRIPTION

LOTS 1 - 28 - 29

CRESCENT HT. TRACT

#2266

E CRESCENT HT. BLVD.

**APPLICATION TO CONSTRUCT NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY**

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL LOT 28 & 29	BLK. D	TRACT Crescent Heights	DIST. MAP 7016
JOB ADDRESS 8150 Sunset Blvd		APPROVED JE	ZONE 3-2-2-0
2. BETWEEN CROSS STREETS Crescent Heights AND Havenhurst Ave		FIRE DIST. II 60	
3. PURPOSE OF BUILDING COMMERCIAL * BANK & Parking		INSIDE KEY	
4. OWNER Lytton Savings & Loan Ass'n	PHONE HO 40111	COR. LOT chr	
5. OWNER'S ADDRESS 7755 Sunset Blvd	P.O.	ZONE	REV. COR. LOT SIZE
6. CERT. ARCH. Kurt W. Meyer	STATE LICENSE C-1951	PHONE DU 8-1403	Irreg
7. LIC. ENGR. Carl Johnson	STATE LICENSE	PHONE	REAR ALLEY SIDE ALLEY
8. CONTRACTOR Wm. Simpson Constr Co.	STATE LICENSE 32005	PHONE DU 53383	'BLDG. LINE 10' Sunset
9. CONTRACTOR'S ADDRESS 2401 Beverly Blvd L.A.		P.O.	ZONE
10. SIZE OF NEW BLDG. STORIES HEIGHT 27000 s.f. Base & 2 Stories		NO. OF EXISTING BUILDINGS ON LOT AND USE 7A Ord 6928	

11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE <input checked="" type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input checked="" type="checkbox"/> CONC. <input type="checkbox"/> OTHER		ROOFING synthetic	SPRINKLERS <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 746,762		VALUATION APPROVED Rashoff*	BLDG. AREA 12,000
Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit. driveway approved 10-6-59		APPLICATION CHECKED Rashoff*(ar)	DWELL. UNITS X
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. Kurt W. Meyer SIGNED		PLANS CHECKED Rashoff*	PARKING SPACES 52
This Form When Properly Validated is a Permit to Do the Work Described.		CORRECTIONS VERIFIED Rashoff*	GUEST ROOMS X
		PLANS APPROVED Rashoff*	FIRE WITH 44254/59
		APPLICATION APPROVED Rashoff*	CONT. INSP. Concrete Welding
			INSPECTOR

TYPE III	GROUP C-2	MAX. OCC. 290	P.C. 294.95	S.P.C. 175.00	B.P. 10	I.F.	O.S.	C/O
VALIDATION								
CASHIER'S USE ONLY								
LA-16335	UCT--7-59	65766	C - 2 CK	294.95				
	NOV--4-59	73233	C - 1 CK	888.10				
	NOV--4-59	73234	C - 2 CK	175.00				
N-9834								

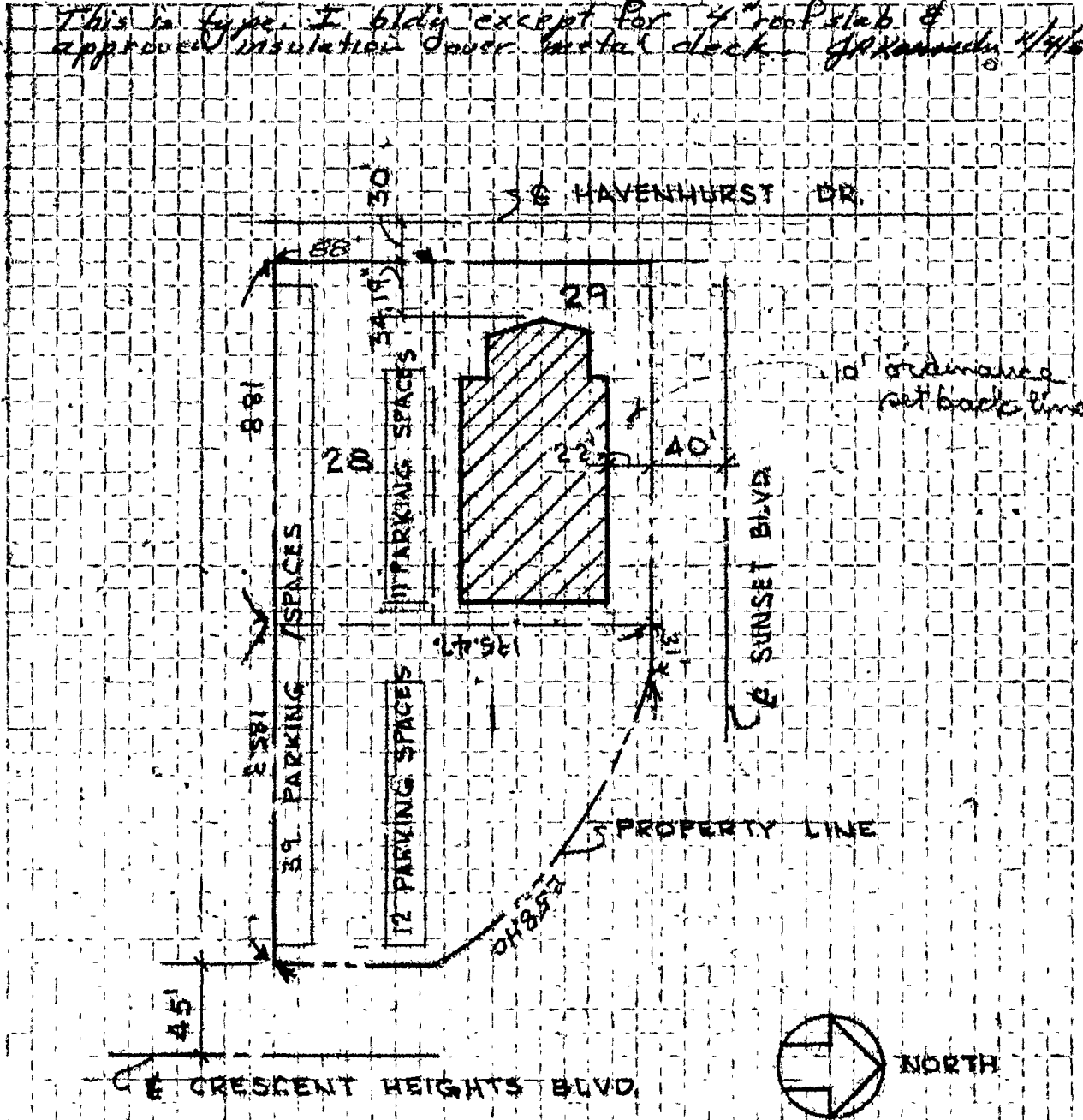
LEGAL DESCRIPTION

LOTS - 1 - 28 - 29

CRESCENT HEIGHTS TRACT # 2266

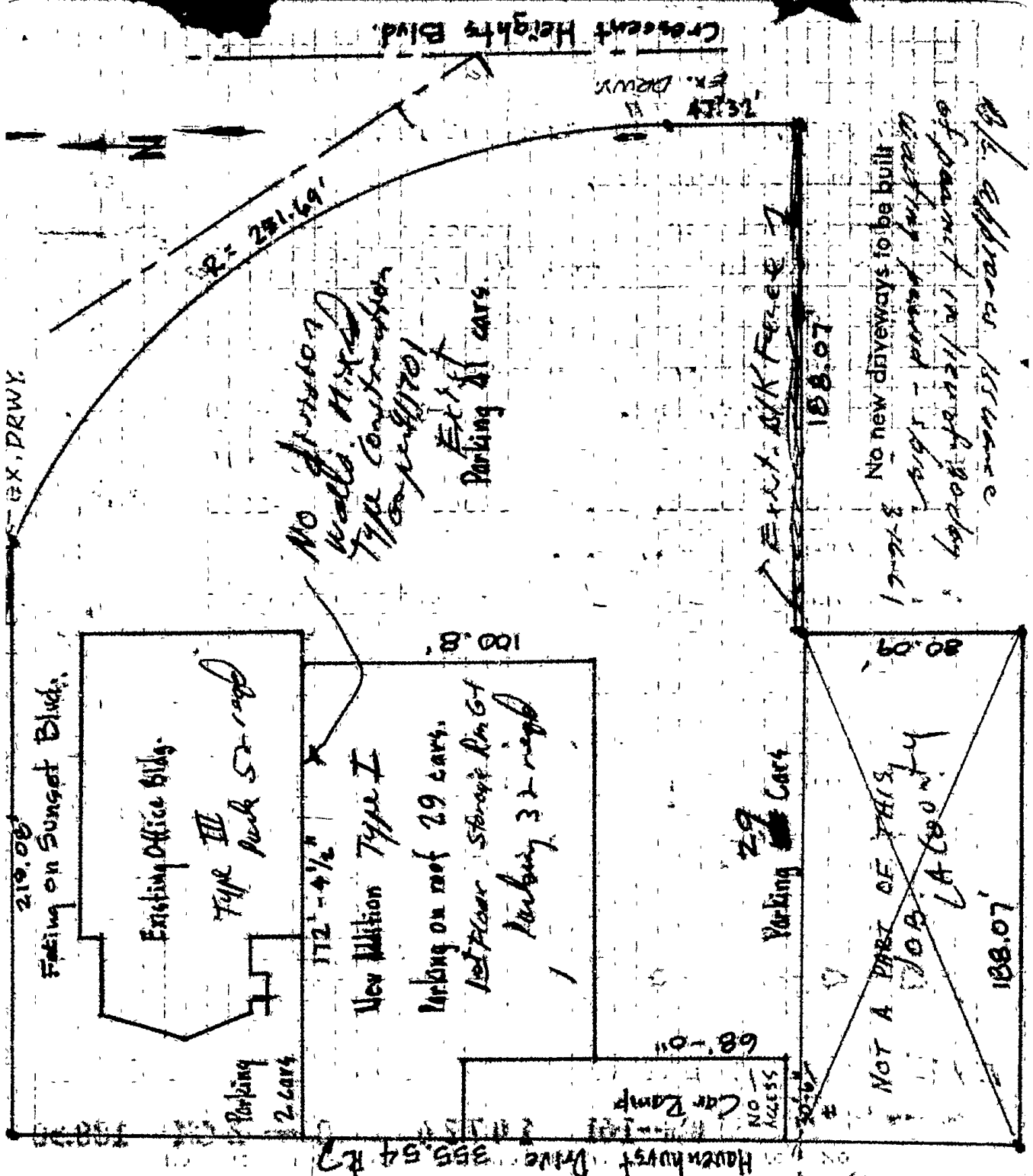
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

This is type I bldg except for 4" roof slab & approved insulation over metal deck. J. J. Kennedy 4/4/59



PART OF LOTS 1, 2, 27, 28, 29 BLOCK "D" CRESCENT HEIGHTS TRACT

HAVENHURST DRIVE 355.54 FT



219.06' EX. DRWY

219.06' Existing on Sunset Blvd.

Existing Office Bldg.

Type III
Peak 52' high

172' - 4 1/2"
Parking 2 cars

New Addition Type I

Parking on roof 29 cars.

1st floor Storage Rm 6'

Parking 32' high

68'-0"
Car Ramp
NO ACCESS

29 Cars
Parking

NOT A PART OF THIS JOB. LA COUNTY

188.07'

NO alterations
walls, mixed
Type construction
for approval

Existing
Parking 8 cars

EXIST. BIK FORCE

188.07'

No new driveways to be built
17-218
sidings - poured bitumen
of parking in front of
of address 155000

CRESCENT HEIGHTS BLVD

EX. DRWY

R = 281.69'



Savings Office Expansion Set

Plans for a completely remodeled and greatly expanded office for Canoga Park Savings and Loan Association were announced by Mrs. Bart Lytton, chairman of the board of directors. The remodeling program will more than double the office space and create an entirely new and distinctive front for the association, located at 21831 Sherman Way in Canoga Park, it was disclosed.

Features

The new front will feature a golden-metal canopy and polished mahogany granite walls with golden aluminum trim. The redesigned interior includes installation of a new air-conditioning unit, private escrow facilities, office and conference rooms and employees' lounge and patio.

Construction will start immediately, with completion scheduled for late November. Regular office hours will be maintained while work is in progress.

The Los Angeles firm of Hagman and Meyer are the architects and construction will be by California Structures, Inc., of Canoga Park.

*We are pleased to announce
that the name of*

**CANOGA PARK SAVINGS
AND LOAN ASSOCIATION**

has been changed to

**LYTTON SAVINGS
AND LOAN ASSOCIATION**

*concurrent with
the election of*

BART LYTTON

to President and Chairman of the Board

Signed

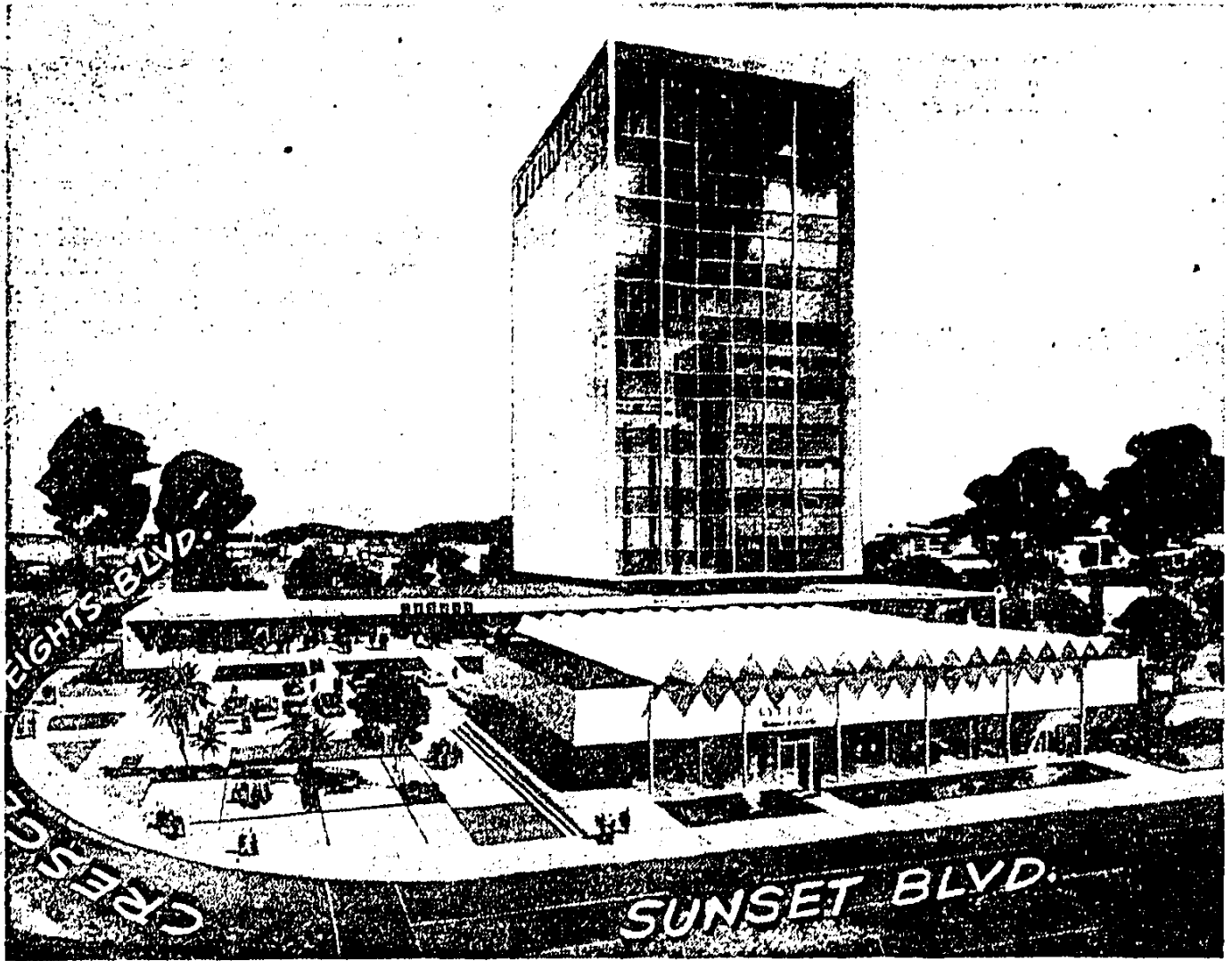
The Board of Directors • Lytton Savings

<i>Bart Lytton, Chairman</i>	<i>Kirk L. Moon</i>
<i>Beth Lytton</i>	<i>Thomas J. Morris</i>
<i>Eligio Ambrosetti</i>	<i>Floyd G. Myers</i>
<i>Ralph Dyer</i>	<i>Samuel Sills, M.D.</i>
	<i>Maurie Starrels</i>

**LYTTON SAVINGS
and Loan Association**
21831 Sherman Way, Canoga Park, California

Member:
Federal Home Loan Bank
Federal Savings and Loan Insurance Corporation

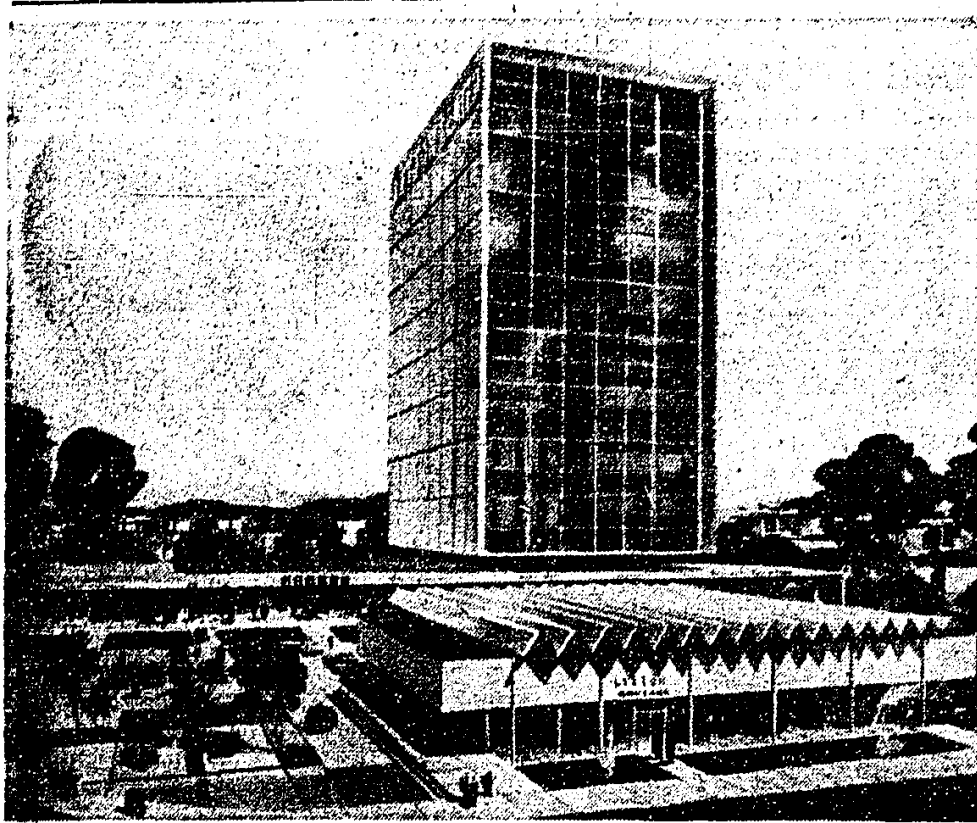
•LATimes1958-03-18 Ad-Name change.pdf



ON NOTED SITE—Pictured here is architectural concept of \$5 million business center proposed to be built by Lytton Savings & Loan Assn. on site of Garden of Allah Hotel. Demolition of structures on 2½-acre site at 8152 Sunset Blvd. is set for start

in September. First construction phase of new project, slated for start in October, will be the two-story building, shown in foreground, for sole occupancy by savings and loan assn. The 12-story office tower structure shown will have stores on first floor.

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CONSTRUCTION STARTED—Architect's concept of \$5 million Lytton Center at Sunset Blvd. and Crescent Heights, site of recently demolished Garden of Allah Hotel, is shown here. First phase of project, central building in foreground, has begun with work on tower building scheduled for next year.

1st Phase of \$5 Million Business Center Begun

Construction began this week at Sunset Blvd. and Crescent Heights — site of the recently demolished Garden of Allah Hotel—on the first phase of a new \$5 million commercial and business development to be known as Lytton Center.

The development's central structure, scheduled for completion in June, 1960, will be three levels providing 27,500 sq. ft. It will house the Hollywood office of Lytton Savings & Loan Assn. as well as the executive offices of Lytton Financial Corp.

Work will begin around mid-year on the second phase, a 12-story office tower consisting of 140,000 sq. ft. and one-story stores providing 45,000 sq. ft. The project including multi-level

parking will cover 2½ acres on completion.

Participating in the ground-breaking ceremonies last week were Bart Lytton, president of Lytton Savings; Supervisor Ernest Debs, William Simpson and C. C. Simpson of the William Simpson Construction Co., general contractors.

Beauty Spot

"We have approached our site planning from the point of view of creating a beauty spot at this important intersection, rather than from how many square feet we can cram on the lot," Lytton commented. "We hope to set a contemporary design pattern for the entire area."

Facing on Sunset, the building will feature a folded plate roof in white con-

crete, wide expanses of glass and a variety of interesting textures, both in interior and exterior materials. It will have a sunken garden in the foreground and will open into a park-like plaza on the Crescent Heights side, featuring shade trees, promenade, benches and a fountain.

To carry out his plans for the picturesque center, Lytton said he sought an architect-decorator team to work with him from the start. Kurt Meyer, architect of Hagman & Meyer, and Adele Faulkner, noted interior designer, are working with Lytton co-ordinating all aspects of the total design.

Church Plans OK'd

BREA, Oct. 24 — Brea Christian Church has received permission to construct a new 10,000-sq.-ft. assembly area and a 4,500-sq.-ft. sanctuary at the Fullerton-Brea city boundary west of Laurel Ave.



YOU'RE CORDIALLY INVITED ...

to attend the Grand Opening Celebration of our magnificent new Lytton Savings Center in Hollywood. I do hope you'll be able to join us during our Open House days.

Bart Lytton

Bart Lytton, President and Board Chairman
Lytton Savings and Loan Association

*Lytton Savings Center • 8150 Sunset at Crescent Heights,
Hollywood 46 • Telephone: OL 4-5551*

**OPEN HOUSE DAILY
THROUGH JULY 11
(except Sundays)
8 A.M.—6 P.M.**

**LYTTON
SAVINGS**

Offices in Hollywood, Canoga Park, Pomona



**Resources Over
\$60,000,000.00**



IN MIDDLE OF THINGS—President-elect Kennedy is surrounded by well-wishers and fellow guests as

he arrives for a dinner dance given in Washington Tuesday night by Los Angeles financier Bart Lytton. UPI Telephoto

Kennedy Goes to Two Parties in Washington

Times Washington Bureau
WASHINGTON, D. C. — President-elect Kennedy visited two pre-inaugural parties in Washington Tuesday night en route to a conference in New York with Puerto Rico's Gov. Munoz Marin.

The first was a reception held at the Georgetown home of Mr. and Mrs. Stephen Smith, Kennedy's brother-in-law and sister. Later, he attended a party at the Statler Hilton given by Mr. and Mrs. Bart Lytton of Los Angeles. Lytton was finance chairman of the Democratic campaign in California.

The President-elect was greeted by Lytton and Gov. and Mrs. Brown. A toast was proposed by George Jessel and the guest of honor responded:

"Thank you, ambassador and Gov. and Mrs. Brown; our hosts, Mr. and Mrs. Bart Lytton and all you absentee voters. I hope as we cross in the next few days the New Frontier, we will continue in prosperity and health."

Engle on Hand

Among Californians present were Sen. Engle (D-Cal.) and Mrs. Engle and former Democratic National Committeeman Paul Ziffren; Los Angeles Councilwoman Rosalind Wyman and several members of Congress and of the State Legislature.

There were even in attendance a few staunch Republicans, including Congress-

PARTY

Continued from Second Page

men Gordon McDonough of Los Angeles and H. Allen Smith of Glendale and their wives.

The Smiths' party was held in honor of the cast of the inaugural gala, including performers from Hollywood and Broadway. They will help raise money to meet the Democratic Party debt with a big variety show the night before the inauguration.

Johnsons Attend

Among some 130 guests invited to the party were Vice President-elect and Mrs. Johnson and most of the Kennedy clan. These included Joseph P. Kennedy and his wife, the President-elect's parents.

Among the first arrivals were Frank Sinatra, a longtime Kennedy family friend and organizer of the gala. He was accompanied by singer Nat King Cole and his wife.

The onlookers applauded the arrival of such notables as actor Tony Curtis, Mrs. Kennedy's fashion designer, Oleg Cassini; Jimmy Durante and Gene Kelly.

Kennedy's wife, Jacqueline, was about the only member of the family absent. She is still in Palm Beach but her mother and stepfather, Mr. and Mrs. Hugh D. Auchincloss, got a rousing cheer as they drove up.

Sister Hobbles

The President-elect's sister, Eunice Kennedy Shriver, hobbled up the steps, favoring an ankle she sprained boarding a plane in Chicago this afternoon.

She was accompanied by her sister, Patricia Lawford, whose actor-husband, Peter, is co-producer of the gala.

Robert Kennedy and his wife, Ethel trailed brother Jack to the party by about five minutes.



Exhibit 15

EXTRA
 LYTTON SAVINGS
 TOPS 'EM ALL!!!

EXTRA SPECIAL
 JULY CELEBRATION DAYS
 July 1 (Sat.), 3, 5, 6, 7, 8 (Sat.) & 10...
 June 30th, too!
 HOURS: 9 thru 6 daily.

EXTRA DOOR PRIZES

EXTRA

EXTRA SPECIAL REFRESHMENTS, TOO!

*****EXTRA*****
 EXTRAORDINARY ART SHOW★FREE

Paintings by your favorite movie and television stars on exhibit daily at our Hollywood Home Office. Eighty in all, including works by Cornel Wilde, Red Skelton, Peggy Lee, Harpo Marx and many others. A fascinating show you're sure to enjoy. Admission free.

Because Lytton Savings *always* gives a little-bit **EXTRA**, savers by the score transfer their funds to us from piggy banks, sugar bowls, and other financial institutions across the nation. The result? Lytton Savings is **First In The Nation In Growth!**

We've topped ourselves for July. Piled **EXTRAS** on top of **EXTRAS**...for our wonderful Lytton Savers...folks who plan to be Lytton Savers...and just everybody who cares to stop in and join the fun! We'll be **EXTRA** pleased if you come to our **EXTRA** exceptional Open House!

Sixty-four fabulous door prizes... 8 daily!
 Every day a new drawing for all eight prizes.
 Your name stays in every day.
 You have **EXTRA** chances to win!

- 8-1st Prizes 1962 Zenith 19" Remote Control TV
- 8-2nd Prizes Motorola Stereo Portable Phonograph
- 8-3rd Prizes Royal "Futura 800" Portable Typewriter with case
- 8-4th Prizes Continental Portable AM/FM/Short Wave Hi Fi Radio
- 8-5th Prizes Polaroid Model 80-B Camera with wink-lite flash/case
- 8-6th Prizes Kodak 8mm Home Movie Camera
- 8-7th Prizes 1962 Sony 6-Transistor Pocket Radio with case
- 8-8th Prizes Modern Electric Thermo-Carving Tray

FREE TICKETS AT DOOR
YOU NEED NOT BE PRESENT TO WIN

We've added dozens of **EXTRA** wonderful free gifts for July. Now, 80 fabulous free gifts to choose from! Truly Lytton quality. Gifts for every size account...from \$25 up...or...

EXTRA

BLUE CHIP STAMPS!

2 for each \$1 savings **PLUS** 10 STAMPS FOR EVERY SIZE ACCOUNT DURING OUR EXTRAORDINARY JULY CELEBRATION!
 (Maximum of 1086)

EXTRA INTEREST FOR LYTTON SAVERS

Scores of Lytton Savers have received "**EXTRA**-interest" from the Lytton Savings Plan in amounts ranging from \$4.83 to \$193.00. Through the Lytton Savings Plan, Lytton savers received full interest to date of withdrawal on funds withdrawn between regular quarterly interest payment dates. This is interest you normally lose at other savings institutions. It's truly important **EXTRA**-interest for Lytton Savings Plan Savers.

LYTTON SAVINGS AND LOAN ASSOCIATION
 BART LYTTON, President

FIRST IN THE NATION IN GROWTH AND CAPITAL STRENGTH!
 RESOURCES MORE THAN \$115 MILLION

HOLLYWOOD: 8150 Sunset Blvd. • Oldfield 4-5551
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Savings Insured to \$10,000 by F.S.L.I.C.

4.5% current annual rate interest paid quarterly

FILM DISPLAY DUE IN BANK ON COAST

Model of a 1644 Projection
Device Included in Show

By **BOSLEY CROWTHER**

Special to The New York Times.

HOLLYWOOD, Calif., April 29—A small theatre and museum for the exhibition of a famous collection of early motion picture devices will open here in June.

The museum is being arranged in the glass-walled building of the Lytton Savings Bank, which stands on the Sunset Boulevard site of the old Garden of Allah, a famous hotel. It will display for the first time pre-Edison devices and machines collected by Mogens Skot-Hansen, a Danish producer and director of films.

Included will be a representation of the early Praxinoscopes, Zoetropes, camera obscura boxes and such pre-cinema apparatus as the magic lantern of Kircher, with which he accomplished the first step toward motion-picture projection in Rome in 1644. A reproduced working model of the original machine will be used to demonstrate its ancient wonders.

Also displayed will be late nineteenth-century magic lanterns and hand-painted and manufactured magic lantern glass slides. The latter will be exhibited in frames on the walls, behind which light will be flooded to emphasize their coloring.

Traces Movie History

The collection shows what visual illusion was like in the past and traces the stages that led to the invention of the motion picture as we know it today.

The project is a personal fancy of Bart Lytton, president of the bank. Fifteen years ago, he was an unemployed screen writer spending much time on a stool in Schwab's Drug Store, which is directly across the street from the present site of the bank. Mr. Lytton, whose success story as a banker is more dramatic than anything he ever wrote, is a great believer in showmanship as an adjunct to banking, and the museum is in line with his ideas.

A year ago, shortly after the bank opened, he was asked by Sol Lesser for a contribution to help buy the Skot-Hansen collection so that it might be permanently housed in the projected Hollywood Motion Picture and Television Museum, which is expected to be opened here in 1964.

Mr. Lytton not only made a contribution, but he also bought the collection for \$45,000. Then he decided to display it in his bank before turning it over to the museum.

\$10,000 Spent in Restoration

The job of setting up the exhibition, which is now called the Lytton Center of the Visual Arts, was given to Herbert Kline, a screen writer, producer and director, and his wife, Josine Ianco Kline. About \$10,000 has been spent in restoring and arranging it. Many times that sum has been spent on the exhibition area itself, which is a manifestation of modern architecture and art.

Included in the area is a 209-seat motion-picture theatre, with chairs upholstered in various colors (to allow the female visitor to choose a color to harmonize with the dress she wears). The theatre will be used for special program showings and contemporary motion-picture displays.

Retrospective programs of the films of great directors and stars of the past will be regular features at the center much as they are at the Museum of Modern Art in New York.

A large photomural, designed by Elliot Elisofon, is being erected at the entrance to the museum. On a panel 60 feet long and 10 feet high, still photographs from about 240 movies, ranging from the single episode of the Fred Ott sneeze to such unreleased pictures as "Cleopatra," "Mutiny on the Bounty" and "How the West Was Won," will be displayed.

The New York Times

Published: April 30, 1962

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SIGHTED BEAUTY.. CITED SAME

Los Angeles Times (1923-Current File); Sep 24, 1962;
ProQuest Historical Newspapers: Los Angeles Times
pg. 0_13

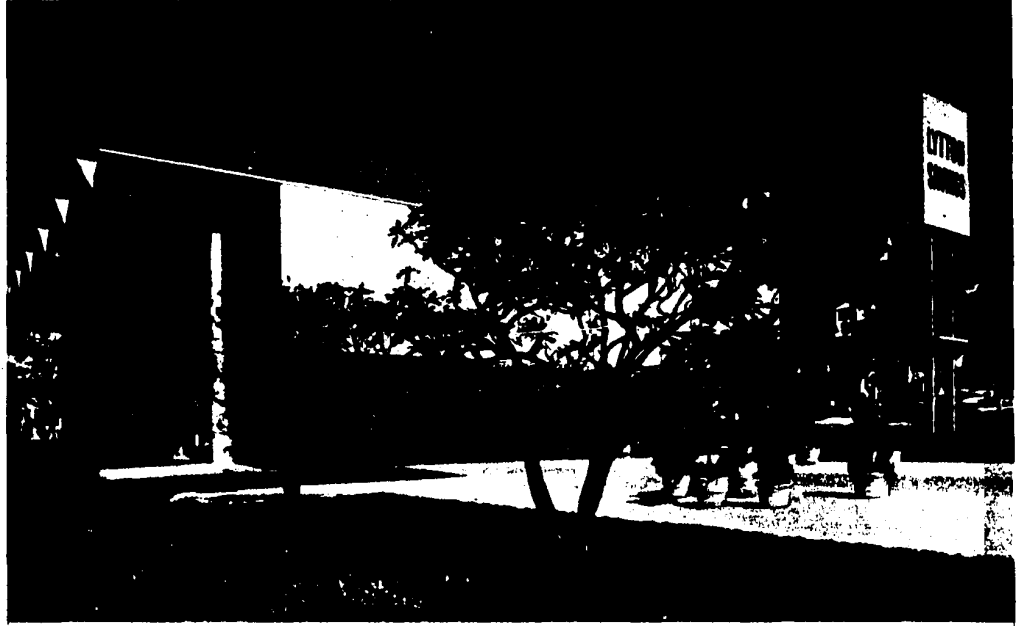


SIGHTED BEAUTY.. CITED SAME

From preliminary plans now on the drawing board, we at LYTTON SAVINGS can promise our outstanding addition to the Pomona Mall will be everything Southern California has come to expect of a Lytton project—warm, friendly, modern, attractive—in short, a place that will continue over the years to add luster and beauty to the business environment as well as expand our participation and service in the future of this fine city.

An example of the recognition accorded Lytton Savings in its objective of making its new structures both attractive and efficient additions to the business community is the award of the "Los Angeles Beautiful" certificate for excellence of its architectural landscaping bestowed on the Lytton Savings Home Office in Hollywood.

This citation "for a noteworthy contribution to the beautification and esthetic development of the community" is particularly gratifying as a mark of the fullest achievement of a carefully



planned goal. While many expressions of praise and appreciation by architects, designers, and community planners across the nation have preceded this Award, none is held in such special esteem. For the Los Angeles Beautiful Award indicates in a particularly gratifying way the appreciation of my fellow citizens of our efforts to provide them with the very finest of facilities and services, set in a park-like atmosphere of tranquil beauty.

Lytton Savings and Loan Association, which is a member of the Federal Home Loan Bank Board and the Federal Savings and Loan Insurance Corporation, maintains its home office at 8150 Sunset Boulevard in Los Angeles, and its Canoga Park Branch at 21045 Sherman Way.

President *Berd Lytton*

COAST ARTS LED BY A MILLIONAIRE

Bart Lytton Plays a Major Role in New Museum

By **PETER BART**

Special to The New York Times

LOS ANGELES, Feb. 2—When the new \$11.5 million Los Angeles County Museum of Art opens next month, at the center of the festivities will be a mercurial millionaire who has become perhaps the West's busiest cultural gadfly.

He is 52-year-old Bart Lytton, who now runs the vast Lytton Savings and Loan Association. Mr. Lytton's unorthodox approach to the arts in a sense epitomizes the style of Southern California's burgeoning cultural life.

If 1965 shapes up as a year of unparalleled cultural activity in California, much of the impetus will have come from Mr. Lytton.

Among other things, he is a major benefactor of the new arts museum (one vast wing will be called the Lytton Gallery), a founding member of the \$33.5 million music center and chairman of a three-man study committee whose recommendations, expected soon, will play a large role in deciding the fate of the projected \$6.5 million Hollywood film museum.

Visual Arts Assayed

Mr. Lytton has also established the Lytton Center for the Visual Arts, a sumptuously modernistic museum whose displays range from the Dead Sea Scrolls to relics of the early years of the cinema. The center is built on the grounds of the old Garden of Allah resort hotel on Sunset Strip, adjacent to a purple and orange striped nightclub called Pandora's Box.

In addition Mr. Lytton speaks out on various issues through the pages of The Beverly Hills Times, a small weekly he runs with his wife, Beth, and also holds a position in the highest councils of the state Democratic party.

While other millionaires have become important art collectors and in their own right, Mr. Lytton has adamantly renounced personal collecting and regards art as a sort of commercial adjunct to his business life. The walls of the home office of Lytton Savings are adorned by contemporary paintings valued at nearly \$500,000 and other offices throughout the state not only exhibit works of art but also sponsor art competitions.

Art and Reality

"Art must relate to reality or it all becomes quite precious," Mr. Lytton says, waving a cigar. "If we're able to use art to bring in more customers, why, that's justification enough." Art is as fundamental to the conduct of business today as is central heating or plumbing, he insists.

Detractors have accused Mr. Lytton of over-publicizing his artistic endeavors and Mr. Lytton has never sought to deny it. "I am not famous for my modesty," he acknowledges.

Not long ago he turned up unexpectedly at a hearing called by the Los Angeles County Board of Supervisors to approve plans for the Hollywood museum. After a succession of top-Hollywood celebrities endorsed the projected museum Mr. Lytton astonished and angered the hearing by challenging the financial management of the project. Noting that the cost of the museum had risen from \$4 million to \$6.5 million, Mr. Lytton called for the establishment of an objective committee to restudy the entire proposal.

Although at the time Mr. Lytton was angrily denounced, he recently was appointed chairman of a three-man study committee whose report, expected next week, will have an important bearing on the future of the troubled project.

The New York Times

Published: February 3, 1965

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Critics Acclaim California Collection Current Lytton Show Called "Notable"

We feel certain that you, too, will enjoy this extraordinary exhibit encompassing such a wide scope of California and world art of the past several decades. Viewing is cordially invited.

Admission free. Regular Hours: 10-5 Monday thru Thursday; 10-6 Fridays. Special Hours: 10-5 Saturday, September 10 and 17. Bring your family and friends. Exhibit closes September 17.

— Henry J. Seldis —
L.A. Times — Art Editor

Bart Lytton has been embroiled in many controversies through his volatile personality. And the arts have come into their share of Lytton embroglios. But there can be no doubt that the intrepid banker has set an example when it comes to the recent burst of corporate collecting hereabouts.

From the start, less than 10 years ago, Lytton has opted for the support of local artists in most of his business and private art purchases. And this is a stance which, though shared by some other industrialists, might well be emulated more widely.

Now on view in his unique Lytton Center of the Visual Arts, a separate building adjoining his firm's headquarters, "California Contemporary Art from the Lytton Collection" proves to have a very high qualitative average. Though Lytton has rarely ventured into vanguard experimentations, he has collected first-rate examples of top California artists of many persuasions.

Important Works

Though Southern Californians dominate the show, with important examples of work by such noted artists as Jones, Beasley, Johnston, Mullican, Feitelson and

Lundeberg there are some excellent samples of the best that Northern California contemporary art has to offer. Outstanding in this category are the works of Walter Snelgrove (long overdue for a local one-man show), Paul Horiuchi, Tom Browne and James Weeks.

This exhibition demonstrates the validity of Lytton's contention that "the role of selectively preserving the past to give us a better understanding of the present is more properly played by the museums. Living industry's principal challenge should be to support living artists in order to encourage a creative output for now and the future."

— Andreas S. Andersen —
Director
Otis Art Institute

In the process of building his notable and extensive art collection, Mr. Bart Lytton certainly has not neglected the artists of his own state of California. The sixty works in this exhibition, by more than forty artists, represent an excellent and pretty complete cross section of the painting and sculpture produced by California artists over the past ten years.

Most of the more recent stylistic developments, excepting pop or op, are to be

found here. In these fine works by many of California's best known names in art, and a few new ones, are examples from the still vital synchromism of S. Macdonald-Wright, seen in a beautiful work painted in 1958; through most of the varieties of abstraction, hard edge to expressionistic; to the latest concern for and return to landscape, still life, anthropomorphic and biomorphic forms, and the human figure.

Painting techniques vary in medium from oil to acrylic and collage, and in application from smooth to heavy brush strokes, knife painting and splatter, from thin to heavily built-up impasto. Sculpture, while limited in quantity, is high in quality, with excellent examples of carving and of welded and cast metal.

Brought together for the first time from the numerous state-wide Lytton offices, these works constitute a highly significant exhibition of California art, furnishing a rare opportunity to see and appreciate its historic relevance to and, in many instances, its leadership in American art. Quoted as saying "Art is as fundamental to business as is central heating or plumbing," it is to be sincerely hoped, Mr. Lytton, in following his own dictum has proved its rightness.

— Arthur Millier —
World of Art
L.A. Herald-Examiner

In the wake of World War II the arts in America entered a period of intense production, growing support, and appreciation that continues. Corporate collecting of art increased.

Selective Sampling

California contemporary art from the Lytton Collection, consisting of 60 works by 46 California painters and sculptors, is on view at the Lytton Center of the Visual Arts. This is a highly selective sampling from the two decades cited above.

High Standard

The main gallery at Lytton Center, being high, houses the larger works. A ramp was built to see Jack Zajac's sculptural masterwork, the great "Deposition," a bronze of stark tragedy, from above. All but a handful of the 60 California works were done since 1960. The high standard throughout is remarkable. The examples are often as fine as anything the particular artist has produced.

Eighteen works by artists in other parts of this country and the world are shown in the center's auditorium, among them examples by Henry Moore, Braque, Jawlensky, Soulages, and Wotruba.

Paraphrasing the poet: "A thing of beauty is a profit forever." But before it is a profit, art is for us above all a pleasure. It nurtures our soul, lifts our spirit and,

we think, makes us special in a wonderful way—a rollicking, lusty, participating, even creative way. We hope you will agree, as did the critics.

Bart Lytton

LYTTON
CENTER OF THE VISUAL ARTS
8150 Sunset Blvd., Los Angeles, Calif. 90046

Another unique community service of Lytton Savings and Loan Association • Home Office • Hollywood

Big Interest Game in the West Trims Its Hollywood Trappings

By GLADWIN HILL
Special to The New York Times

LOS ANGELES, July 15—Little old ladies, in tennis shoes or not, no longer are busy transferring their nest eggs from one savings and loan association to another in order

to obtain new-account premiums and fractional interest-rate differentials.

Premium competition is out, interest rates have leveled off at close to 5 per cent and in many other respects California's recently flamboyant "thrift" industry has changed from a frenetic financial glamour girl into something more resembling a sedate matron.

The monoliths of avant garde architecture favored as offices by this fiscal prodigy continue to punch new salients in the palm-sprinkled skyline of Los Angeles.

Competition Still Aggressive

The competitive hawking of wares continues more stridently and aggressively than before in some cases, and the virtuosos of this syncopated exercise in money-changing still exude confidence and optimism.

But the Gold Rush atmosphere of a year or two ago has given way to an awareness on the part of savers, proprietors and investors that "something for nothing" is as mythical a concept as ever.

Two developments are generally agreed to be primarily responsible for this shift to financial sobriety and a slackened pace in the savings and loan business.

One has been the mounting pressures from governmental regulatory agencies to end frenzied competition in rates paid to savers.

This trend started in a clamp-down two years ago on premiums that ranged from carving sets to mountains of trading stamps. It culminated in the Federal Home Loan Bank Board's decrees last spring imposing stiff sanctions on interest-boosters.

The other development was

Continued on Page 32, Column 8

GLAMOUR IS GONE IN INTEREST GAME

Continued From Page 31

the spate of regional over-building in residential housing, where the savings and loans lend most of their money.

The oversupply of new homes in southern California was estimated recently by the Security First National Bank at 75,000 to 80,000 units, compared to an annual demand for about 150,000.

Building is proceeding this year at a rate of about 125,000 homes, so the surplus is being attacked but at the present rate it will not be liquidated for several years.

Softness in the housing market has been reflected in an increase in foreclosures, a major constituent of savings and loan institutions' "scheduled items"—questionable assets.

These rose statewide to 5.19 per cent at the end of March, compared to 4.92 per cent last December. When one deals with assets totaling around \$25 billion that much of a percentage shift represents a lot of money, so eyebrows rose.

New Valhalla Forecast

News stories about the increase moved one association to stress in large advertisements that its own "scheduled items" were minimal—which impelled some competitors to cry "Foul."

However, leading figures in the industry scoff at the notion of a Gotterdammerung. Rather, they are looking toward a new Valhalla.

The slackening in home construction, they say, was an inevitable and desirable correction in the over-enthusiasm that develops in any lucrative field. No thrift institution so far has admitted to any difficulty in placing its money — at 6 per cent and up, about a point higher than eastern rates.

California home mortgages, Gov. Edmund G. Brown stated recently, are such a good investment that even the State Employees Retirement System is profiting from them.

It has invested more than \$90 million of its funds in home mortgages in the last year and is increasing its rate of investment to \$11 million a month. In the first six months of the program it earned \$300,000 more, the Governor said, than if the money had been put into bonds.

The state's economy continues to expand with an influx of 600,000 new residents a year. And the savings and loan industry is looking forward to yet another housing boom as the big crop of World War II "war babies" reaches housekeeping age.

In support of this optimism, Bart Lytton, the voluble enfant terrible of California's savings and loan industry, cites a recent study by John M. Wetmore, Federal Home Loan Bank economist. He forecasts an upsurge in the demand for housing calculated to increase construction to 2 million units a year by 1970, compared to last year's 1.5 million rate.

Also, the S. & L. people have been comparing stock performances in their industry with an unpublicized projection by a solid Wall Street underwriting house that seemed incredible when it was made in 1959.

This forecast that by 1970 savings and loan shares would be earning annually as much as the price of the stock itself in 1959. Industry observers foresee this mark, in many cases, being almost attained.

Los Angeles' First Charter Financial Corporation, the largest publicly-owned savings and loan holding company, reported this week six-month revenues 15 per cent over the 1964 period and earnings 5 per cent higher.

The Lytton Financial Corporation, another holding company, posted six-month gross revenues of \$23,181,837 against \$19,413,494 for the 1964 period, with earnings of 90 cents a share against \$1.12 for the 1964 period.

A look at the latest available statewide figures for the industry suggests that readjustments are the kind of "trouble" a lot of people would like to have. For in May, while money was flowing at a slower rate, the total business was some 12 per cent ahead of the year before.

Here are the figures:

	(000 omitted)	May 1965	May 1964
Gross receipts.....	\$	561,750	\$ 610,153
Net receipts (deposits)			
less withdrawals		158,872	243,240
Loan volume		494,115	605,715
Assets Up 12.9%		24,720,992	21,887,203
Mortgage portfolios			
Up 12.4%		21,291,292	18,946,924
Savings Up 12.3%		19,800,984	17,628,425

New Source of Funds

The sharply reduced net intake for the month was attributed by an industry spokesman to this year's jolting income tax bite occasioned by the revised withholding schedule.

But no one is expecting the inflow to regain the breakneck pace of the "glamour girl" period. For one thing, the industry senses it has largely mined the hoard of loose savings that existed before "5 per cent-a-go-go" became the new savings rage.

Meanwhile, if one drives along Sunset Boulevard to the spot where the celebrated Garden of Allah Hotel once shrouded F. Scott Fitzgerald's typing and tipping, there can be found a complex of breathtaking architecture dedicated jointly to the financial services of Mr. Lytton and to an endless round of shows involving painting, the drama and the cinema. Farewell to carving sets. This, a sign attests, is The Lytton Center of the Visual Arts.

•NYTimes1965-07-16

"I feel that we must do even more than simply enrich our savers and borrowers...for don't we also have an obligation to serve the community in which we do business? That's the reason we build vest pocket parks around all of our offices...that's the reason we created the Lytton Centers of the Visual Arts...and so much more. And all this takes place while our savers are earning the highest rate in the nation on insured passbook savings. I know, because as chief executive officer of both Lytton Savings, I conceive it my job to see that we excel...and don't we?"

Bart Lytton

BART LYTTON, PRESIDENT AND BOARD CHAIRMAN



LYTTON
SAVINGS AND LOAN ASSOCIATION

Home Office: 8150 Sunset Boulevard, Los Angeles • Regional Branch Offices: Wilshire Center, Canoga Park, Pomona
MEMBER: LYTTON FINANCIAL CORPORATION • RESOURCES MORE THAN 700 MILLION DOLLARS



•LATimes1967-11-05 Ad-Art.pdf

Bart Lytton: The Many Faces of a Frustrated Financier: The Many Faces of Bart Lytton

ARELO SRDERBERG

Los Angeles Times (1923-Current File); Apr 28, 1968;

ProQuest Historical Newspapers: Los Angeles Times

pg. N1



SAGA OF SAVINGS—Bart Lytton is a man who attracts and commands adjectives. He was the most unconventional of multi-millionaires during his career as an executive in the savings industry. During interview in which he announced that he was stepping out, Lytton consecutively displayed perplexity, suspicion, persuasiveness and forcefulness. Times photos by Joe Kennedy.



EYE OF THE NEEDLE—All-night meetings and a shift in management at Lytton Financial failed to penetrate into the front office, where subsidiary savings and loan associations were unaffected by shift.

Bart Lytton: The Many Faces of a Frustrated Financier

BART LYTTON, who last week abdicated the throne he built and dearly loved, has for some time kept a plaque on his desk in the spacious Hollywood office that no longer is his. It reads:

*When one door closes
Another door opens;
But we so often look so long
And so regretfully
Upon the closed door
That we do not see the ones
Which open for us.*

This blank verse was penned by Alexander Graham Bell. Bart Lytton might have written it better, but not more appropriately. "I may be better with words than anybody I know," he says. "Usually I say the things that other people think of when they're driving home after a party."

It's true. A man who wanted to become an author, and achieved some success in radio and screen writing ("Gangbusters," "Hitler's Madmen," "Bowery to Broadway"), Lytton does have a way with words. They roll marvelously and impetuously from his tongue; Lytton-esque, he paraphrases Shakespeare, reverses platitudes, makes clichés sound original, and like the stand-up comic strives to spout quip after quip and always leave them laughing.

He did that last week. Reporters laughed during his swan song press conference; employes, some nervously, laughed during his 9:15 a.m. staff meeting Thursday, after his

BY ARELO SEDERBERG
Times Staff Writer

mind had been made up to resign (at 4:30 a.m.).

"My name is still on the door," he told his staff. "Take good care of that name, won't you?" Later, reporters heard him say: "I feel nothing but respect for the men who are coming in. I don't have to love them, but I do respect them."

It was subdued Lyttonism, however. He's done better. "I've been prouder of some of the mortgages I've written than some of the screenplays," he has said. Last week, in an interview, he reversed that: "Now I'm prouder of the screenplays than some of the mortgages." Many of the mortgages have gone sour, due to tight money and a homebuilding slump, but that was an industry-wide problem.

It was Lytton's holding company, not its subsidiary savings associations, that nudged him through the door with his name on it. (He's remarked of that name: "Only four associations have been named after people—Washington, Lincoln, Jefferson and Lytton.") Notes totaling \$2.8 million were coming due and Lytton Financial didn't have the money.

"I suffered an anguished searching of my soul," Lytton said. "I had to come to a decision to make a compact with my creditors. There were other routes. But, considering the alternatives, I feel wonderful

about it. There is a strange exhilaration in resolution."

Creditors—Union Bank, Investors Stock Fund, the United Auto Workers—took over, sweeping out the company's entire board of directors (with the exception of one) and installing their own. Assuming Bart Lytton's chief executive position was Charles Wellman, 52, a 25-year veteran of the S&L business, a graduate of UCLA, Columbia, USC Law School.

"I anticipate," Wellman said last week, "no lack of cooperation from Bart."

Wellman takes over as president, a director, and chief executive of Lytton Financial Corp., founded by Lytton a decade ago, and of the two Lytton S&L subsidiaries, Lytton South and North.

Lytton will be around as a consultant. The salary is about \$50,000 a year, for a possible 10 years. It's a comedown from the \$217,050 Lytton earned last year, but, with his other assets, Lytton claimed he'll be "comfortable." He also could have stayed as chairman (a post that will not be filled), but he couldn't accept a position under someone else in an empire he founded. "I march in nobody's parade but my own," he said.

Now, some of the time, he will sit in the Lytton Plazas which surround the offices of the associations. "I always wanted to do that," he said. "And my wife (Beth, a former

Please Turn to Page 9; Col. 5

The Many Faces of Bart Lytton

Continued from First Page
director) and I will travel
—around Los Angeles. It's
a great city. I recommend
it. I plan to play the Bern-
ard Baruch role for a
while."

But how long can a
restless soul, only 55, stay
inactive? Some say fore-
ver, but they won't bet on
it. And the ones who
believe Lytton has had it
also respectfully admit
that he is a man who made
it big on his own—uncon-
ventionally, aggressively,
shrewdly, openly, rapidly,
and, he'd add, happily.

Speed, Salesmanship

He ran faster than most
of his competitors. He
brought salesmanship and
zest to a traditionally con-
servative industry. He did
it his own way in an era of
committee management.
In so doing, he earned the
respect of many, made
enemies of others.

"Bart Lytton," says a
well-known competitor,
"is a very funny man."

"He is impossible to
work for," says a close
associate. "Terrible ego.
Terrible temper. But I
couldn't work for anybody
else."

"There are a lot of good
things about Bart, except
his personality," says an-
other competitor. "With
that personality, he could-
n't attract and hold top
people—not the way Char-
lie Wellman will be able to
do."

He's Several People

Who is Bart Lytton?
Actually, he's several
people. Charming and vin-
dictive, happy and sad,
elated and depressed, frus-
trated and fulfilled. He's
Bart Lytton the financier;
he's Bart Lytton the Dem-
ocrat's friend; he's Bart
Lytton the socialist; he's
Bart Lytton the art pa-
tron; he's Bart Lytton the
genius and Bart Lytton
the clown.

And he is the Bart
Lytton who blames him-
self and the Bart Lytton
who rationalizes away his
difficulties.

Last week, he blamed
tight money, slow home-
building, inactive buyers,
Vietnam war (indirectly)
and Lee Harvey Oswald
for his demise. When John
F. Kennedy was assassinated,
he said, the defense
contracts started to drift
toward Texas. That
slowed the population in-
flux into California, and
consequently slowed
homebuying and mort-
gage commitments. But
Lytton also blamed Lyt-
ton, although he didn't
slight himself on respon-
sibility or willingness to
work hard and long.

"Yes," he said, "we made
some mistakes."

Not Alone

So did others in the
business. Lytton Financial
wasn't the only holding
company to report losses.
Lytton's mistakes, per-
haps, came from believing
too much in the future of
his industry, and in Lyt-
ton Financial (himself).
He purchased S&L stocks
for the holding company,
writing off big losses when
the stocks sagged; he
purchased huge blocks of
stock in Lytton Financial
for himself and saw his
millions in paper profits
dwindle drastically as the
stock fell.

More than anything else
Bart Lytton is a non-
conformist. He'll even call
it radical.

He was born on Oct. 4,
1912 to an upper middle
class family in Youngs-
town, Ohio, the son of a
lawyer who was murdered
at age 31 (by a butcher
from whom a judgment
had been won); Lytton's
mother, now 76, subse-
quently married a physi-
cian. Lytton rebelled
against the law career
selected for him and left
home.

Both Sides of Coin

"I've known both ex-
treme poverty and ex-
treme wealth," he said.
"I've been very, very rich,
lived in the finest hotels
and homes, ate in the
finest restaurants. I've al-
so known what it is to be
evicted, to live on peanuts
and fig newtons, to pay 25
cents for a Chinese dinner
of chop suey and tea and
be so hungry after that I
wanted to eat the paper in
the fortune cookie."

And his mother wrote
that he was a failure.
"You!" she said, "you who
was raised in country
clubs, you who used to
buy a dozen golf balls and
two tennis rackets at a

time, you who could have
been the governor of
Pennsylvania—you want
to run off and join the
radicals. Well, go eat
bread with your comrades
then."

Lytton found he didn't
like it too much. He found
his way to California and
went into the mortgage
business. He made quite a
sum quite rapidly. But the
creative side tugged at
him. He wanted to be a
writer. He sat down at the
typewriter but nothing
came out. He asked psy-
chanalysts to discover
why. They couldn't. They
said he could write checks.
He could. He did.

A New Home

He wrote one for the old
Canoga Park S&L a dozen
years ago. He renamed it
"Lytton" just about exact-

ly 10 years ago. He tore
down the Garden of Allah
Hotel, a haunt of literary
and movie figures in the
1920s, and put up a build-
ing with "Lytton" on the
door. Thick carpets. Art
all over. Expensive and
comfortable.

Came the boom. Canoga
Park assets exploded from
\$1.4 million to over \$700
million in the glory years
of loose money and torrid
homebuilding. Lytton
stock soared. No one has
made so much so fast.

Left Laughing

"I tell you that I didn't
set out to make money,"
Lytton said. "I set out to
create something."
And to make a name. To
put a name on a door.
Once at a social event
during an S&L conference
a little old lady asked

Lytton what his name was
before he changed it.

"Canoga Park," he re-
sponded.

An S&L executive who
heard it laughed so loud
he spilled his drink. Lyt-
ton leaves them laughing.

As he says, there'll be a
little less chit-chat in the
coffee around the Lytton
offices now. "And another
thing," Lytton quipped.
"They won't have a free
model for their ads any-
more." Lytton featured a
picture of himself on his
advertisements. It's not
done quipping.

"Listen," he said.
"They're not going to
change it too much. If you
get a house, Frank Lloyd
Wright built, you don't
change it too much.
They'll be living in a
house that I built."

Sign Painters Put End to Lytton, Launch LFC

BY THOMAS W. BUSH

Times Staff Writer

Sign painters Friday scratched Lytton from the doors of Lytton Financial Corp. and replaced it with LFC Financial Corp., the savings and loan holding company's new name.

The sign painting activity marked the end of the firm so closely associated with its colorful founder, Bart Lytton.

His former associations in Southern and Northern California also disappeared Friday. Lytton of

California, Palo Alto, became Equitable Savings & Loan Assn. of California. Lytton Savings & Loan, Los Angeles, disappeared in a three-way merger involving Lytton, Mission Savings & Loan, Santa Ana, and Equitable Savings & Loan, Van Nuys. Survivor of the merger is Equitable, now an \$825 million association. LFC Financial paid 4,115,818 shares of its stock for the assets of Equitable and Mission.

At the same time the new firms received a healthy shot of new money, under its previously-announced plan of reorganization and capitalization. Various private investors paid \$25.5 million cash for LFC stock and capital notes of Equitable. LFC got \$8 million and Equitable received \$17.5 million. Part of the money will be used to retire LFC's \$16.5 million in outstanding debts, according to a spokesman.

Bart Lytton, now contemplating a new career in advertising, left the company's presidency under pressure in April. He was succeeded by Charles A. Wellman, president of Equitable.

ICC Orders SP to Keep Cascade Run

WASHINGTON (UPI) Rep. Harold T. Johnson (D-Calif.) said Friday the Interstate Commerce Commission had informed him it was requiring the Southern Pacific Railroad to continue for one year operation of trains 11-12, the Cascades.

The line had asked for authority to discontinue the two passenger trains which connect California with Oregon and Washington. But the ICC said such action was not in the

Financier Bart Lytton Dies

MONDAY

RACING RESULTS-ENTRIES

Los Angeles Times

LARGEST CIRCULATION IN THE WEST, 938,124 DAILY, 1,269,951 SUNDAY.

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FIVE PARTS—PART ONE

MONDAY MORNING, JUNE 30, 1969

106 PAGES

DAILY 10c

ROCKEFELLER GIVEN NIGHT ARGENTINE GUARD

Violence Erupts as Governor's Tour Arrives at Buenos Aires

BUENOS AIRES (AP)—Gov. Nelson A. Rockefeller took his presidential mission to Argentina Sunday night as anti-American demonstrators sought to terrorize the nation's major cities.

Shortly before his arrival, state-owned gasoline storage tanks in the city of Bahia Blanca 600 miles south of Buenos Aires, erupted into flames.

Four bombs exploded in the city of La Plata, 30 miles south of here, and one exploded in this capital early Sunday without causing serious damage or casualties. Bombs exploded in the city of Mendoza, Rosario and Parana Saturday night, also harmlessly.

Rather than chance trouble by driving into town from International Airport—a trip that takes an hour by car—the New York governor transferred from his chartered jet to a small U.S. Air Force plane which flew him to the city's downtown airport.

Ceremony Held at Airport
The arrival ceremony was held at the downtown airport, only a dozen blocks from the Plaza Hotel where the Rockefeller party was to stay for the entire 36-hour visit.

A massive security force, including machine gun-toting troops and helmeted soldiers leading police dogs, was at the downtown airport. Guards prohibited unauthorized persons from entering the airport area.

Rockefeller was greeted officially on behalf of President Juan Carlos Onganía by the Foreign Ministry's chief of protocol. Also on hand was Argentina's ambassador to Washington, Eduardo Roca, for what appeared to be an officially correct but reserved reception.

The visit began the fourth stage of

Rockefeller's violence-plagued mission for President Nixon.

Earlier in the day police firing tear gas launchers dispersed an impromptu demonstration following the funeral of a slain Communist leader and arrested 20 persons.

Hundreds attended the graveside services while police watched from a distance. After the services the crowd broke into anti-government and anti-police chants. Police fired tear gas guns when the demonstrators attempted to set up street barricades.

The Communist leader, Emilio Jauregui, was killed by police during attempts at anti-Rockefeller street demonstrations Friday night.

Storm Signals Evident
The same storm signals that have flittered over the Rockefeller mission through most of its two-month, 14-nation swing were strongly in evidence in this prosperous but politically restless nation of 22 million.

Departing New York with a team of two dozen advisers, Rockefeller said his mission served to "draw attention to the fact that things aren't well in our relations" with Latin America, where there is "a great deal of feeling against the United States."

He charged that the trouble that has beset his travels was fomented by enemies of the United States and Latin nations trying to "keep us apart and destroy the government."

After Argentina, he will visit Haiti, the Dominican Republic, Jamaica, Guyana and Barbados. On his three previous swings, Rockefeller visited 14 countries. These others—Chile, Peru and Venezuela—asked him not to come there because of unrest.

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TV PLAYS VILLAIN

'Life' Battles to Stay Alive; Ad Income Falls

BY ROBERT E. DALLOS
Times Staff Writer

NEW YORK — When the late Henry R. Luce started Life magazine in 1936, it was clear that a picture was worth a thousand words. But that was before television. Now, 33 years later, Life magazine is fighting its life.

The symbols of Life's struggles against the odds of the picture tube are visible at train stations in the affluent Connecticut and Westchester suburbs of New York where most of the advertising community's decision-makers live.

"COME TO LIFE," plead the billboard ads in large multicolored block letters. They are not meant to attract readers; indeed Life has 8.5 million subscribers (it claims 36.3 million people actually read each issue), more than it ever had before.

Needs Ad Revenues
Indeed the words are an appeal by the publishers of Life for desperately needed advertising revenues. The competition from TV, coupled with an advertiser preference for specialty rather than general magazines, has hurt Life where it counts: in the pocketbook.

To boot, Life's page rates have risen, making advertising in Life prohibitive for many small accounts. And predictions of failure have not helped either, causing some advertisers to lose confidence in the publication. Some financial analysts contend Life may lose \$3 million to \$10 million this year, a figure Time, Inc. officials will not confirm.

Life executives vehemently deny rumors along Madison Ave. and on Wall St. that their weekly magazine will soon follow the Saturday Evening Post to the grave.

Vital Factor in Economy
"TV has been a vital factor in the economy of all magazines—Life, Look, the Reader's Digest," concedes Jerome S. Hardy, Life's publisher. "We lose an awful lot to those guys. They've certainly sucked up the dollars. But Life is doing twice as well (in readership) as it was doing four years ago."

Andrew Hekshel, the towering, intense chairman of the board of Time, Inc., paces up and down his plush office, chewing on the earpiece of his horn-rimmed glasses.

"Do we have problems?" he asks. "Yes, we have problems with Life. The problem is simple. Its name is TV. Are we going to make it? The answer is yes. We are putting our best resources into Life. I am confident we'll make it. Otherwise it would be a misuse of our resources. As Mark Twain put it: 'The report of my death was an exaggeration.'"

But such denial is not enough to put an end to the scuffle.

"He is in trouble. The magic touch is gone," says the publishing analyst of one of Wall St.'s biggest brokerage houses. "The magazine is like a politician who has lost his constituency—at least where

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TRIBUTE AT CAPITAL—Chief Justice Warren Burger, right, with Earl Warren, his predecessor, on steps of the Lincoln Memorial where Warren

was honored at a "national tribute" led by president and former high government officials. Warren retired last week after 16 years as chief justice.

Bart Lytton, Brash and Colorful Palm Springs Has Southland Financier, Dies at 56

BY ARELO SEDEBERG
Times Staff Writer

Bart Lytton, the brash, colorful and controversial Southern California mortgage-loan executive who made and lost a fortune, is dead at 56.

His doctor attributed his death to a coronary condition that began a year and a half ago, when Lytton's financial empire began to crumble.

His body was found Sunday morning by his wife, Beth, at his West Los Angeles apartment. Besides his wife, he leaves a daughter, Mrs. Herbert Stewart, an art student living in Paris.

"I didn't set out to make money," Lytton once told an interviewer. "I set out to create something."

What he created he eventually lost.

Lytton, who was worth perhaps \$15 million in his heyday, lost control of Lytton Savings & Loan Assn. and Lytton Financial Corp. in April of 1968, when creditors closed in.

He had built the association in 12 years of flamboyant promotion and egocentric personality projection from a tiny suburban institution to assets of more than \$750 million.

He blamed his exodus on the generally faltering real estate market at the time, and particularly on an extraordinary period of "light money" in 1966. When he left, Lytton

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First Major Smog; Residents Jump

BY PAUL HOUSTON
Times Staff Writer

Palm Springs. The very name evokes images of rare sparkling sunshine, crystal clear vistas and dry, clean air.

Nearly every day this June, however, a smoky veil has blurred the rocky San Jacinto Mountains that tower above the famed desert resort and health spa.

The condition is more than the occasional dusty haze the city is used to. According to the world's leading expert on photochemical smog, A. J. Haagen-Smit of Caltech, Palm Springs is getting its first big invasion of air pollution.

The city's mostly affluent residents are understandably jumpy over this development, and they are up in arms over another two oil refineries are being planned or built in Banning and Beaumont, just 20 miles upwind in the smog-channeling San Geronimo Pass.

Such threats to its fragile airshed are enough to make Palm Springs a striking symbol of how severe the nation's air pollution crisis has become.

It also raises an interesting question for singer Frank Sinatra. Nineteen months ago, he announced he was fleeing the Los Angeles smog and setting up permanent residence in Palm Springs. He left his home Thursday to go hunting on smogless

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PLAYS 'SECOND FIDDLE' AT HOME

De Gaulle 'Henpecked' by His Wife, Nephew Reveals

LONDON (AP)—Charles de Gaulle is "henpecked and dominated" by his wife, the nephew of France's former president said Sunday.

Writing in a London newspaper, The People, Alain de Gaulle said his uncle had to play "second fiddle" to Mrs. Yvonne de Gaulle in their home at Colombey-les-Deux-Eglises.

"There is a word for it in English," he wrote. "Henpecked."

She always insisted on taking complete charge of the household and family budget.

"You're running, France. I'm running the house," she once told De Gaulle, Alain wrote. "The general isn't even allowed to see the account book in which his wife keeps a detailed record of their personal finances."

Alain said that although his uncle was a very rich man there were no labor-saving devices in their home.

"There is not even an electric or gas cooker there. All the cooking is still done on an old-fashioned coal range."

"Nor are there any such things as washing machines or vacuum cleaners—the sort of labor-saving gadgets which, under the De Gaulle regime, became commonplace in French homes."

He added: "For all you may think that my uncle is henpecked in his home life, the fact remains that he is very much the patriarch, the tribal chief."

THE WEATHER

Light to moderate smog today. U.S. Weather Bureau forecast: Mostly sunny and continued warm today and Tuesday. High today, 84. High Sunday, 83. Low 61. Complete weather information Page 13, Part 2.

Controversial Financier Bart Lytton, 56, Dies

Continued from First Page

association and its holding company, which was renamed LFC Financial Corp., hurt Lytton more than he admitted, however, some friends said. One said Sunday: "It killed him. When they took his name off the building, it really hurt. He couldn't stand losing."

Although he claimed his fortune had been "decimated and redecimated," Lytton earned about \$100,000 a year at the time of his death, including a \$50,000-a-year consulting fee from the savings association he founded and lost. He didn't deny an estimate that he was worth about \$750,000.

Most of his business life, Lytton claimed to be a passionate believer in social reform. He often contributed heavily to political campaigns of Democratic candidates, including a \$200,000 contribution to John F. Kennedy's campaign in 1960. Lytton also was a heavy contributor to charity.

He was on occasion criticized for the salary, over \$200,000 a year, plus bonuses and stock options, that he took from the savings association's holding company, a publicly held concern.

Defends His Salary

Once, at a stockholder's meeting, a shareholder said Lytton was paid too much. Lytton, after starting to remove his coat in a mock attempt to defend himself physically, declared his services would be cheap at twice the price.

To the sedate and image-conscious savings and loan world, he was anathema, called variously a comic with a promotional flair, a Hollywood swashbuckler, even a piranha—after the razor-toothed, man-eating South American fish.

Small depositors and persons who knew him by name only seemed to rally around him, however. Wrote one woman recently: "He would always come out of his office and smile and ask us how we were."

Lytton, who wanted to be a writer and had modest success as a Hollywood scriptwriter ("Gangbusters," "Hitler's Madmen," "Bowery to Broadway") once told a reporter: "I've written better mortgages than screenplays."

One on his own life, however, might be passable.

He was born Bernard Kaplan on Oct. 4, 1912, in Youngstown, O. His father was a lawyer who was murdered at age 31 by a



Bart Lytton
Times Photo

butcher from whom a judgment had been won.

Lytton's mother, remarried to a physician, 79, "selected" a law career for the young Lytton, but he rebelled.

He ran off and joined what he called "the radicals."

Later, as a Hollywood screenwriter, Lytton became a member of the Communist Party. It was a period about which Lytton seldom spoke, although he was a friendly witness before the House Committee on Un-American Activities in the early 1950s.

He told the committee he was expelled from the party for arguing about its tenets. Afterwards, he said, Communists called him a "stool pigeon" for leaving the party.

Failed as Writer

Lytton went into the savings and loan business in California in 1956. Later, he confessed he turned to money-making because he had failed as a writer. Long sessions before a typewriter, he said, produced nothing but blank pages.

He purchased the old Canoga Park Savings & Loan Assn. and immediately changed the name to "Lytton Savings." It was one of the few—if not the only—financial institutions in the United States to be named after a man. Once asked what his name was before he had it changed, Lytton responded: "Canoga Park Savings."

"I did that," Lytton said years later, "so the creditors would know who to ask for if they demanded their money."

It was a prophetic statement. Exactly a decade after Lytton entered the savings and loan business, after rising to be a major figure with flamboyant and unorthodox promotion and advertising, he found himself overextended and creditors forced him out.

200 Attend Memorial Service for Bart Lytton

Bart Lytton, Southern California financier who died two weeks ago of a coronary condition, was eulogized Sunday at a memorial service attended by about 200 people at University Synagogue, 11960 Sunset Blvd.

At the request of his widow, Mrs. Beth Golden Lytton, no funeral services were held at the time of his death and interment.

In paying tribute, John Sobieski, a friend, described Lytton as a "good man, a generous, ambitious, ingenious and great man who was also committed to civil rights.

"His character was so many-sided that to attempt to discuss it would be futile. But outstanding among these was his commitment to civil rights.

"He believed in action—

not just words. His loan association (Lytton Savings & Loan Assn.—of which he was finally forced to relinquish control in April, 1968) made more loans to minority groups than any other California savings and loan association. Also, these loans had a lower delinquent rate than others.

"On the wall of his office always hung a picture of the late Dr. Martin Luther King. Lytton gave loans to minority people so they could build decent homes at rates they could afford.

"Even after the (Watts) riots, when some of the loans to minority groups were becoming delinquent, he did not change. Instead, he worked to develop programs to reduce vandalism and to help rebuild and renovate the affected areas," he said.

"Bart was committed to the civil rights programs he so eloquently professed. Even when times were hard, he did not change."

Among others paying tribute to Mr. Lytton were Sen. Eugene McCarthy (D-Minn.), newsmen Bill Stout and Herb Stewart, the financier's son-in-law.

Those in attendance included his widow; his daughter, Mrs. Timothea Stewart, now living in Paris; Assemblyman Alan Sieroty (D-Beverly Hills), and Goodwin Knight, a former California governor.

Funeral Directors

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 20 Neighborhood Mortuaries
"The Perfect Tribute"
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MALINOW SILVERMAN
 JEWISH FUNERAL DIRECTORS
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BK
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BART LYTTON, 56, FINANCIER, DEAD

Founded \$700-Million Coast
Savings Agency—Quit in '68

LOS ANGELES, June 29 (AP)—Bart Lytton, founder of one of the nation's largest savings and loan associations, died today, apparently of a heart attack. He was 56 years old.

Mr. Lytton resigned last year as chairman, president and chief executive officer of the Lytton Financial Corporation, which he founded in 1959.

He was found in his bed by his wife, who called a physician who pronounced him dead. The doctor had been treating him for some time for a heart ailment.



The New York Times Studio
Bart Lytton

The New York Times

Published: June 30, 1969

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Rise Was Meteoric
By CARTER B. HORSLEY

A flamboyant entrepreneur, Mr. Lytton once said that "I march in nobody's parade but my own."

When he did march, his gait was meteoric and his parade colorful and expensive. He described the phenomenal pace at which his operations grew as "growth at a fantasy level."

Without much exaggeration, Mr. Lytton said:

"We grew almost 6,000 times in 10 years. I used to consider a morning wasted when I didn't wake up \$500,000 or \$1-million bigger than the night before—just on the opening of the mail."

Proud to relate that he arrived in California with only \$30, Mr. Lytton, who became a leading figure in the state's cultural and political life, built Lytton Financial Corporation into a business with assets of \$700-million, for a time one of the five largest savings and loan associations in the country.

When his company ran into a severe economic squeeze that forced him to resign last year, Mr. Lytton told reporters: "I'm not a rich man any more, but I'm probably still a genius."

Grew with Housing

His success was based upon his flair for showmanship. He dazzled customers with free gifts, book fairs, art auctions, coffee and cake. Mr. Lytton thrived on the booming California housing market, which savings and loan associations greatly helped to finance.

With the collapse of the housing boom and the beginning of the credit pinch in 1965 and 1966, his company found itself overextended. The company's stock plummeted from a high of \$28 a share in 1964 to \$4.60 a share by the end of 1966. Friday, the shares of the company, reorganized as the LFC Financial Corporation after his forced retirement, sold at 13¢.

Mr. Lytton said after his resignation:

"I don't seem so formidable, apparently, to a lot of people. I've become human now that I've shown my Achilles heel."

Although he said, "I've been a tycoon once, and I don't need to be one again," he was reported to have been considering starting an advertising agency. He asserted:

"I have quite a respect for my capacities as a financier, so I think I'll be able to pick and choose my accounts."

Art for Customers' Sake

Mr. Lytton's activities as a patron of the arts were founded in his belief that "Art must relate to reality or it all becomes quite precious. If we're able to use art to bring in more customers, why, that's justification enough."

His company's buildings, of white stone and glass, were filled with art of his own taste. His annual reports carried pictures of himself with Elizabeth Taylor and Richard Burton, Levi Eshkol and Hubert H. Humphrey. Mr. Lytton was once introduced by George Jessel as "the people's millionaire."

A major benefactor of the Los Angeles County Museum,

which has a Lytton Gallery, Mr. Lytton was a founding member of the city's \$33.5-million music center and founder of the Lytton Center for the Visual Arts, a sumptuous modernistic museum with displays ranging from the Dead Sea Scrolls to relics of the early years of the cinema. The museum was built on the grounds of the old Garden of Allah resort hotel on Sunset Strip.

Mr. Lytton was general chairman in 1961 of the First International Music Festival of the University of California at Los Angeles.

Helped Kennedy Campaign

He was finance chairman of the California Democratic Central Committee from 1958 to 1962, and a delegate in 1956 and 1960 to the national conventions. He said he gave \$200,000 to John F. Kennedy's campaign in 1960. Before his resignation he had contributed \$30,000 to \$40,000 a year to various Democratic political campaigns.

Mr. Lytton was born in New Castle, Pa. His father, a lawyer, was murdered by a butcher who lost a lawsuit. Young Lytton attended Westminster College and the University of Virginia, before going to work as a theater director for the Works Progress Administration Federal Theater in New York for \$23.86 a week.

His mother, remarried to a doctor, once wrote him: "You who were raised in country clubs, you who used to buy a dozen golf balls and two tennis rackets at a time, you who could have been the Governor of Pennsylvania—you want to run off and join the radicals. Well, go eat bread with your comrades then." He did.

Recalled Communist Link

He moved to California in 1939 and became a screenwriter and public relations worker. In 1953, Mr. Lytton testified before the House Committee on Un-American Activities about his brief membership in the Communist party in the 1930's.

In 1948, Mr. Lytton began to handle promotion for the Coast Federal Savings & Loan Association. He soon switched careers and became a mortgage broker. Eight years later, he was successful enough to leave that association and take over the Canoga Park Savings and Loan Association. Three years later, he bought a second organization, Home Foundation Savings of Palo Alto, and created Lytton Financial as the parent holding company. He set up two branches in Los Angeles.

Describing himself as "the most successful businessman in this decade in the United States," Mr. Lytton said his motto was "Forget security and go for big—but not for broke." When he was big, he smoked \$300 worth of cigars a month. Later, when he was not quite so big, he cut that to \$250 worth.

He is survived by his widow, the former Beth Golden; his mother, Mrs. Ina Robins, and a daughter, Mrs. Herbert Stewart.

Kurt Meyer dies at 92; L.A. architect was committed to civic service



Architect Kurt Meyer, right, with financier Bart Lytton in front of the Dodge House in West Hollywood. Lytton and Meyer hoped to preserve the 1916 house, but it eventually fell into the hands of developers who demolished it in 1970. (Kurt Meyer)



By **David Colker**

AUGUST 28, 2014, 5:43 PM

Architect Kurt Meyer not only designed numerous commercial buildings in Los Angeles noted for their Mid-Century style, he was also a champion of saving the city's architectural treasures. But at first, the Swiss-born Meyer wanted nothing to do with L.A.

He arrived in 1949 with his first wife, Rosemary. "He went out early one morning to drive around and came

back and said, 'Pack up, let's go to San Francisco,'" said Pamela Meyer, his third wife.

But Rosemary informed him that they didn't have enough money to pay their motel bill. So he got a job as a draftsman and they stayed. Eventually he became one of the city's most successful architects, specializing in commercial buildings.

FOR THE RECORD:

Kurt Meyer: A news obituary of architect Kurt Meyer in the Aug. 29 LATExtra section named Catherine Bach as the founding president of the Los Angeles Conservancy. Her name is Margaret Bach.

Meyer, 92, died Aug. 18 at his home in Los Angeles, after an eight-year battle with Parkinson's disease, said Pamela Meyer.

Even after retiring to spend most of his time in Nepal, where he and Pamela Meyer studied and photographed a remote group of [indigenous people](#) for several years, Meyer kept Los Angeles as his home base.

His buildings were not flashy for the most part, though they had stylish touches. One of the most prominent is a 1960 bank at the corner of Sunset and Crescent Heights boulevards that sports [zigzag, accordion-like folds](#) in its roof.

"It's very dramatic," said Linda Dishman, executive director of the Los Angeles Conservancy. "It was designed for the auto culture to see it from the street."

Architectural historian [Alan Hess](#), who has written several books on Mid-Century Modern design, said Meyer didn't have a signature style, "which is one reason he is not as well-known as some other architects of the period. But whatever style he was working in, he brought a real sense of quality to his buildings."

A notable example is another [bank building](#), at South Beverly Drive and Pico Boulevard, with massive concrete columns, a hallmark of the New Brutalism style. "This is a really good example of it," Hess said. "The columns and cross-members are designed so you have interesting light and shadows playing across the texture of the concrete."

Kurt Werner Meyer was born June 3, 1922, in Zurich. He studied architecture at the Swiss Federal Institute of Technology and served in the Swiss Army during World War II. In 1948, he came to the U.S., first living in

Harrisburg, Pa., before making the cross-country trip that resulted in his settling in L.A.

He opened his own practice in 1957, gaining a reputation for designing financial institutions, including those of flamboyant screenwriter-turned-banker Bart Lytton.

Among the firm's biggest projects were the Exxon regional headquarters complex in Thousand Oaks that opened in 1983 and the South Coast Air Quality Management District building in Diamond Bar dedicated in 1991. His firm also drew up master plans for Simi Valley's civic center, the city of San Fernando's business center and several other cities and institutions.

In the 1960s, Meyer got involved in the effort to save the legendary [Dodge House](#) in West Hollywood designed by Irving Gill. The 1916 home, considered the [pinnacle of Gill's work](#), was bought by Lytton in 1967. Meyer drew up a plan to preserve the house as part of a development.

But Lytton's financial empire came apart and the house fell into the hands of developers who demolished it in a single day in 1970. When the Los Angeles Conservancy was created eight years later, Meyer took part in its inaugural news conference and was on its first advisory council. "Kurt was a passionate advocate for great architecture in Los Angeles," said the conservancy's founding president, Catherine Bach. "The ghost of the Dodge House hovered over our efforts."

Meyer got involved with several other civic organizations and was appointed by Mayor Tom Bradley to the Community Redevelopment Agency charged with spurring development in underserved areas. Meyer was CRA chairman from 1976 to 1978, during which time the agency participated in several low-income housing projects.

His own practice was cut back during his time with the CRA, but he told The Times in 1983 that he and some other architects emphasized the importance of civic service. "I don't believe that it comes down to a choice of serving the community or running a successful practice," he said. "We have all demonstrated that it is possible to do both."

He sold his firm in 1992 to pursue a lifelong interest in the Himalayas.

In addition to his wife, Meyer is survived by daughter Susanne Christopher of Portland, Ore.; sons Randy Meyer of Los Angeles and Rick Meyer of Simi Valley; three grandchildren and two great-grandchildren. His first two marriages ended in divorce.

david.colker@latimes.com

Kurt Meyer Cares About City: KURT MEYER: Architecture, Civic Work

Turpin, Dick

Los Angeles Times (1923-Current File); Jul 17, 1983;

ProQuest Historical Newspapers: Los Angeles Times

pg. 11



Clifton Allen, left, a principal in firm of Kurt Meyer Partners, and Kurt Meyer on field trip in Griffith Park.

KURT MEYER: Architecture, Civic Work

Continued from First Page

service without financial damage to their firm and career. Even though there would be personal visibility, it would be difficult to remain competitive in his profession, the argument went.

Meyer accepted the post and led the CRA from 1976 through 1978, in critical years of planning for the city's future downtown development. He explained his decision to take on the job with this rationale:

"Architects, in general, have a tendency to criticize other buildings, planning policies, public development decisions and the organizations that carry them out. I believe that one cannot stand aside through the lengthy and difficult decision-making process and then become a 'Monday morning' critic, after the fact. I decided to become a professional part of the process and impact the decision-making in a positive way."

He deplored the ease with which meaningful projects can be shelved or killed and how difficult it is to bring complex projects to reality, usually through some reasonable compromise that meets the needs of the majority.

Defends Work of 'Bureaucrats'

"I was not disappointed by my decision (to become chairman) and the experience will never be forgotten. The knowledge I gained could not be acquired at any cost," he added.

He gave little solace to those who "knock" the "bureaucrats" to cover up their own inadequacies. The bureaucracies' staffs he worked with were comparable to the staff professionals in his own office when it came to dedication, qualification and hard work, he declared.

"It was a pleasure to play on the team for a period in my life and to play my part in city building—to bring about Japanese Village Plaza when two previous teams had failed; to retain Broadway as an ethnic shopping street when it was threatened; to direct the Central Library dilemma towards refurbishing the Goodhue building rather than selling the land for development," he said.

Other high points during his tenure included keeping the jewelry industry together in the downtown area; creating elderly and market-rate housing on Bunker Hill; preservation of two of the three Bunker Hill Tower buildings as apartment buildings; design of a feasible downtown transportation system; the bringing of housing to Watts and Pico-Union, and the struggle to bring the Downtown Plan into being.

"How many architects have these opportunities in a lifetime? I'm grateful to have been chosen to serve this marvelous city of ours and that service is the 'thank you' of a young Swiss architect who arrived here dead-broke many years ago," he said.

During his service with the agency, his practice "carried on in spite of having to function frequently on only three cylinders." The firm's projects included a Thousand Oaks office structure, a seven-story financial building in Santa Monica, a Simi Valley master plan for a civic and cultural center, a Fresno State University science building and Huntington Beach Civic Center.

When he left the CRA, Meyer's main focus returned to his practice and the application of his community service experience to client projects. These projects turned out to be numerous and varied. They included:

Exxon's Thousand Oaks headquarters; high-tech industrial buildings near Los Angeles International

Airport and in Thousand Oaks; two Los Angeles office buildings, valued at \$15 million and \$18 million, respectively; a medical clinic in Thousand Oaks; a memorial chapel and tower for Pasadena's Fuller Theological Seminary; subsidized housing for the elderly in Bakersfield, Chino and Anaheim; master plans for the Orange County Civic Center; the San Bernardino County Government Center, and the Reuben Salazar Performing Arts Center at the Plaza de la Raza in Lincoln Park. Salazar, a reporter, had worked for The Times and a Mexican television station and was killed Aug. 29, 1970, while on an East Los Angeles story dealing with minorities.

Name Change for Firm

The silver anniversary of his firm's beginnings coincided with the completion of a major project, the aforementioned, \$17-million western regional headquarters building for Exxon Co., and the first construction phase of the \$20-million "capitol" for the government complex of San Bernardino county.

The milestone also marked a name change for the firm and the elevation of a longtime associate, Clifton Allen, as a principal in the newly renamed Kurt Meyer Partners.

"Most firms hit milestones one at a time. In our case, it looks like we ran into Stonehenge," he said.

Allen, a graduate of the Massachusetts Institute of Technology, received his degree in architecture at UC Berkeley. His primary role is in housing and planning projects.

With a staff of more than 20 and \$100 million in work currently on design boards and under construction, Meyer said his office was ready to move onto a new plateau.

"We still have that personalized service that a small

'... the World Begins to Work Upon Us'

Kurt Meyer Cares About City

By DICK TURPIN, Times Real Estate Editor

He epitomizes his profession's constant plea to "get involved" in community affairs.

Architect Kurt Meyer has been wearing two hats for a long time, demonstrating his deep conviction to become part of his city's process of decision-making while conducting a successful practice, now in its 25th year.

His professional hat denotes a respected designer and Fellow of the American Institute of Architects.

The other is a civic chapeau, emblematic of his involvement in community affairs, including his appointment in 1973 to the Community Redevelopment Agency, which he headed as chairman from 1976 to 1978.

Last fall, he was named to the Joint Powers Authority Board, responsible for decisions concerning the proposed new downtown office building for the State of California, planned for 3rd and Spring streets.

Last March, he delivered the keynote address for the conference series on "Downtown Los Angeles: The Urban Revival," sponsored by the Southern California Institute of Architecture.

He believes that the training architects receive uniquely equips them to deal effectively with the complex challenges of contemporary life but he regrets that so few are among community leaders.

Architects on such a list would have to include Carl Mazon, Toshio Terasawa, Ray Ziegler and Mark Hall but the list is far too short. And I don't believe that it comes down to a choice of serving the community or

running a successful practice. We have all demonstrated that it is possible to do both," he said.

He founded Kurt Meyer & Associates in 1958. His visible and intimate involvement in civic affairs included membership on the executive committee of the Los Angeles Goals Program in 1965. The next year he became a director of the Hollywood YMCA and in 1968 was elected to the board of directors of the Los Angeles chapter of the AIA.

In 1970, he became a director of the Wilshire Center Chamber of Commerce and served as chairman of the planning and zoning committee. In 1973, his year he was elected to the prized College of Fellows, Meyer was named to the board of directors of the Los Angeles Community Redevelopment Agency by newly elected Mayor Tom Bradley.

That assignment was to lead the Swiss-born architect to one of the most pivotal decisions of his professional career.

In his third year with the CRA, Meyer was asked to serve as vice chairman and became its chairman in his fourth year, 1976.

Before accepting that responsibility, his convictions of civic involvement were really tested.

Serving as a director, he thought, was one thing but the heavy mantle of such authority was quite another, especially when most architects are convinced that they cannot afford the time necessary for meaningful public

Please see KURT MEYER, Page 26

firm can offer but now we can handle any job regardless of size or complexity," he said.

This translates to the capability of acting as advisers in the evaluation of real estate investments, in addition to the usual planning and architectural services. This new activity involves reviewing projects for such major organizations as Metropolitan Life, Aetna, Coldwell Banker, Scudder Realty and Tom Karsten, realty consultant.

Clients recognize that Meyer's experience in development needs for today's projects will provide them with objective as well as professional advice.

Kurt Werner Meyer was born in Zurich and in 1948 concluded his formal training in architecture at the Swiss Federal Institute of Technology. That year he came to New York City determined "to make a better world through architecture."

"The thought that I could fail in this new country never occurred to me but it was more difficult than I expected," the rangy, graying architect recalled.

He came to Los Angeles in 1949 and eventually found work in the architectural department of the Bechtel Corp. In three years, he rose from junior draftsman to chief architectural designer for the industrial division.

In 1958, three years after becoming a United States citizen, he formed his own company, Kurt Meyer & Associates, working mostly in school and financial institutional design. His clients included Financial Federation and financiers Mark Taper and the late Bart Lytton.

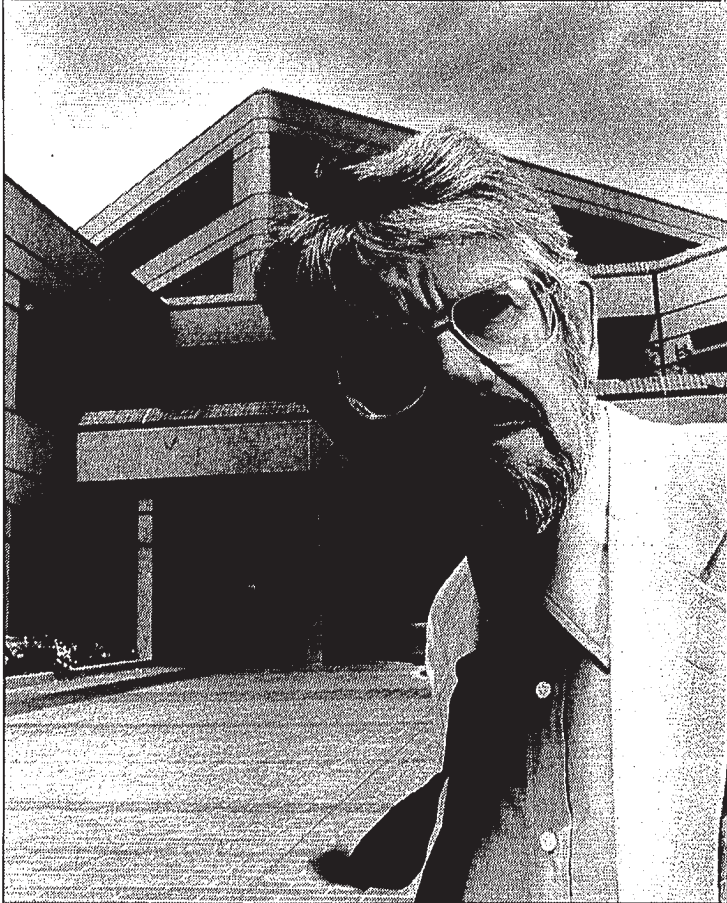
By taking a commission other firms didn't want—a high school in Death Valley—Meyer was able to get more school design work. The desert school design won an award and attracted business from the big Los Angeles school district.

In 1977, he moved his offices into a two-story building he designed and built just inside the historic stone entrance to Hollywoodland at the head of Beachwood Drive in Hollywood. The structure includes a spacious town house for Meyer and his wife, Rosalie.

The Meyers have become global travelers. Their recent visits have included the innermost reaches of China and trekking around Annapurna for 28 days in the Himalayas. In October, they will be off to Bhutan, a small and previously inaccessible kingdom near Nepal.

As in everything he does, the 61-year-old Meyer relates his travels in one fashion or another to his work. He observes:

"The architect may find inspiration in nearly everything he does. I can best express how I feel through a quote from Goethe: 'As soon as we are born, the world begins to work upon us.'"



ALAN HAGMAN / Los Angeles Times

Kurt Meyer, who designed Exxon's western regional headquarters in Thousand Oaks, says Valley comes close to being "American family's suburban dream."

Frontier Outlook Lives On in Valley, Architect Asserts

By LEON WHITESON

For architect Kurt Meyer, the San Fernando Valley will always remain the outer edge of the metropolis, free of many of the formal constraints that increasingly control the character of Los Angeles' more central districts.

"The Valley still has a frontier feeling in which anything goes," said Meyer. "I strongly believe that feeling should be honored. It should not be submerged under either a homogenizing impulse to overplan, or succumb to too much political and planning control."

"The frontier is our history and our continuing inspiration—and I hope it always will be there for all to see."

In Meyer's view, the Valley is not a shapeless, sprawling suburb or "slurb," as critic Reyner Banham once wrote, but an urban form as valid as any other.

"The Valley is the section of Los Angeles that has come closest to fulfilling the American family's suburban dream of a three-bedroom house with a two-car garage and good-sized yard," he said. "Now the Valley is demonstrating that suburbs can evolve into cities without sacrificing their essential ideal."

Meyer's connection with the West Valley and Ventura County goes back 25 years.

His first Valley commission was the design of a Lytton Savings outlet on Topanga Canyon Boulevard in Canoga Park in the early 1960s. Today the building

'Now you would be hard put to find two Valley homes built in the 1950s and '60s that are any longer exactly alike.'

Kurt Meyer

land-use study for a 21-acre site in the Rolling Oaks section of the city that will include housing, offices, restaurants and shops.

As an example of the San Fernando Valley's urban evolution, Meyer points to the area's often-derided "cracker-box" dwellings. Built in large numbers in a repetitive style in the post-World War II suburban housing boom, these homes have been personalized by their owners over the years.

"Today the original cracker box has been invariably added to and elaborated, to suit the owners' tastes and to adapt to changing family circumstances," he said. "Now you would be hard put to find two Valley homes built in the 1950s and '60s that are any longer exactly alike."

Meyer added that the business areas of the Valley show a similar adaptability as they become more concentrated into urbanized commercial cores.

"Even in this change of circumstance the
Please see ARCHITECT, Page 15

is owned by Great Western Savings, and the commercial center that surrounds it is named Topanga Plaza.

Kurt Meyer Partners is engaged in a master plan for Simi Valley's civic center, a plan for San Fernando's central business district, and two projects in Thousand Oaks: a large mixed-use development called Ventura Gateway on Thousand Oaks Boulevard and a

ARCHITECT: 'Frontier' Should Be Honored

Continued from Page 12

frontier feeling of 'anything goes' is expressed in the wide diversity of the architecture," Meyer said.

But this diversity of design can also lead to visual confusion. "In the Valley there will always be a tension between a freedom of expression, which can include sheer bad taste, and the desire for a coherent built environment," he said.

When Meyer designed the Lytton Savings building it stood alone in open farmland.

"The May Company store across the boulevard was just starting construction," Meyer recalled. "The area's developers believed that the population would follow, that the locality would eventually become as urbanized as it is today."

It is typical of Meyer's social sensitivity that he worked to create a sense of community in the savings building. A section of the high-ceilinged lobby was set aside for people to sit and enjoy coffee and cookies. An outdoor patio encouraged local retirees to gather and chat.

"I wanted to evoke an aura of the old country store in a Western frontier town," he said. "The coffee urn was the equivalent of the cracker-barrel stove around which folk would get together to gossip, exchange local news and discuss the issues of the day. You must remember that Canoga Park had few such meeting places in those days."

Looking back over the development of Topanga Plaza since the 1960s leaves Meyer with a tinge of disappointment.

"The place did not build upon this early attempt to create a sense of community," he said. "There has been no concern for the coordination of the various commercial bits and pieces, whether socially or architecturally. A feeling of local identity has been lost. Topanga Plaza could be anywhere in the Valley, or in the Western U.S. for that matter. This is a truly great shame."

Meyer blames this loss of local identity on the failure of planning officials to fully determine the local community's wishes.

"In 1945 the Los Angeles County

"The Valley is the section of Los Angeles that has come closest to fulfilling the American family's suburban dream of a three-bedroom house with a two-car garage and good-sized yard. Now the Valley is demonstrating that suburbs can evolve into cities without sacrificing their essential ideal."

Kurt Meyer

planning department came up with a Valleywide master plan based on the British 'greenbelt' concept," said Meyer. "The idea was to cordon off the Valley's 16 then-identified commercial districts—areas like Encino, Van Nuys, and Canoga Park—from their residential neighborhoods, with open parkland that could never be built upon.

"However, powerful developers challenged the plan in court and won their case. In the climate of the day, growth was king, and effective neighborhood associations were mostly a distant dream."

The population of the Valley, once estimated to reach 900,000 by the end of the century, passed that level by the early 1960s. In this hectic growth all the greenbelts were overrun with housing subdivisions. Few of the original 16 centers could easily be identified from the surrounding development.

Meyer sees a similar, sad situation in the early history of postwar Thousand Oaks, where he has completed several major commissions, including Exxon's western regional headquarters.

As developed by the Janss Corp. in the 1960s, the design of Thousand Oaks' commercial core included little forethought for the infrastructure of road systems and services that would be needed as the city grew.

"Janss did not even bother to put the major power and telephone lines underground," Meyer said. "And the roads the developers built into the original layout really screwed up the traffic circulation

patterns."

It took the incorporation of Thousand Oaks in the mid-1960s to remedy this lack of foresight. The young city has had to expend a great deal of energy and money to put its power lines underground and revise its core road systems.

Meyer believes that Thousand Oaks is an instructive instance of a one-time bedroom community that is evolving into a little city in its own right.

"Conejo Valley is looking forward to implementing those amenities that will make it a well-rounded community, beyond satisfying the basic needs of sleeping and eating," he wrote in a text accompanying his Ventura Gateway submission to the Thousand Oaks planning department. "The 'adolescent' looks forward to the fulfillment of a rich community culture which is an intrinsic part of our civilized life."

Meyer believes it is inevitable that certain centers in the Valley will become self-contained urban nuclei or mini-cities. And he already sees a social stratification in the Valley in which the "executives live in the hills and their staffs live down in the flatlands—a traditional L.A. pattern."

The urbanized centers such as Warner Center, Universal City, Sherman Oaks and Topanga Plaza will become a "string of pearls" along major transit arteries such as Ventura Boulevard. Thousands of new jobs have been created in the past 10 years in Warner Center and Universal City. The great advantage of this proximity will be to cut down the kind of long-range com-

muting that contributes to Los Angeles' traffic congestion.

The Swiss-born Meyer, 66, is a former chairman of the Los Angeles Community Redevelopment Agency board. He is president of the Urban Design Advisory Coalition, a group of prominent Los Angeles architecture and urban design professionals and academics.

Meyer arrived in Los Angeles in 1949 with \$47 in his pocket and a youthful desire "to help build a better world." Today he lives with his wife, Rosalie, in a custom-designed apartment that adjoins his Beachwood Village studio office, in the shadow of the Hollywood sign.

The Meyers' passion is tramping the high reaches of the Himalayas. Almost every year they take off for several months to trek through the mountain nations of Tibet, Bhutan and Nepal.

"I got used to walking the trails in the Swiss army," Meyer said. "We had to climb hills and cliffs with full military packs and weaponry. It was good training for a would-be mountain goat."

To make time for traveling, and for the public service he considers a vital part of an architect's function, Meyer has turned over much of his office operation to Cliff Allen, a young associate. Allen specializes in the master planning commissions and the multiple housing projects that are becoming a Kurt Meyer Partners speciality.

Meyer's 20-person staff works on a range of projects across the Southland, from Simi Valley to San Bernardino. The San Bernardino County Government Center, completed in 1985, has won awards for an architecture that creates a sense of public identity while symbolizing civic democracy in the developing regions of the Southland.

"Though the Valley remains a frontier, we find today a strong and growing community spirit here," said Meyer. "That spirit, if well-directed, could ensure the Valley's evolution into a more complex and diverse urban environment that is still pleasant to inhabit and enjoy."

Leon Whiteson is a Los Angeles architecture critic.

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

W

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT #5	BLK #56	TRACT Owensmouth Tract	DIST. MAP 7473
2. BUILDING ADDRESS 21831 Sherman Way		C.P.	APPROVED ZONE G-2
3. BETWEEN CROSS STREETS N.E. Cor. Vassar AND Sherman Way			FIRE DIST. #2 80'/80'
4. PRESENT USE OF BUILDING Savings & Loan		NEW USE OF BUILDING Savings & Loan	
5. OWNER W.J. Schenberg		PHONE	(COR. LOT) 80'
6. OWNER'S ADDRESS 21851 Sherman Way		Canoga Park	ZONE P.O. LOT SIZE 97.5X220
7. CERT. ARCH. Kurt W. Meyer		STATE LICENSE C-1951	PHONE No. 3-5957
8. LIC. ENGR. Carl Johnson		STATE LICENSE S.E. 531	PHONE RY 18601 (REAR ALLEY) 20'
9. CONTRACTOR Calif. Struct. Inc.		STATE LICENSE DI. 0-1596	PHONE BLDG. LINE 10'
10. CONTRACTOR'S ADDRESS		P.O. ZONE	AFFIDAVITS
11. SIZE OF EXISTING BLDG. 47'2"X60'	STORIES .1	HEIGHT 20'	NO. OF EXISTING BUILDINGS ON LOT AND USE (6) Dental Office & Dwell
12. MATERIAL EXT. WALLS: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF CONST. <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> SPRINKLERS			Roofing Compo No.

3

21831 Sherman Way

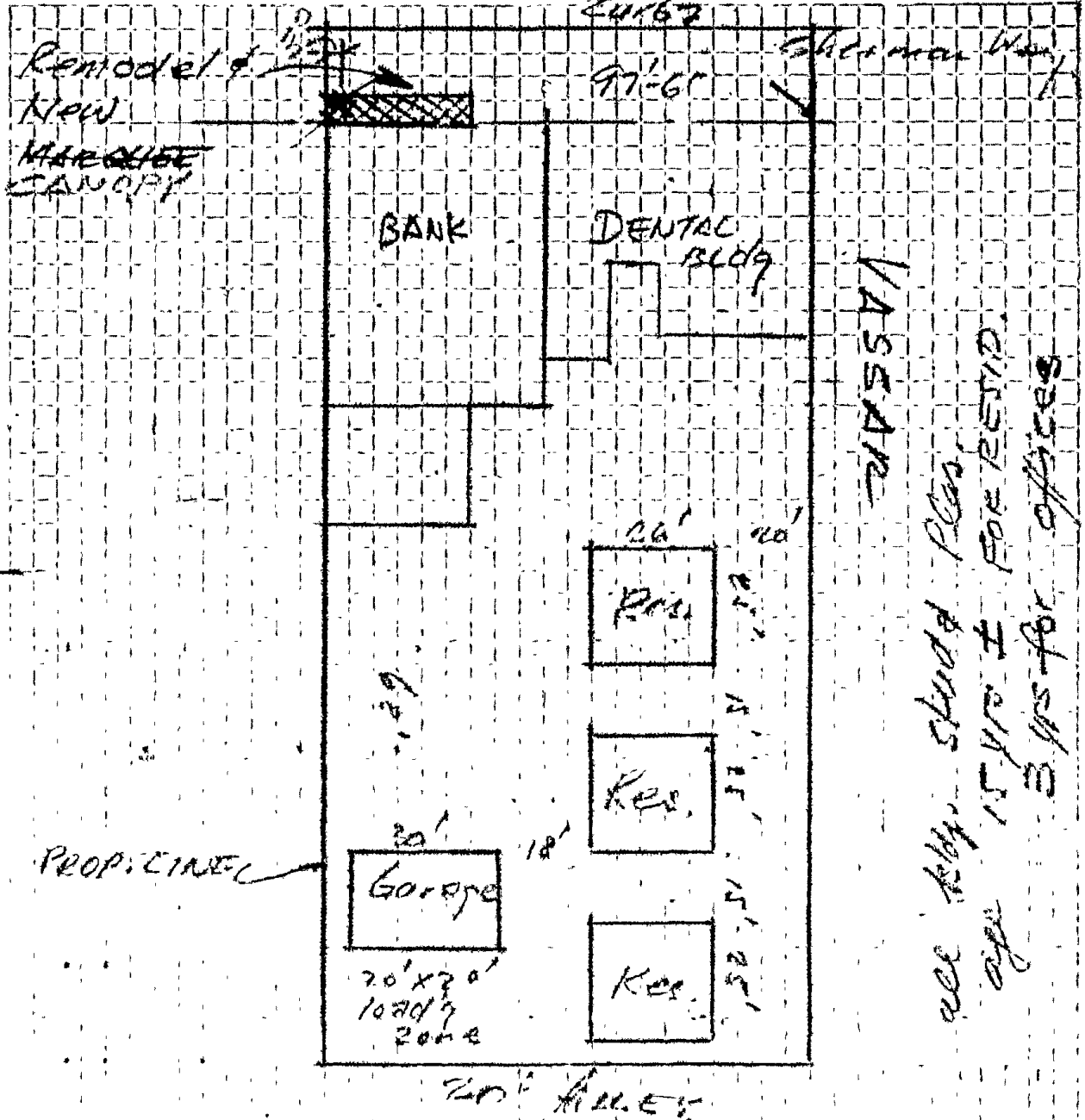
Van Nuys

VALIDATION # VN60062	CASHIER'S USE ONLY
TYPE I	GROUP G-1
MAX. OCC. 35	SEPT - 6 1957
C. OF O. ISSUED	VN60062
INSPECTOR	P.C. \$3.00 S.P.C. N.P. 9.00 I.F. G.S. C/O

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 2000	DWELL. UNITS 0
14. SIZE OF ADDITION 6'x36'	STORIES HEIGHT	VALUATION APPROVED V.O. Connor
15. NEW WORK: EXT. WALLS ROOFING Remodel Front-Add Marquee & 2 Cols. for sign (Sign under separate permit)	APPLICATION CHECKED PLANS CHECKED CORRECTIONS VERIFIED PLANS APPROVED APPLICATION APPROVED	PARKING SPACES GUEST ROOMS FILE WITH VN 58935/57 CONT. INSP.
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.		
SIGNED: <i>[Signature]</i>		
This Form When Properly Validated is a permit to Do the Work Described.		

Form B-3 INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original. 5482 ehm

ON LOT PLAN SHOW ALL BUILDINGS ON LOT AND USE BY ZONE



VASSAR

see study study plan
 15 yrs ± for RESP.
 3 yrs for offices

see VN 58935/57



Exhibit 38



[gri_2004_r_10_b269_f01_004.jpg](#)

Exhibit 39



PHOTOGRAPH BY DUSTIN SNIPES. INSET PHOTO: © ED RUSCHA / COURTESY THE ARTIST AND GAGOSIAN GALLERY.

Googie Maps

May 15, 2013 | Eric Mercado | L.A. History | 2 Comments

Decades before the Google Street View car roamed your neighborhood, pop art icon Ed Ruscha provided his own panoramic take of the Sunset Strip. Mounting a Nikon in the bed of his pickup, he set out one Sunday morning in 1966 to capture every business lining the famous boulevard, including Lytton Savings and Loan (inset), with its accordion-like roof. An adjacent hot dog stand, the Plush Pup, paid homage with a similar roofline.

Lytton is now a Chase Bank, while its mini doppelgänger is home to Pinches Tacos (and a stuccoed-over facade). If you sneak a peek at the building's well-preserved backside, however, you can see it in its former zigzag glory. Ruscha's project was immortalized in a 27-foot foldout book, which has become a collectible.

Where: Lytton Savings and Loan, 8150 W. Sunset Blvd., Hollywood

Elapsed time: 47 years

TAGS: [SUNSET STRIP](#), [TIME FRAME](#)

Exteriors 8150 W Sunset Boulevard



North elevation of Lytton Savings, view south. (2016) Photo Keith Nakata



West and North elevation of Lytton Savings, view southwest. (2016) Photo Keith Nakata



East elevation of Cantilevered Second Floor and Front Entrance, looking west (2016) Keith Nakata



South Elevation with Travertine Walls and Folded Plate Roof, looking north (2016) Keith Nakata



South and east elevation, view northwest. (2016) Photo Keith Nakata



South and east elevation, view northwest. (2016) Photo Keith Nakata



South Elevation, view northeast (2016) Keith Nakata



South Elevation, view north (2016) Keith Nakata



North elevation, view southeast. (2016) Photo Keith Nakata



David Green Sculpture "The Family", view south



Northeastern Corner Stairwell view west (2016) Keith Nakata



Northeastern Corner Stairwell view south (2016) Keith Nakata



Planter Southwest Corner, original planting (2016) Steve Luftman



Exterior Set of Stairs to Secondary Entrance, southwest corner, view northwest (2016) Steve Luftman



Fascia of Executive Office awning, southwestern corner, looking west (2016) Steve Luftman



Bouquet Canyon Stone Wall of Executive Office Wing, south elevation, view northwest (2016) Steve Luftman

Interiors 8150 W Sunset Boulevard.



Interior View from Second Floor Balcony Overlooking Ground Floor toward Dalle de Verre Screen, view southwest (2016) Adrian Fine



Dalle de Verre Screen Designed by Roger Darricarrere. Detail (2016) Adrian Fine



Dalle de Verre Screen Designed by Roger Darricarrere. Detail (2016) Adrian Fine



Interior View of Folded Plate Roof Design (2016) Adrian Fine



Northeastern Corner Floating Staircase Encased in Glass-Banister Detail (2016) Adrian Fine



Northeastern Corner Floating Staircase Encased in Glass First Floor, looking northeast (2016) Adrian Fine

Historic photographs 8150 W Sunset Boulevard.



North Elevation, view south (1960) Photo Julius Shulman. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



North Elevation, view southeast (1960) Photo Julius Shulman. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



North Elevation view southeast (1960) Photo Julius Shulman. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



North Elevation view southeast (1960) Photo Julius Shulman. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



South and East Elevations, looking northwest (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



South and East Elevations, looking northwest (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



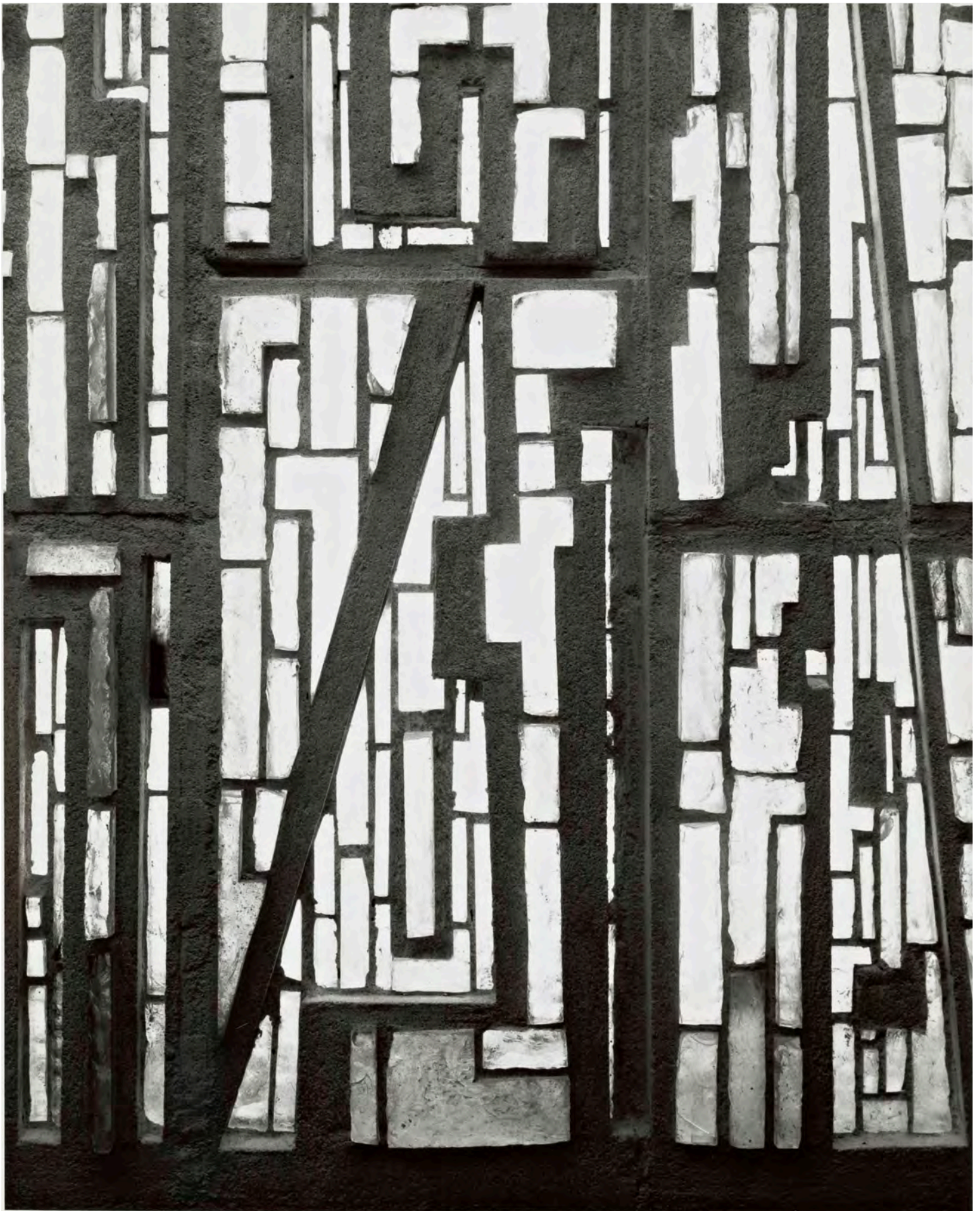
David Green Sculpture "The Family", view northwest (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Interior of Ground Floor, view southeast (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Interior Balcony With Folded Plate Roof and Ground Floor Offices (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Dalle de Verre Screen, detail. Designed by Roger Darricarrere. Detail (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Dalle de Verre Screen Designed by Roger Darricarrere. Detail (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Bart Lytton's office and private patio, view northwest (1960) Photo Julius Shulman.
J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

SurveyLA

Los Angeles Historic Resources Survey

Historic Resources Survey Report Hollywood Community Plan Area



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



Prepared by:

HISTORIC RESOURCES GROUP
Pasadena, CA

August 2011
Revised, November 2015

Context 2:

Context:	Other Context, 1850-1980
Theme:	Event or Series of Events, 1850-1980
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1
Status code:	QQQ
Reason:	Research indicates this is the residence of Hollywood film director George Cukor. Significant for association with LGBT history as a gathering place for gays in Hollywood. However, the property is not visible from the public right-of-way; therefore, the evaluation could not be completed. More research is needed to determine the period of significance.



Primary Address: 1443 N CRESCENT HEIGHTS BLVD

Other Address:

- 1435 N CRESCENT HEIGHTS BLVD
- 1435 1/2 N CRESCENT HEIGHTS BLVD
- 1437 N CRESCENT HEIGHTS BLVD
- 1437 1/2 N CRESCENT HEIGHTS BLVD
- 1439 N CRESCENT HEIGHTS BLVD
- 1439 1/2 N CRESCENT HEIGHTS BLVD
- 1441 N CRESCENT HEIGHTS BLVD
- 1441 1/2 N CRESCENT HEIGHTS BLVD
- 1466 N HAVENHURST DR
- 1470 N HAVENHURST DR
- 1474 N HAVENHURST DR
- 1480 N HAVENHURST DR
- 1486 N HAVENHURST DR
- 8148 W SUNSET BLVD
- 8150 W SUNSET BLVD
- 8152 W SUNSET BLVD
- 8154 W SUNSET BLVD
- 8156 W SUNSET BLVD
- 8158 W SUNSET BLVD
- 8160 W SUNSET BLVD
- 8162 W SUNSET BLVD
- 8164 W SUNSET BLVD
- 8166 W SUNSET BLVD
- 8168 W SUNSET BLVD
- 8170 W SUNSET BLVD
- 8172 W SUNSET BLVD
- 8174 W SUNSET BLVD
- 8176 W SUNSET BLVD
- 8178 W SUNSET BLVD
- 8180 W SUNSET BLVD
- 8182 W SUNSET BLVD

Name: Lytton Savings

Year built: 1960

Architectural style: Modern, Mid-Century

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Banks and Financial Institutions, 1870-1980
Sub theme:	No SubTheme
Property type:	Commercial - Finance
Property sub type:	Bank/Saving & Loan
Criteria:	A/1/1 & C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of a 1960s savings and loan building in Hollywood. Constructed by the Lytton Savings and Loan Association, originally established in 1954 by Bart Lytton. This building served as Lytton's headquarters, and the lower level contained an exhibition space and screening room called The Lytton Center for the Visual Arts, which operated from 1965 to 1968. At its peak, Lytton's financial empire represented one-fifth of all savings and loan assets in the United Savings. The building has been in continuous operation as a bank since its construction.

Context 2:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Mid-Century Modernism, 1945-1970
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of Mid-Century Modern bank architecture in Hollywood; work of noted Los Angeles architect Kurt Meyer and Associates. The building received the Los Angeles Beautiful Certificate of Excellence in 1962 for its architectural landscaping. The building's interior features a monumental wall-screen of slab glass designed by Roger Darricarrere, his first commercial commission. Outside the building, a bronze statue entitled "The Family" was created by David Green, commissioned by Lytton Savings.



