

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2019-248-HCM
ENV-2019-249-CE**

HEARING DATE: February 7, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 315-323 South Broadway; 312-320 South Hill Street
Council District: 14 - Huizar
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Homer Laughlin Property Tract, LT A and LT B

PROJECT: Historic-Cultural Monument Application for GRAND CENTRAL MARKET

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Adam Daneshgar
Langdon Street Capital
9777 Wilshire Boulevard, Suite 811
Beverly Hills, CA 90212
Grand Central Square Ltd.
Partnership
304 South Broadway, Room 201
Los Angeles, CA 90013

GCS Emerald LLC
c/o Langdon Street Capital LLC and GCS Equity LLC
P.O. Box 1936
Beverly Hills, CA 90213

PREPARER: Amanda Yoder Duane
GPA Consulting
617 South Olive Street, Suite 910
Los Angeles, CA 90014

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an 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]

Melissa Jones, Planning Assistant
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

Grand Central Market is a mixed-use commercial building that spans the block between Broadway and Hill Street between Third and Fourth Streets in Downtown Los Angeles. The building was constructed in two phases and consists of three volumes: a six-story volume to the east, a one-to-two-story volume at the center, and a three-story volume to the west. Constructed in 1898 as the Homer Laughlin Building, the original, six-story structure was designed by master architect John Parkinson (1861-1935) in the Beaux Arts architectural style. In 1905, architects Thornton Fitzhugh (1864-1933) and Harrison Albright (1866-1932) designed a three-story addition, also in the Beaux Arts architectural style, to the rear of the property, the Laughlin Annex. The ground floor of subject property has served as the location of Grand Central Market since the market's opening in 1917. The upper floors of the Homer Laughlin Building were converted into apartments as part of a large-scale renovation project that began in 1994.

Rectangular in plan, the subject property is of concrete construction with flat, rolled asphalt roof forms and a raised parapet. The six-story Homer Laughlin Building has smooth concrete cladding at the first and second stories and brick cladding with terra cotta detailing at the upper stories and a dentilled cornice. The ground floor of the primary, southeast-facing elevation features five large rectangular openings with fixed transoms, rolling doors, and contemporary metal awnings. At the north end of the east elevation, there is an arched opening that provides access to the apartments on the upper floors. Fenestration consists of double-hung wood windows. The Laughlin Annex, which faces northwest onto Hill Street, has smooth concrete cladding. The ground floor consists of five large rectangular openings with fixed transoms and rolling doors that provide pedestrian access to the market. Each opening is sheltered by a contemporary metal awning. On the second and third floors, there are groups of fixed metal windows. To the west, connecting to the Homer Laughlin Annex, there is a single-story portion of the building that was constructed in 1905 to connect the Homer Laughlin Building to its annex. The south elevation of this one-story portion consists of loading docks that service the market.

On the interior, the market occupies the ground floor of the three volumes. It has poured concrete floors and open ceilings with exposed joists and board-formed concrete. The space is punctuated by regular structural piers accented by decorative molding at the top; hipped lightwells provide natural light. Three aisles running east to west create a circulation pattern between individual merchant stalls and seating areas. The interior of the Homer Laughlin Building features an original staircase from 1898 with an ornate wrought iron railing, marble stairs and risers, and a tile floor and wainscot; an open-air atrium; and residential units in varying sizes with concrete and tile floors, plastered walls, and finished ceilings. The upper floors of the Laughlin Annex are used as office space and has poured concrete floors, plastered walls, high ceilings, and large single-hung windows with transoms around lightwells.

When Grand Central Market opened in 1917, it became one of the largest city markets on the West Coast. The basement served as a farmer's market where farmers and truck gardeners could lease space and sell their produce directly to consumers. Other features of the market included a women's restaurant, restrooms, a drinking fountain, an information bureau, and an English tea room. During the 1920s, the market catered to the wealthy residents of Bunker Hill. The open-air shopping and dining experience was easily accessible via the Angels Flight Railway and conveniently located near the shopping and entertainment along Broadway. Over decades of downtown development and demographic shifts, the market modernized and its popularity endured. Grand Central Market continues to be an attractive destination for Los Angeles locals and tourists alike.

Born in Scorton, England in 1861, John Parkinson apprenticed in construction while studying engineering and drafting at night school. He immigrated to the United States in 1891 and relocated to Los Angeles by 1894. The Homer Laughlin Building was one of his earliest designs after he established his own firm in the city. In 1920, he partnered with his son Donald Parkinson to form Parkinson & Parkinson. Some of Parkinson's well-known works in the Los Angeles area include the Los Angeles Memorial Coliseum (1921), Los Angeles City Hall (1928, HCM #150), and Union Station (1939, HCM #101). Parkinson died in Los Angeles in 1935.

Thornton Fitzhugh was born in Indiana in 1864 and attended school in Indianapolis and Cincinnati. He practiced architecture on the East Coast and in Cincinnati before relocating to Los Angeles, where he began practicing in 1895. He is perhaps best known for his design of the Pacific Electric Building (1905, HCM #104), which served as a hub for Pacific Electric streetcars, offices, and an early location for the Jonathan Club. Other works by Fitzhugh include the Embassy Auditorium and Hotel (1914, HCM #299), Lady Effie's Tea Parlor (1907, HCM #764), and the Cooper Arms Apartments (1923) in Long Beach. Fitzhugh died in 1933 in Los Angeles.

Harrison Albright was born in Pennsylvania in 1866 and attended the Pierce College of Business before establishing his own architectural firm in Philadelphia. In 1891, he moved to West Virginia where he was appointed State Architect. In 1905, he and his family moved to Los Angeles. The first building he designed was the Laughlin Annex, but one of his best-known designs was the U.S. Grant Hotel in San Diego, which was completed in 1906. Albright died in 1932.

The subject property appears to have undergone several alterations over the years that include the construction of the annex in 1905; the conversion of the ground floor to market space in 1917; the renovation of the ground floor and basement in 1939; the partial removal and reconstruction of the façades in 1962; seismic retrofitting and a new façade and glazing on the Hill Street elevation in 1991; and further façade renovation and replacement of windows and doors in 1994.

The subject property is listed in the National Register of Historic Places as a Contributor to the Broadway Theater and Commercial District and is individually listed in the California Register of Historical Resources.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her 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.



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):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, 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:	

A. Proposed Monument Description

The Grand Central Market – Homer Laughlin – Laughlin Annex is located in downtown Los Angeles between 3rd and 4th Streets and spans the entire block between Broadway and Hill Street. The building was constructed in two phases and consists of three volumes: a six-story volume to the west, a one-to-two-story volume at the center, and a three-story volume to the east. The complex has a large rectangular footprint that takes up the entire parcel on which it is located. The roof forms are flat with raised parapets; the six- and three-story portions have central lightwells.

Although the building is currently interconnected, and from the interior of the Grand Central Market reads as one space, it will be described from the exterior in two parts for clarity: The Homer Laughlin Building, which consists of the western six-story volume and the Laughlin Annex, which consists of the eastern three-story volume. The two buildings are connected by a central one- to two-story volume.

Homer Laughlin Building

The original portion of the building is known as the Homer Laughlin Building. It was constructed in 1898 and its primary elevation faces east towards Broadway. It is six stories in height at its highest point and was designed in the Beaux Arts style by John Parkinson. The building is widely regarded as being the first fireproof building in Southern California. The majority of the façade is clad in a delicate narrow brick accented by terra cotta Beaux Arts detailing. The surface of the first and second floors was removed or damaged during remodeling that occurred in the early 1960s, and now consists of smooth concrete. The ground floor consists of five large rectangular openings with fixed transoms and rolling doors that provide pedestrian access to the market. Each opening is sheltered by a contemporary metal awning. At the north end of the east elevation, there is an arched opening that provides access to the apartments on the upper floors. On the second floor, large double-hung windows are arranged in groups of three; at the northernmost bay, the windows are arranged in a pair. This fenestration pattern continues through the sixth floor, however, on the third through sixth floors, the windows are divided by brick mullions and share terra cotta sills. The east elevation is ornamented by the terra cotta sills, a terra cotta string course at the second and fifth floors, and a dentilled cornice. The sixth-floor windows are separated by Doric pilasters.

The north elevation of the Homer Laughlin Building faces the adjacent Million Dollar Theater Building. There is a very narrow space between the two buildings; based on what is visible of the north elevation, it consists of a solid masonry wall with some stucco at the northeast corner. The Million Dollar and Homer Laughlin Buildings were partially connected at this juncture in 1994 as part of a large renovation and adaptive reuse project. The south elevation of the building abuts an adjacent building that is one story in height. Above that, the south elevation is a masonry wall. On the west elevation, there are regularly arranged double-hung windows on each visible floor.

To the west, connecting to the Homer Laughlin Annex, there is a single-story portion of the building. Research indicates this was constructed in 1905 to connect the Homer Laughlin Building to its annex in 1905. The top of the one-story portion was historically used as an outdoor reading space when the Los Angeles Public Library was temporarily housed in the Laughlin Annex. The south elevation of this one-story portion consists of loading docks that service the market.

The upper floors of the Homer Laughlin Building were converted into apartments as part of a large-scale renovation project that began in 1994. An original staircase from 1898 remains at the north end of the building and features an ornate wrought iron railing, carved wood handrail, marble stairs and risers, and a tile floor and wainscot. There are two corridors arranged on the east and west side of the lightwell, creating an open-air atrium. The corridor walls are clad in textured stucco and enclosed by low stucco walls topped with round metal handrails. Unit doors consist of wood slab doors within simple surrounds. The units vary in size and layout; typical finishes consist of concrete and tile floors with plastered walls and finished ceilings.

The Laughlin Annex

The Laughlin Annex was constructed as an expansion of the Homer Laughlin Building in 1905. Its primary elevation faces west towards Hill Street. It is three stories in height and was originally designed in the Beaux Arts style by Thornton Fitzhugh, with Harrison Albright as the consulting architect. The reinforced concrete building—the first of its kind in Los Angeles—now appears quite utilitarian from the exterior. Its original Beaux Arts façade, which was designed to resemble that of the Homer Laughlin Building, was covered by metal sheeting in the 1960s. The original fabric was removed or damaged in the interim and no longer exists. The exterior now consists of smooth concrete. The ground floor consists of five large rectangular openings with fixed transoms and rolling doors that provide pedestrian access to the market. Each opening is sheltered by a contemporary metal awning. On the second and third floors, there are groups of fixed metal windows. At the north end of the west elevation, there is a door that provides access to the office space above. The contemporary single metal door is surrounded by glass.

The north elevation of the Homer Laughlin Annex abuts a six-story parking structure that was constructed in 1995. The south elevation faces a one-story restaurant that was constructed in 2000. There are additional rectangular openings for pedestrian access that are reached by concrete stairs. There are no window openings on the upper floors of the north elevation. On the south elevation, there are large, regularly arranged single-hung windows with transoms.

The upper floors of the Laughlin Annex are used as office space. Features of the upper floor interior office space include poured concrete floors, plastered walls, high ceilings, and large single-hung windows with transoms around lightwells.

Grand Central Market

The Grand Central Market, which occupies the ground floor and basement of the Homer Laughlin Building and the Laughlin Annex, is a large, open space. It has poured concrete floors and open ceilings that expose joists and board-formed concrete. The space is punctuated by regular structural piers accented by decorative molding at the top; hipped lightwells provide natural light. Three aisles running east to west create a circulation pattern between individual merchant stalls and intermittent seating areas for dining. The Hill Street side of the market is at a higher grade than the Broadway side; as such, there is a set of stairs at each aisle. The merchant stalls vary in size and layout but are generally arranged in four rows around the three aisles. The market is characterized by its bustling, informal—almost industrial—feel, with a variety of eye-catching signage suspended from the ceiling and executed in bright, colorful neon.

In the basement, there is a larger merchant tenant, bathrooms, and additional seating areas. The basement has similar features to the main floor of the market, including the open ceilings, structural columns, and poured concrete floors, but the finishes are more utilitarian.

B. Statement of Significance

The Grand Central Market, housed in the ground floor and basement of the Homer Laughlin Building and Laughlin Annex is a Los Angeles institution that has withstood the test of time. The market and the building it occupies were part of the catalyst to downtown Los Angeles' early development and represent an essential aspect of the city's commercial identity. The buildings also represent early architectural and engineering feats in Southern California.

Under Criterion 1, the Grand Central Market - Homer Laughlin Building - Laughlin Annex is significant within the context of commercial history in Los Angeles for its association with the development of the Broadway commercial district. It is also the long-term and original location of Grand Central Market, a unique and popular destination that has served locals and tourists alike since its opening in 1917.

Under Criterion 3, the Homer Laughlin Building and Laughlin Annex are significant as the first fireproof and reinforced concrete buildings in California, respectively. The buildings also represent the innovative and early work of architects John Parkinson, Thornton Fitzhugh, and Harrison Albright.

Homer Laughlin was born in Ohio in 1843. After serving in the Ohio Volunteer Infantry in the Civil War, Laughlin and his brother began importing earthenware from England in 1873. Later that year, the brothers opened a pottery to manufacture their own earthenware under the name of Laughlin Bros. Homer later bought his brother's interest in the company and continued as Homer Laughlin China Company. The business grew

to be one of the largest of its kind in the country under his leadership. He retired in 1897 and moved to California.¹

When he arrived in Los Angeles, Laughlin saw the real estate development opportunity in the budding city. At that time, Los Angeles' population had nearly doubled to over 100,000 residents. As the city continued to grow in size and reputation, and a budding business district was starting to spread south and west from the city's original Plaza, resulting in what is today known as the Historic Core. Some of the earliest buildings that anchored this core include the Bradbury Building (1893) at Second and Broadway and the Douglas Building (1898) at Third and Spring.² Laughlin got to work on the construction of an office building across the street from the Bradbury Building at Broadway and Third, which he called the Homer Laughlin Building.³ The building, designed by renowned architect John Parkinson, was completed in 1898 and is regarded as the first fireproof building in Southern California.⁴ The steel frame building contained partitions made with steel and fireproof plaster and floors made with Portland cement over expanded steel. Wood elements such as doors, window sashes, and interior finishes were "metallic armored."⁵

The architect, John Parkinson, was instrumental in shaping the built environment of Los Angeles over the course of his career. He was born in Scotland in 1861 and apprenticed in various construction trades while studying engineering and drafting at night school. He came to the United States in 1891 and relocated to Los Angeles by 1894. The Homer Laughlin Building was one of his earliest designs after he established his own firm in the city. He also designed the Braly Block (1902) and the Rosslyn Hotel, which were respectively considered to be the city's first skyscraper and largest hotel at the time. Between 1905 and 1915, Parkinson partnered with architect Edwin Bergstrom to form Parkinson & Bergstrom. In 1920, he partnered with his son Donald Parkinson to form Parkinson & Parkinson. John Parkinson died in 1935, and his son took control of the firm. Donald died in 1945. Whether alone or in one of his partnerships, John Parkinson was involved in the design of some of the city's most iconic buildings, including the Los Angeles Memorial Coliseum (1921), City Hall (1928), and Union Station, which was completed posthumously in 1939.⁶

¹ Charles Fletcher Lummis and Charles Amadon Moody, eds., "Laughlin, Homer," *Out West: A Magazine of the Old Pacific and the New* Volume 30 (January to June 1909), 373.

² Architectural Resources Group, "Historic Resources Survey Report: Central City Community Plan Area," SurveyLA Los Angeles Historic Resources Survey (City of Los Angeles Office of Historic Resources, September 2016), 16.

³ Lummis and Moody, 373.

⁴ John Steven McGroarty, *Los Angeles from the Mountains to the Sea: with Selected Biography of Actors and Witnesses of the Period of Growth and Achievement, Volume II* (American Historical Society: 1921), 176; "The Laughlin Building: California's Finest Office Structure As It Is," *Los Angeles Times*, July 5, 1898, 26.

⁵ "California's Finest Office Structure As It Is."

⁶ Los Angeles Conservancy, "John Parkinson," accessed July 2018, <https://www.laconservancy.org/architects/john-parkinson>.

The first tenant of the Homer Laughlin Building was Coulter Dry Goods Company, a department store that had already been in business for twenty years by 1898. Later known as Coulter's Department Store, the business was one of Los Angeles' earliest merchants and conducted business at a number of locations in its decades-long history. The longest-lasting of its locations was its Streamline Moderne home at 5600 Wilshire Boulevard along Miracle Mile (now demolished).⁷

In 1904, plans were underway to expand the Homer Laughlin building. Coulter's lease expired, and a new tenant was to take over the ground floor of the original building and its expansion: the Ville de Paris department store. The department store was planned with a millinery (women's hat maker), shoe store, haberdasher (men's clothing), and departments for goods such as perfumes and sheet music, as well as a hairdressing parlor, restaurant, and "refreshment room."⁸

The expansion of the Homer Laughlin Building, known as the Laughlin Annex, was completed in 1905 and was the first reinforced concrete building in Los Angeles. When it was completed, a novel structural test of the new reinforced concrete technique was conducted in two different areas of the building by putting fifty-five tons of cement and steel at a center of a section of the floor along with enough people standing in place to add up to another ton of weight. The weight was left in place for about five hours, at which point it was removed and the building inspector checked the floor, finding it had returned to a perfect level.⁹

The annex was designed by Thornton Fitzhugh with consulting architect Harrison Albright.¹⁰ Thornton Fitzhugh was born in Indiana in 1864 and attended school in Indianapolis and Cincinnati. He taught architecture in Cincinnati for several years and took a special course in structural steel in Chicago. He practiced architecture on the East Coast and Cincinnati before moving to Los Angeles, where he began practicing in 1895.¹¹ He is perhaps best known for his design of the Pacific Electric Building (1905), which served as a hub for Pacific Electric streetcars, offices, and an early location for the Jonathan Club, an exclusive social club for men.¹² He also gained a professional reputation for his expertise in and pioneering use of reinforced concrete.¹³ The consulting

⁷ "Twenty-Year Mark: Coulter Dry Goods Company Passes Two Decades," *Los Angeles Times*, October 23, 1898, B12; Dan Knapp, "A Retail History on the Shelf," USC News, November 12, 2010, accessed July 2018, <https://news.usc.edu/28610/A-Retail-History-on-the-Shelf/>.

⁸ "Fusenot Gets the Big Laughlin Store," *Los Angeles Times*, October 19, 1904, A1.

⁹ "Fifty-six-ton Test of Floor in Laughlin Building," *Los Angeles Times*, September 10, 1905, V18.

¹⁰ Los Angeles Department of Building and Safety Permit No. 1905LA01581, April 4, 1905.

¹¹ Los Angeles Examiner, *Press Reference Library, Southwest Edition: Notables of the Southwest, Being the Portraits and Biographies of Progressive Men of the Southwest Who Have Helped in the Development and History Making of This Wonderful Country* (Los Angeles: Los Angeles Examiner, 1912), 105.

¹² Christy McAvoy, "National Register of Historic Places Nomination: Pacific Electric Building, Los Angeles," 2008, Section 8, 2.

¹³ "Historical Society of Southern California Collection – Thornton Fitzhugh Collection of Architectural Photographs and Ephemera: Finding Aid," Online Archive of California, accessed July 2018, https://oac.cdlib.org/findaid/ark:/13030/c8b85dp6/entire_text/.

architect, Harrison Albright, was born in Pennsylvania in 1866 and attended the Pierce College of Business before establishing his own architectural firm in Philadelphia. In 1891, he moved to West Virginia where he was appointed State Architect and designed the Capitol Annex to accommodate the State's Supreme Court and Archives. In 1905, he and his family moved to Los Angeles. The first building he designed was the Laughlin Annex, which garnered public attention as the first reinforced concrete building in Southern California. Albright was soon in demand for his expertise, likely because of the construction technique's resistance to earthquakes and fire. One of his best-known designs was the U.S. Grant Hotel in San Diego, which was completed in 1906.¹⁴

When the annex was completed, the glamorous Ville de Paris department store occupied the basement and ground floor of the expanded Homer Laughlin building until the store moved to a new location at the southeast corner of Seventh and Olive in 1917, perhaps hoping to attract the upscale customers who shopped along Seventh Street.¹⁵ The Los Angeles Public Library occupied the second and third floors of the Laughlin Annex between 1905 and 1908. The one-story portion between the Laughlin Annex and the Homer Laughlin Building was used as an outdoor reading room.¹⁶

With the Ville de Paris gone, the building needed a new tenant. In its place, Homer Laughlin's son began developing the Grand Central Market, which he described as "build[ing] up an institution."¹⁷ Laughlin suggested that Los Angeles had not "acquired the market habit to the extent that people in other cities have," and wanted to fill this unmet need in the city's retail landscape.¹⁸ The institution Laughlin had in mind was a market with all the latest standards of sanitation and convenience, with leasable stalls for "every kind of food product."¹⁹

When Grand Central Market opened in 1917, it became the largest city market on the West Coast, rivaling the well-established markets in other major west coast cities like Seattle and San Francisco. Its size exceeded that of Seattle's by 5,000 square feet.²⁰ The basement served as a farmer's market where farmers and truck gardeners could lease

¹⁴ Cynthia B. Malinick, "Classicism and Concrete," *The Journal of San Diego History: San Diego History Center Quarterly* Vol. 43, No. 2 (Spring 1997), accessed July 2018, <https://www.sandiegohistory.org/journal/1997/april/albright/>.

¹⁵ "Ville de Paris Opening," *Los Angeles Times*, November 17, 1905, II2; "New Ville de Paris Opens: Big Crowd Visits Beautiful Seventh-Street Store," *Los Angeles Times*, September 7, 1917, II10; 1918 Los Angeles City Directory; Architectural Resources Group, 19-20.

¹⁶ Kenneth A. Breisch, *The Los Angeles Central Library: Building an Architectural Library, 1872-1933* (Los Angeles: Getty Research Institute, 2016), 30-31.

¹⁷ Homer Laughlin died in 1913; "New Market Will be Largest on the Coast," *Los Angeles Times*, October 28, 1917, I9.

¹⁸ "To Open Coast's Largest Market," *Los Angeles Times*, October 27, 1917, II5; Cecilia Rasmussen, "Theater, Market, Are Landmarks That Endured," *Los Angeles Times*, May 7, 2000, accessed July 2018, <http://articles.latimes.com/2000/may/07/local/me-27537>.

¹⁹ "New Market Will be Largest on the Coast"; "Market Opening," *Los Angeles Times*, October 21, 1917, V1.

²⁰ Although the market is not mentioned by name in the newspaper articles, the Seattle market is ostensibly Pike Place, which was established in 1907.

space and sell their produce directly to consumers.²¹ Other features of the market included a women's restaurant, restrooms, a drinking fountain, an information bureau, and an English tea room.²²

During the 1920s, the market catered to the wealthy residents of Bunker Hill. The open-air shopping and dining experience was easily accessible via the Angel's Flight Railway and conveniently located near the shopping and entertainment along Broadway.²³ The success continued through the 1930s and 1940s when it was purchased by a man named Beach Lyon.²⁴ In one month in 1944, a record 1.3 million customers shopped at the market's stalls.²⁵

After World War II, the affluent residents that shopped at the market in its early days were drawn to the suburbs. The Victorian mansions of Bunker Hill were demolished for new development and Angel's Flight Railway closed.²⁶ However, Grand Central Market endured. Individual merchants had always catered to a range of ethnic groups as the demographics of downtown Los Angeles changed over time, including early communities of Italian, Jewish, Russian and German immigrants downtown, followed by the Latino community that emerged after the war, by offering a variety of uncommon or otherwise unavailable products and dishes that appealed to their respective tastes and foodways.²⁷ Merchants also offered items at lower prices than most chain grocery stores, making them both an appealing bargain and more accessible to lower-income customers.²⁸ In 1962, the still-bustling building was modernized, including two new enamel façades facing Broadway and Hill Street, a new heating and refrigeration plants, and new stalls.²⁹

In 1989, developer Ira Yellin purchased the building from Lyon with a group of investors as part of a larger effort to revitalize downtown Los Angeles. The Million Dollar Theater and the Bradbury Building were also renovated as a part of these efforts.³⁰

²¹ "To Open Coast's Largest Market." This activity was conducted on a smaller scale than the consolidated produce markets that were found in industrial areas east of Downtown Los Angeles, where sales were often conducted at the wholesale level. LSA Associates, et al., "Industrial Development, 1850-1980," *Los Angeles Citywide Historic Context Statement* (City of Los Angeles Office of Historic Resources, February 2018), 50-64.

²² "To Open Coast's Largest Market"; "Market Opening."

²³ Danny Jensen, "Grand Central Market: A Look Back at 100 Years," KCET, October 23, 2017, accessed July 2018, <https://www.kcet.org/shows/the-migrant-kitchen/grand-central-market-a-look-back-at-100-years>.

²⁴ Adele Yellin and Kevin West, *The Grand Central Market Cookbook: Cuisine and Culture from Downtown Los Angeles* (New York: Clarkson Potter, 2017), 16-25.

²⁵ Rasmussen.

²⁶ Jensen.

²⁷ Jerry Cohen, "Why LA's Central Market is the Grande Dame of Food Halls," *Los Angeles Times*, September 22, 1985, OC_A10.

²⁸ Ibid.

²⁹ "Remodeling Set for Grand Central Market," *Los Angeles Times*, January 23, 1960, B1; "Grand Central Market Work Completed," *Los Angeles Times*, August 17, 1962, 18.

³⁰ Kurt Streefer, "Ira Yellin, 62; Civic Leader and Longtime Champion of the City's Historic Core," *Los Angeles Times*, September 11, 2002, accessed July 2018, <http://articles.latimes.com/print/2002/sep/11/local/me-yellin11>; Martha Groves, "Restoration Planned for 'Million Dollar Building': Developer Buys Downtown

The Grand Central Market is a vibrant and truly singular resource that has served millions of Los Angeles residents and visitors from all backgrounds in more than a century of being in business. Housed in the earliest fireproof and reinforced concrete buildings in the city, Grand Central Market also represents the work of two important architects who pioneered the use of innovative construction techniques that would help the city navigate the risk of fire and earthquake.

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Los Angeles Historic-Cultural Monument Application
Grand Central Market/Homer Laughlin Building/Laughlin Annex

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Homer Laughlin Building, view of east elevation.
(GPA Consulting, July 2018)



Laughlin Annex/Lyon Building, view of west elevation.
(GPA Consulting, July 2018)

Primary and Secondary Documentation
Los Angeles Times Articles

THE LAUGHLIN BUILDING.

CALIFORNIA'S FINEST OFFICE STRUCTURE AS IT IS.

THE approaching completion of the Laughlin building in this city will mark a distinct triumph in the building art of the world. The new structure will be the first to combine all the latest devices in fire-proof construction, which has as yet been produced.

With the rapidly-increasing value of urban commercial property, and the consequent necessity of utilizing space to the utmost practical limit, by carrying buildings to great and unprecedented heights, has come an imperative demand for increased assurance, through fire-proof construction, of immunity from loss by fire. The urgency of this demand has been constantly augmented by the enormous expense of modern high buildings, on account of their luxuriant appointments, and

All floors are made of a composition of Portland cement, sand and cinder, over expanded steel, and fortified from beneath by Alpine plaster upon sandstone expanded steel ceiling. All doors, window sash, casings, picture strips and bits of finishing, usually made of wood, are, in the Laughlin, metallic armored. No wood is used for any structural purpose that is not metallic sheeting, far beyond the possibility of being influenced by heat. The floor construction of the building throughout, as well as that of the roof, does not contain so much as a single piece of wood for any purpose.

With these salient features combined, which are of particular interest to owners and occupants of commercial buildings, is still another feature, which relates to the economical phase of the subject. The expanded metal

The device is of Mr. Laughlin's own conception, and signifies the triumph of American plastic art over England's boasted product. The figures are the eagle rampant tearing the lion's back, which lies prone upon his back. The main decorative features of the front facade are centered in the cornice. This, though simple in conception, is most effective and pleasing in design. It is simply an elaboration of the idea of the capital of the pure Corinthian column—as though a series of the latter were placed side by side across the entire front of the building. The effect is as beautiful as it is novel. The interior construction and finish of the building will supply many features heretofore lacking in office structures altogether, or found only in the best structures of New York or Chicago. All offices will have vaults and electricity and gas, for mechanical and lighting purposes, and all will be outside rooms. A spacious court, 20x102 feet in dimensions, will give light and air for all floors as far down as the second. Hot and cold water, mail chutes, dust flues and closets are provided for each floor. Wash basins are in each room, while messenger call and telephone connections reach every apartment.

The interior finish of the building far surpasses that of any structure of the entire Pacific Coast. The main corri-

passible, the lavatories being upon elevated decks twenty-one inches above the corridor floor level, and reached by marble steps. These apartments are finished in white vitreous tile floors and pink Tennessee marble wainscot, 6 ft. high, with a molding of antique brass. The wash basins are made of vitreous china, set into and surrounded with Tennessee marble slabs. All waste traps are of the whirlpool, self-cleaning pattern, a late invention. As with the plumbing, so with the roof drainage, all of which is readily accessible in the attic, where it connects the perpendicular lead pipes. Every lavatory, office and corridor is ventilated to the roof. The former have extra large windows and ventilators, 3 1/2 feet square.

Steam for heating is supplied through large pipes, which lead from the boilers to the attic and thence to the radiators from above, thus preventing all pounding in the pipes. The system is a complete circuit, without dead ends. All hardware in the building is of polished brass of monogram design, and made by the Yale & Town Co. The electrical fixtures will be as complete as in any modern commercial structure upon the continent. All wires are carried in iron-armored conduits, and placed to place after the building is complete, thus affording easy access to wires at all times for repairs.

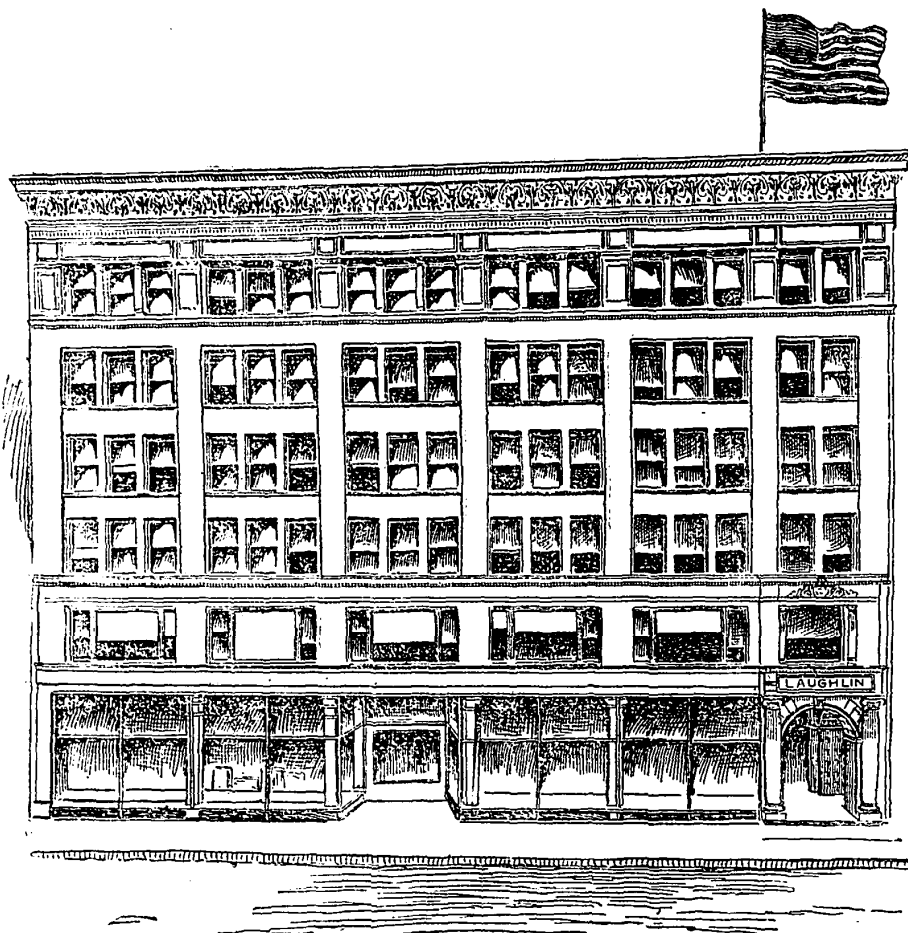
The elevators are of the improved Sprague electric pattern, two in number, capable of raising 4000 pounds each and of giving a regular service of 550 feet per minute. The horizontal multiple shire system is substituted in these for the drum construction, which latter is not so suitable for first-class passenger service. The new Astoria Hotel of New York has these new machines.

All glass used in the Laughlin building is plate, or crystal sheet. All corridor and connecting doors have chipped glass.

The finishing of the first story of the building has been the subject of particular attention, and will embrace some features which are distinct departures from previously-accepted standards. The plate glass of this story will be placed flush with the street line within independent bronze frames, so as to inclose the main supporting columns of steel within the window area. These columns will be fire-proofed and inclosed in seamless mirrors, which will entirely conceal their presence. The window frames, door frames, doors and other features of the front will be of uniform design in bronze. The pilasters of the show windows will be of cement on steel girders. The hardware of the front will be elaborate, designed especially for the building. The windows will be the largest in the city, and each supplied with 250 incandescent lamps, connected in eight separate and independent circuits.

A feature of the building which will add greatly to its interior beauty and attractiveness, is the style of the electric lighting fixtures. They will be, for the corridors, globe pattern in holophane spheres, set close to the ceiling and adorned with brass filigree. The office chandeliers will carry out the globe idea, though the lights will be borne upon suspended fixtures.

The creation of a building like the Laughlin is not only a distinct credit to the building trades, but is an especially fortuitous circumstance in the growth and development of Southern California. It reflects great credit upon the architect, Mr. John Parkinson, and also upon the proprietor and projector, Mr. Homer Laughlin. A thorough knowledge of all the requirements of modern office buildings, together with entire familiarity with the latest and best productions of mechanics and electrical science are requisite to the production of such a structure. These requirements were amply met in Mr. Parkinson, whose acquaintance with buildings, both in Europe and America, and whose intimate and particular knowledge of the latest and best works of American construction, qualifies him preëminently for the task. Mr. Laughlin has spent a lifetime in building up an industry which bears the unmistakable evidence of his own skill, and which signals a triumph of American pluck, enterprise and artistic instinct. These qualifications have insured to the public benefit in the production of the Laughlin building, as is abundantly evinced by many useful, unique and artistic features of it. Its polished cement office floors are only elsewhere to be found in the splendid Commercial Cable, Postal Telegraph and Giltlander buildings of New York. The Chapman Receptacles are a device for conveying electric current from inclosed pockets, upon opposite sides of offices, by flexible cable, to the interior desks, so as to have light in the correct place before the occupant, or to utilize the current at any convenient place in the office, for any purpose. This latest invention was brought out for the new New York thirty-story building of New York, the tallest building in the world. Bicyclists are provided with stalls for 150 wheels in the basement, while an ample seventh-story area contains five magnificent apartments for artists' studios. Upon the roof are two huge tanks each containing 5000 gallons of water. Two iron stand pipes traverse the rear wall to the top, as do also two steel fire escapes. Hose reels are projected at intervals through the corridors, upon swiveling brackets. All steel supporting columns of the building are double fire-proofed from foundation to roof, with inclosed air spaces, while every square inch of structural steel in the building will be thoroughly fire-proofed.



LAUGHLIN BUILDING.

necessaries. Every feature of construction has become the subject of careful study, with a view of reducing insurance charges, and to subserve safety.

The present status of the building arts may truthfully be said to be such as to admit of the construction of a building scientifically perfect from the standpoint of non-combustibility, as well as from the standpoint of equable distribution of strain, economical use of material, and perfection of all sanitary requirements. In many of the leading buildings of late construction, located in New York, Chicago and Syracuse, these features have been singly introduced, some of the structures utilizing one or more of the late features, but none of them, thus far having combined all of the latest and best features of modern scientific building.

It has remained for Mr. Homer Laughlin of this city to give to the world the latest and best exemplification of the highest ideals of correct construction in his new building.

The structure is 120 feet square in ground dimensions, and six stories in height, above a high basement. An area of seventy feet in depth in the rear affords ample space for shipping and receiving, and connects with an ample private way back to Hill street.

All partitions are made upon expanded steel and covered with Alpine fire-proof plaster.

partition is only about one and one-half inches thick, thereby effecting a saving in floor space amounting to more than 7 per cent.

The Laughlin building is supported by a riveted steel frame—no bolts being used except in the roof section—a provision for the possible addition of four more stories, as the future shall demand. No part of the weight of the building is borne by the inclosing walls. Indeed, these latter are supported, at each floor, by the girders which they inclose, and could have been as readily built from the top down as from the ground up.

The main facade of the building is constructed of cream-colored pressed brick, with a cornice of terra cotta. The order of architecture employed is classic, the details being carried out in the Corinthian order. The motif is to preserve the purity and simplicity of the adaptation. The second and sixth stories bear the greater portion of the decorations, classic columns of terra cotta being introduced in the wide window spaces. Flanking the main entrance are two magnificent granite columns, of purest Ionic model, bearing an entablature somewhat ornately carved. At the third-story level, and directly above the main entrance, the portal feature terminates in an elaborate scroll design bearing the trade mark of the world-famous Homer Laughlin china, which latter defeated all competition at the World's Fair.

door below is divided into a vestibule and entrance hall, the former in front. Both are spacious apartments, the latter being over fifty feet in length, and containing the elevator shafts and main stair route adjacent to the entrance doors. The flooring is of ceramic mosaic, and the entrance hall wainscoted to the ceiling in Inyo marble, a California product which rivals the rarest Italian in beauty and delicacy of tint, and surpasses all others in hardness and durability. These ceilings are richly paneled in fire-proof material. The corridors above are all floored in white vitreous tile, with olive-green figures, and pure white wainscots of the same material capped with antique brass molding. The walls and ceilings are delicately tinted. All office apartments have, in addition to large doors opening upon corridors, two large windows, adjoining the doors.

One of the distinguishing features of this building is the substitution of antique brass for wood in all doors, door and window casings and moldings. All stair stringers, risers, facias and banisters, elevator inclosures and cages, are made from this material, which readily lends itself to the most artistic treatment, especially in all lighting fixtures, grills and moldings. All stair treads are of white California marble. An especial feature of the construction is the perfection of the system of plumbing, drainage and ventilation. All plumbing is carefully ac-

TWENTY-YEAR MARK.

Coulter Dry Goods Company Passes Two Decades.

The twentieth anniversary of its founding was celebrated by the Coulter Dry Goods Company yesterday afternoon and evening. The big new store in the Laughlin building on South Broadway, between Third and Fourth streets, was thronged for hours with the people viewing the exquisite decorations and the substantial appointments.

The store, to which the company moved two months ago, was closed yesterday morning, so that the finishing touches for the reception later in the day might be made. At 2 p.m. the doors were thrown open and, while listening to music by Lowinsky's Orchestra, the visitors came and went, expressing admiration for the beautiful appearance of the place. From 6 to 7 p.m. the doors were closed and from the latter hour till 11 p.m. the place was open again. To give a fair estimate of the large number of visitors would be impossible, but it may be remarked that in the early evening 450 people were counted passing a given spot within five minutes. Nothing was on sale, but the employes, of whom there about 125, were present, attired in their best, and helped entertain the guests.

The spacious windows, of which there are four on each side of the entrance, were thrown together, and were prettily decorated. The combined window on one side was set off with the opening of the cloak and suit department, and the one on the other side was trimmed with a display of silks and fancy goods. The designs were unique and elaborated, and their difficult creations were pronounced a triumph of the window dresser's art.

Within the store the five aisles were decorated in colors worked out all or nearly all in goods, the finishing features being made up of smilax, potted plants, carnations and roses. One aisle was in white and green, another in yellow and green, another in purple, white and yellow, another in red and green, and another in pink and green. The electric lighting imparted a rare brilliance to the rich scene.

The Coulter establishment is the oldest dry goods store in Southern California. It has had four changes of location, each time to larger quarters. The proprietors are B. F. Coulter and Frank M. Coulter. B. B. Henshey is superintendent.

One of the features of the establishment is the large number of employes who have been continuously in the company's service for long periods. Many considerations for the employes are shown by the management. Folding seats are provided for the clerks when not busy, and there are luncheon rooms especially for their convenience.

The building has a ground floor and basement space of 102x120 feet, all occupied by the company. The general offices are on the balcony and the offices of B. F. and Frank Coulter and of the cashier are on the first floor.

Although the store will be open for business tomorrow, the decorations will remain at least till Tuesday morning.

FUSENOT GETS THE BIG LAUGHLIN STORE.

A FUSENOT, proprietor of the Ville de Paris, yesterday closed a contract for a five-year lease of the entire ground floor of the present Homer Laughlin building on Broadway and the big addition thereto that is to be built through to Hill street.

The transaction is one of the largest ever made in this city's retail trade, it having been thought by many that nothing short of a Marshall Field's could swing such an extensive proposition as Laughlin's, and is proof of the giant strides that have been made in the values of business property in this city within the last few years.

Notice was served yesterday on the tenants of the frame structures on the Hill-street frontage of the Laughlin

temporarily to the Bicknell building one block north.

Mr. Fusenot says that he will open the most complete dry goods establishment on the Pacific Coast and that his scheme will include a number of associated lines which will constitute a large department store. "The business methods of the Ville de Paris will in no way be changed," he said. "I will simply enlarge all my lines in every way. This has been my dream for many years and while we may not be a Marshall Field's to begin with, if I grow as fast as this city is growing it will not be long until we will grow up eight stories. I purpose to devote my attention to the dry goods business, but at the same time arrange for the release of three stores on the Hill-street frontage and several department booths inside.

"In the stores on Hill street will be a millinery establishment, a shoe store and a gentleman's haberdasher. No I cannot give the names of the lessees at present, but arrangements are well under way. It is my purpose to have these stores managed independently, with the exception that the whole place will be thrown into one big store, the departments being separated by large arches and steel grill work. It will be arranged that the delivery will be in common and we will all have the benefit of each other's business. That many departments may be represented, there will be booths independent of the dry goods business for children's goods, fancy goods, perfumes, sheet music, ladies' hair dressing parlors, etc. In my business I will make a specialty of silks, laces and trimmings.

Including the extension to Hill street the ground floor of the Laughlin building will be 120 feet wide and 325 feet long, the total area including the basement, being over 64,000 square feet. As the Hill-street frontage is eight feet higher than Broadway, the floor of the addition is to be built on a gradual incline of less than a third of an inch to the foot. This, it is claimed, will be a benefit as the effect will be that of an amphitheater and it will be possible to see all over the store.

The new structure, like the Broadway building, is to be fireproof down to the smallest detail and will be built to accommodate eight stories. For the present it will be but three floors in height. The Ville de Paris is to be fitted up with a modern cash-carrying device and will contain handsome ladies' waiting rooms and have the further attraction of a restaurant and refreshment room, a new feature in the dry goods business in this city.

A. Fusenot is the French Consul and has been actively engaged in the dry goods business here for eleven years, the firm formerly being a branch of the "City of Paris" in San Francisco. He began in the business as a clerk in Paris shortly after having served seven months in the Franco-Prussian war. He moved to San Francisco in 1873 and was for ten years the manager of the "City of Paris" and finally sold out his interest to come to Los Angeles.



A. FUSENOT.

property. They have forty-five days in which to vacate when work on the demolition of the buildings and the construction of the new fireproof addition will be begun at once.

The lease of the Coulter Dry Goods Company, which now occupies the ground floor of the Laughlin building, will expire on July 15 and the Ville de Paris will take possession at once and be ready for business by the first of the following month. Coulter will move

Fifty-six-ton Test of Floor in Laughlin Building.

Los Angeles Times (1886-1922); Sep 10, 1905; ProQuest Historical Newspapers: Los Angeles Times
pg. V18

Fifty-six-ton Test of Floor in Laughlin Building.



The remarkable test of the strength of the floor in the new Homer Laughlin building on Hill street, which is an annex connecting with his large building on Broadway, and giving fronts on both thoroughfares, has attracted wide attention.

It is the first building in the city constructed by Henry R Angelo & Co., of reinforced concrete, and Mr. Laughlin said yesterday:

"As this is the first trial of this system of construction I am anxious that the public should know when they come into my building they are perfectly

safe. This test I think should satisfy them and it is very gratifying to me."

The test of which the illustration is given above was made several days ago by first placing on a section of the floor 20x23 feet, fifty-five tons of cement and steel and on top of this a ton of humanity, making the total weight on the floor fifty-six tons.

Though there was no support under the floor except the pillars at each corner, its deviation from the level was but five-sixteenths of an inch, as shown by a carefully constructed instrument. After the great weight had lain on the floor for about five hours it was removed, when an inspection

showed that the floor had returned to its perfect level.

In order to satisfy the building inspector, who selected another span that he thought might be weaker, the same weight was transferred under his direction, with exactly the same result.

The pillars are constructed by embedding four twisted steel rods two inches in diameter in cement; the cross-beams are made the same way; the floor is made by embedding half-inch steel rods in cement, six inches apart both ways, forming a net with six-inch meshes. The entire building from the foundations to the roof is constructed in this same manner.

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VILLE DE PARIS OPENING.

Elegant Dry Goods Mart in Holiday Attire, Visited by Throng of Ladies and Gentlemen.

Yesterday was opening day for the new Ville de Paris, and though the afternoon was rainy the fine establishment was complimented by visits from many hundreds of people. The store is in the Laughlin building, Nos. 317 to 325 South Broadway, and with a main entrance and corresponding numbers of South Hill street.

The establishment was moved from its former location several weeks ago, but the Hill-street side, being the new Laughlin Annex, was opened for the first time yesterday. The store now has a depth of 328 feet, the handsome main entrances being just opposite each other, one on Broadway, the other on Hill, and a frontage on each street of 110 feet. The entire basement, as well as the first floor, is occupied by the store, and the former seems just as light and airy as the floor level with the sidewalk. The liberal entrance to the basement is one of the attractive features of the store. In fact one of the first things that strikes the visitor as he enters the doors, is the liberality of space devoted to aisles, which might more appropriately be termed avenues, and the high, clear ceilings. Everything is just the opposite from crowding or stuffiness, a condition often observed in stores.

Every department is heated by steam and lighted by electricity, and the cement floors are covered with hardwood parquet flooring, upon which handsome rugs are thrown in the cloak department.

In the center of the main floor is a space devoted to a ladies' parlor, surrounded on three sides by the silk department, the mission fountain and the rug and tapestry department.

Among the conveniences for the clerks are a lunch-room and lockers for their belongings, while all the ordinary provisions for the comfort of the patrons and employes are liberally supplied.

Today and tomorrow are also opening days, during which time special pains will be taken to acquaint visitors with the comforts and advantages of the establishment.

MARKET OPENING.: New Broadway Establishment to Begin Operation Next Saturday.

Los Angeles Times (1886-1922); Oct 21, 1917; ProQuest Historical Newspapers: Los Angeles Times

pg. VI

MARKET OPENING.

New Broadway Establishment to Begin Operation Next Saturday.

Saturday, October 27, has been set as the opening day for the new Grand Central Public Market in the Homer Laughlin Building, the finishing and equipment of which is now being rushed ahead by a small army of artisans. The management of the enterprise announces that many merchants have already signed leases for quarters in the market and that the place will present a scene of lively activity from the day it is thrown open to the public.

The market, it is declared, will be the largest and best equipped of its kind on the Coast. More than 72,000 square feet of floor space are being utilized for the erection of stalls and booths and for commodious aisles and promenades. The great room is a block in depth, extending from Broadway to Hill and having attractive entrances on each of these thoroughfares.

Among the conveniences provided will be an information bureau and checkroom for visitors and patrons, a ladies' restroom and a drinking fountain set in a bower of cypress trees and greenery. A fully-equipped refrigerator system is being installed for the keeping of all perishable products. The basement will be given over to the use of farmers and gardeners for the display and marketing of fresh products from the fields.

The market plan was evolved by Homer Laughlin, Jr., owner of the building, and is being carried out by him in conjunction with C. A. Goss, a market man of wide experience. Mr. Goss will have the direct management and supervision of the institution.

Forward.

TO OPEN COAST'S LARGEST MARKET.

**WILL OCCUPY EIGHTY THOU-
SAND FEET OF SPACE.**

**Eventually Means Development
of Produce Center in Old Dry-
goods District. Says Building
Owner—Expect to Have Stands
Shou for Farmers and Truck Men.**

Marking the development of a new produce center, to take the place of the old dry goods district, the Grand Central Market, in the Homer Laughlin Building, on Broadway, will open its doors for business this morning. The market will be open each week day from 8 a. m. until 10 p. m.

Eighty thousand feet of floor space are comprised in the new market, which when completely installed will be the largest on the Pacific Coast. Approximately 75 per cent of the ground floor already has been rented.

Every kind of food product will be represented in the various departments of the market, and an English tearoom and women's restaurant will be a convenience to shoppers at all hours.

Only the main floor will be open to the public today, but ultimately the second floor and basement will be utilized for various market purposes. In the basement it is proposed to install a farmers' market, where stands will be rented to farmers and truck gardeners, and where purchases may be made directly from the growers.

"People in Los Angeles have not acquired the market habit to the extent that people in most other large cities have," said Homer Laughlin yesterday in speaking of the new establishment. "On this Coast both San Francisco and Seattle have had large and well-patronized markets for years, but here we have been slow about getting them. The Grand Central Market is designed to change this condition."

As a feature of the opening today an orchestra will provide music from 2 o'clock until the closing hour at 10.

NEW MARKET WILL BE LARGEST ON THE COAST.

Los Angeles Times (1886-1922); Oct 28, 1917; ProQuest Historical Newspapers: Los Angeles Times
pg. 19

Whopper.

NEW MARKET WILL BE LARGEST ON THE COAST.

WITH the opening yesterday of the Grand Central Market in the Homer Laughlin Building on Broadway, Los Angeles is launched on the way soon to have the largest city market on the Pacific Coast. At the present time Seattle has this distinction, but when the 80,000 feet of floor space of the Grand Central is occupied, the local establishment will exceed that of the northern city by 5000 feet.

In other respects than size, also, the Grand Central Market will boast superiority. Many late improvements in market arrangements and fixtures have been adopted here that were not in vogue when the Seattle market was constructed. These will conduce to perfection in sanitation, to convenience for customers, and to facility in the conduct of business generally.

"We are trying to build up an institution," said Homer Laughlin yesterday, discussing the new enterprise. "Care has been exercised in the selection of lessees, and while no exclusive permits have been granted

all lines of food articles, only reliable dealers have been accorded space"

The new market was thronged yesterday with customers and visitors. Music was furnished by an orchestra from 2 o'clock in the afternoon until the closing hour at 10 o'clock.

Remodeling Set for Grand Central Market

A \$500,000 remodeling program for Los Angeles' Grand Central Market was announced yesterday by Leland Phillips, general manager of the busy 43-year-old food center at 315-17 S Broadway.

The remodeling will be extended over a 12-month period, with interior installations being done Saturday nights to avoid interference with daily shopping.

The Grand Central Market serves 250,000 customers weekly — 90,000 of them on Saturdays alone — and has more than \$20 million in annual sales.

"The remodeling program was decided upon after an extensive study of the problems and potential of the downtown area and reflects confidence of the management and personnel in the future of downtown Los Angeles," Phillips said.

Andrews Trio Sued for Taxes

The federal government yesterday filed a civil suit against the singing sisters Patricia, LaVerne and Maxene Andrews to recover \$230,424.22 in back taxes for the years 1949 through 1953.

According to U.S. Atty. Laughlin E. Waters, the suit also names Sheriff Pitchess as a result of the Sheriff's Department's seizure May 9, 1952, of \$77,712.45 after LaVerne Andrews obtained a judgment against a corporation representing the trio.

The singers earlier had incorporated as Eight to the Bar Ranch, a corporate title only. In addition, Waters said, the government named Decca Records, Inc., in the suit for an accounting of \$350,000 of accrued earnings that company allegedly held during 1949 through 1953 for the trio.



FIESTA THEME—Gloria Merrill, 10, points to new facade of Grand Central Market. Others at fete are, from left, George Rowan of Downtown Businessmen's Assn., Beach Lyon, Mrs. Howard Possom, Homer Laughlin, market owners.
Times photo

Grand Central Market Work Completed

Another phase of the downtown development program was noted Thursday with completion of a \$1.25 million modernization job at Grand Central Market.

Ceremonies were keyed to an International Fiesta theme with public officials, civic leaders and members of the consular corps attending.

"The market, which played a part in the city's colorful past, now helps to shape its promising future," Councilman Edward Roybal observed.

Landmark

The building at Broadway, Hill, 3rd and 4th Sts., is a landmark.

It was erected in 1897 and was the downtown area's first fireproof structure. The market, featuring food products from 95 countries, has been operating for 45 years.

The market's modernization program was undertaken three years ago and included new facades on Broadway and Hill St., new stalls and new heat and refrigeration plants.

Why L.A.'s Central Market Is the Grande Dame of Food Halls: MARKET: Right Prices

Cohen, Jerry

Los Angeles Times (1923-Current File); Sep 22, 1985;

ProQuest Historical Newspapers: Los Angeles Times

pg. OC_A10

Why L.A.'s Central Market Is the Grande Dame of Food Halls

By JERRY COHEN,
Times Staff Writer

The produce stalls are works of art. Arrayed before customers are fruits and vegetables with a jewel-like gleam that suggests that they have been waxed and polished. Employees arrive before dawn to mount the displays into a dazzling mosaic of reds (tomatoes), greens (leafy vegetables), yellows (apples and bananas) and oranges.

And there is a bewildering miscellany of products offered by sellers of condiments and spices, including probably the most tantalizing assortment of richly colored chili peppers to be discovered north of the Mexican border.

Approximately 25,000 patrons trek through it daily, 60,000 on Saturday.

In this day of the slick supermarket, where customers can buy anything from a pasta-and-duck salad to a slice of goat-cheese pizza, the cavernous old food hall hunkered between Broadway and Hill Street in downtown Los Angeles, by all rights, should be as extinct as the horse-drawn carts that once delivered foodstuffs there.

Enduring Institution

Instead, Grand Central Public Market, while not as hale as she once was, remains one of the city's most enduring institutions and still pulses with a carnival-like vitality. The flossy big chain stores and the zippy little neighborhood convenience shops are pale shadows compared to the Grand Central in terms of vibrancy, continuity and character.

"Funny thing about this market," said George Cohen, who opened a discount bread stall in Grand Central 33 years ago and now operates three, "I don't think it will ever die. It's had its ups and its downs. But you just can't keep this market down."

The most recent testimony to the market's lasting power occurred this summer when it was acquired by a new owner, a corporation headed by Beverly Hills attorney Ira Yellin, who has abandoned his law practice to devote full time to the market. Yellin hopes to expand



AURELIO JOSE BARRERA / Los Angeles Times

The crowd on typical day at Grand Central Public Market—"You just can't keep this market down."

thing for everybody, something to appeal to every ethnic group," said Irving Kazan, 65, who started work for his future father-in-law in the Grand Central 40 years ago.

Nevertheless, the Grand Central's overwhelmingly predominant tilt today is toward the Latino customer. Nowhere is this better illustrated than in the showcase of fresh meat displayed by merchant Johnny Silva, 43, owner of Silva's Fiesta Meats, the market's biggest butcher shop.

Uncommon Fare

Alongside such common cuts as roasts and chops, Silva's showcase displays marginal meats that appeal almost exclusively to Latinos, such as pigs' ears and snouts and whole heads of sheep, pork and beef.

Silva's friend, Ralph Penilla, operates Roast to Go, a fast-food stall in the middle of the market. A customer can buy a baked lamb's head to take home or a soft taco to eat standing up, the most popular of

'Funny thing about this market. I don't think it will ever die. It's had its ups and its downs. But you just can't keep this market down.'

—George Cohen

the market while maintaining its essential character as what manager Tracy Lyon, a partner in the new corporation, calls a "people's market."

Why has the 68-year-old Grand Central survived while other great business establishments that once stood proudly nearby have sickened, perished or skedaddled elsewhere?

Ask any of the owners of the 52 stalls in the market, ask the market's management, better yet, ask the customers who continue to patronize it and the answer never varies: The prices, especially on produce and bakery products, can't be beat.

Happy Customer

"Chili is cheaper here. It seems like all the Spanish products are cheaper here," said Francisco Ortega, 34, a kitchen assistant who lives in Glendale with his wife and two small children.

"I come to buy because this is where the prices are good for everything. Everything is in abundance here," said Fermin Gonzales, 64, a retired mechanic who was reared in Cuba and lives near the market. "The store owners treat people well—not like animals as in other places."

Grand Central merchants historically have catered to a widely diverse mix of ethnic groups—first, Italians, Jews, Russians and Germans, and finally, Latinos. They still do, by offering under one roof an astonishing variety of products that normally can be found elsewhere only in specialty shops.

"In this market there is some-

which contain, besides the popular *carne asada* (steak), such delicacies as beef cheeks and brains and pig snouts, deep-fried then sauteed with onions and tomato sauce. Also *buche*, a much-in-demand taco filler of fried hog maws.

And consider this from Silva: "When you have a big immigration raid on illegals, our business really hurts. You know what happens downtown when there's a bus strike? Well, an immigration raid does the same thing to us."

Mexico-born Lillian Martinez, 44, a sewing machine operator who lives in Lincoln Heights with her husband and two small sons, observed: "They have things here from my country. It is like my country." And automobile-painter Miguel Salgado, 27, whose bus ride to the market from his Hollywood residence requires an hour, said: "Everything is cheaper and one feels like one is in Mexico."

Los Angeles-born Joe Silva, 40, said he thinks that he and others of Latin extraction are attracted to the Grand Central because "in certain countries, the marketplace is the place to meet people and they come here out of habit."

A recent Community Redevelopment Agency survey found that 76.6% of the pedestrians "on the west side of Broadway between 3rd and 4th streets" on weekdays are Latino. The report attributed this to the presence of Grand Central Market.

Cohen and fellow Grand Central merchants estimate that food stamps account for 20% of the purchases throughout the market.

"The first two weeks of the

month are our busiest," said Maria Lopez, who, with her husband Manuel and sister-in-law Manuela, owns all three fish markets in Grand Central. "Because that's when the poor people still have stamps, haven't run out of them yet."

"People always are saying to me," said 80-year-old Bill Dolgenow, a deli operator in the Grand Central for half a century and the dean of the market's merchants, "If it wasn't for the Grand Central

Market, I don't know what I'd do. I can't afford supermarkets." Dolgenow's buying and merchandising practices are textbook stuff on how to conduct a successful business in the market.

He buys in great volume at substantial discounts from suppliers overstocked with items that conventional retailers snub. Then he sells, according to his estimate, for "about one-third less than the

Please see MARKET, Page 11

MARKET: Right Prices

Continued from Page 10

supermarkets can." Discounts on produce and bread prices in Grand Central are even greater. Said Delgenow: "By working on volume, people in this market don't have to make a big profit."

All seven Grand Central delis also buy meats and cheeses that are "over the code date," a benchmark by which other retailers require that a product be sold, even though the items' shelf life remains good for days and even weeks after the marked date.

For instance, Cohen buys bakery products that may have reposed "three or four days" in a supermarket or a supplier's warehouse. "Maybe the bread isn't as soft as it was fresh. But if you toast it, you can hardly tell the difference," he said. "Nothing stays here long."

Bargain Bread

On this particular summer day, Cohen also was selling English muffins for 20 cents a package or five packs for 50 cents. And bread for 20 cents a loaf or three loaves for 50 cents. "When the shopper comes to us, he never knows what will be his biggest bargain—because we never know."

The Lopezes, Manuel and Maria, both 40, concentrate principally on fish at their three stalls but also sell poultry. Paul Bodine, their accountant who has worked for Grand Central operators for 35 years, contends that the Lopezes' fish is the freshest sold in Los Angeles, as well as the least expensive.

"Our selling price is based on what it cost us," Bodine said. "That changes every day. The reputation of these three stalls was built on fresh fish. It's caught one day and on sale here the next."

Five percent of the fish is flown in (trout from Idaho and catfish from Louisiana, for instance). The remainder is trucked in.

Their biggest seller is carp, a bony fish unlike by many Anglos, but favored by Grand Central's clientele. One recent day carp,

over the years," said Jits Teruya, deputy Los Angeles County agriculture commissioner whose department enforces state produce quality standards. "Most (merchants) try to toe the mark."

As for the future of the city's dowager queen of markets, both Yellin and Lyon hope to provide for some kind of automobile parking structure, the lack of which they see as a deterrent to a broader-based patronage.

Yellin envisions acquiring property adjacent to the market to provide "a drive-in delivery court" that would eliminate the clutter of trucks that now deposit their cargo throughout the day at the Hill Street entrance. That, he added, would permit him to create an airy addition of "a sit-down cafe environment right off Hill Street."

Perhaps the single biggest change he foresees is opening the

market on Sunday—if there is agreement among the businesses, many of them family run.

Whatever the changes, Yellin makes one promise regarding Grand Central's future: "It will not

become West Side cute," he said. "I want it to remain an authentic old food hall."

Times staff writer Mirna Alfonso contributed to this article.

'Once there were
flagrant deceptions.
Things have improved
over the years. Most
(merchants) try
to toe the mark.'

—Jits Teruya,

Deputy Los Angeles County
agriculture commissioner

which accounts for half of the fish sold by the Lopezes, was going for 89 cents a pound.

Most Grand Central merchants are unwilling to discuss the details of their businesses. Not so the Lopez family. The couple estimate that sales run about \$17,000 a week in slow months and about \$30,000 a week during the busy months of January through April. At their three stalls, the Lopezes employ 30 people, all of whom speak Spanish as well as English.

Irving Kazan, 65, started work for his future father-in-law in Grand Central 40 years ago. After marrying the daughter of the late David Bardovi, a native of Turkey and the operator of a stall dealing principally in nuts and dried and glazed fruits, Kazan, a native of Russia, became a partner in the business and, upon the older man's retirement, bought him out.

Kazan's stall, now smack in the middle of Grand Central, continues to carry the name "Bardovi and Kazan." All 10 of Kazan's employees also speak Spanish. "Without the Latino trade, we would close this place," Kazan said.

Just keeping the market running is no small task.

The market employs a janitorial crew of 15, split into day and night teams, who remove an estimated seven to eight tons of waste daily. Day crew janitors constantly patrol the market's aisles with brooms. "We've got two trucks in the alley at all times," Tracy Lyon said. "One accepts recyclable material like cardboard boxes and the other (takes) garbage."

The market is remarkably crime-free, although police receive complaints of winos collapsed outside and drug-dealing on the sidewalks and in an alley alongside it. Police Capt. Billy Wedgeworth, who has been stationed in Central Division for the last five years, calls the Grand Central "a peaceable place."

What one sees is not necessarily what one gets, since throughout its history the market has been dogged by complaints that some of its merchants, particularly produce vendors, practice sleight-of-hand.

In the past, customers frequently complained that when they arrived home what they pulled from their shopping bags was not only of poor quality but in some cases rotten. In some instances, the charges of misrepresentation were valid.

But in recent years, such complaints have been reduced to a trickle because of strict monitoring by market management and health and sanitation experts who make periodic inspections.

"Once there were flagrant deceptions. Things have improved



A 1919 photograph, taken from the Hill Street side, of the bustling Grand Central Market.

Grand Central Was Planned as a Bazaar for the Wealthy

Misplaced Idea Gave Birth to Landmark

Grand Central Public Market, as it exists today, resulted from a grand but misplaced notion and an evolution in the character of downtown Los Angeles.

In 1897, Homer Laughlin erected the six-story building the market occupies today. Laughlin, a Civil War veteran who was mustered out of the 15th Ohio Infantry as a sergeant, made a fortune as a manufacturer of fine dinnerware; by the time he moved to Los Angeles, his factory had grown into the largest of its kind in the nation.

On Broadway he had constructed Los Angeles' first fireproof, reinforced steel building, which housed a pioneer department store and offices.

After Laughlin's death, Chester A. Goss, who had been an official with Seattle's waterfront Pike Street Market, arrived in Los Angeles with big ideas of his own. He opened a stall-type market at 4th and Spring streets and it soon outgrew the building.

The former Seattle entrepreneur

went to Homer Laughlin II with a proposition. He suggested that the two open a huge food hall on the ground floor of the Laughlin building and lease to concessionaires whose products would appeal to wealthy Angelenos.

In 1917, Grand Central Public Market opened with Goss as general manager.

"It was a carriage-trade market, much like Gelson's and Irvine Ranch are today," said Beach Lyon, father of Tracy, general manager of the Laughlin building and until it was sold recently one of the property's owners. "Things apparently were rocky at the start. It took two years to fill the stalls and there were many more than there are today."

In the bustling 1920s, the market was a bazaar for the wealthy—but only briefly because Goss had not foreseen changes that lay ahead. Once fashionable Bunker Hill ceased to be a carriage-trade area as downtown changed into a business district.

The market did its greatest vol-

ume in 1944, when 1,270,000 shoppers moved through it in one month, said Beach Lyon, who added: "The market was three times as busy as it is today."

Then in the late 1950s and early 1960s, Grand Central sustained a setback from which many thought it would never recover when Bunker Hill's old homes, by now cheap hotels and apartments, were demolished by city fiat.

But once again Grand Central's merchants anticipated the changes, modified their practices and began catering to the large Latino population that was drawn to Broadway.

—JERRY COHEN

A Vision for L.A.'s Broadway: Developer Ira Yellin Hopes to Tie Together the New Downtown

MARTHA GROVES Times Staff Writer

Los Angeles Times (1923-Current File); Feb 27, 1989;

ProQuest Historical Newspapers: Los Angeles Times

pg. C1

A Vision for L.A.'s Broadway

Developer Ira Yellin Hopes to Tie Together the New Downtown

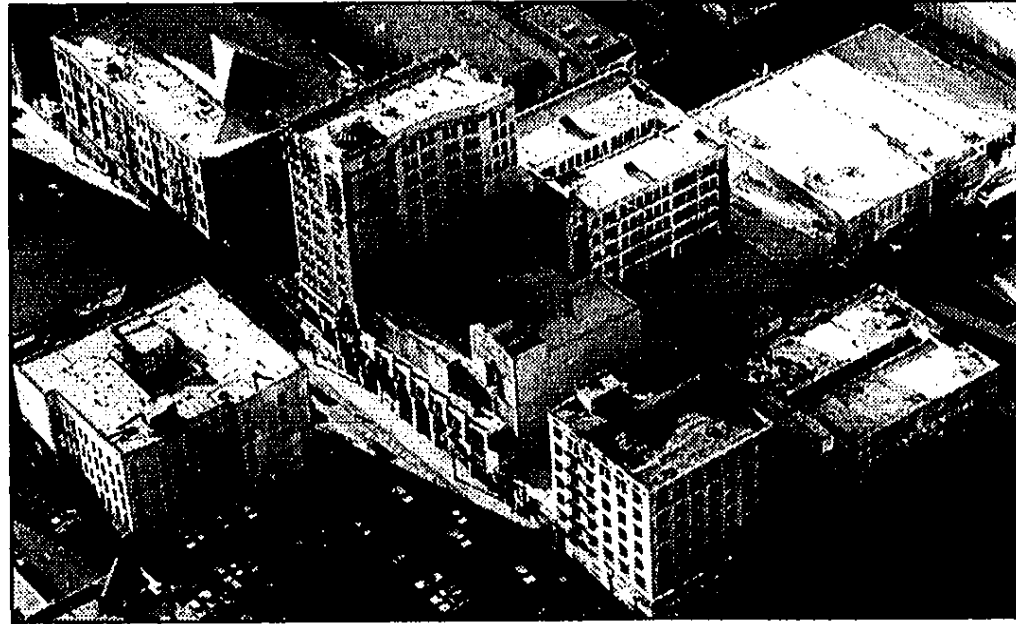
By MARTHA GROVES,
Times Staff Writer

From atop his ornate Million Dollar Building at 3rd and Broadway, Ira E. Yellin surveys the patchwork that makes up downtown Los Angeles and dreams of ways to tie the diverse pieces together with Broadway as the centerpiece.

To the west rise the gleaming office and residential towers of Bunker Hill. To the east lie Little Tokyo and the site of the new state office building. To the north are the Civic Center and Chinatown, and to the south, the city's core of financial institutions, law firms and office buildings.

In the center rests Yellin's own historic pocket—Grand Central Market, the Million Dollar Building and the soon-to-be-purchased landmark Bradbury Building—on the bustling block of Broadway between 3rd and 4th streets that is a shopping and entertainment mecca for Latinos.

By the end of March, when the Bradbury deal is expected to close, Yellin and his team will have invested more than \$21 million in buildings, land and initial improvements to the mar-



Yellin's historic pocket of Los Angeles includes Grand Central Market, the Million Dollar Building and, soon, the landmark Bradbury Building.

ket's colorful food stalls. Over the next few years, the group intends to invest as much as \$23 million more to restore these inner-city gems, now mostly empty, as office and retail space.

With the payoff years away at best,

Yellin recognizes that Grand Central Square, as the project is known, is a big gamble that hinges on patient investors, painstaking restoration, expensive modernization and success at negotiating a maze of bureaucratic systems.

But he feels passionately about the need to revitalize the area and optimistic about adapting historic buildings to modern needs.

"I see Broadway as buildings being brought back to life, with full economic benefit for the owners, the merchants and the city," Yellin said in a recent interview. "I don't want it to be [just] L.A.'s quaint piece of history."

A diminutive man with curly brown hair and keen, gray-blue eyes, Yellin was born in 1940 outside Boston to parents whose families had immigrated from what is now Poland. His father and maternal grandfather were both Orthodox rabbis, and he was reared in strict Jewish tradition.

In 1948, the family moved to California, and Yellin grew up in Santa Monica, Sherman Oaks and Van Nuys. He recalls visiting downtown Los Angeles in the early 1950s and has vivid memories of Grand Central Market, the Alexandria Hotel on Spring Street and Angel's Flight, the erstwhile hillside people mover. "Broadway," he recalled, "was booming and alive, if old. It had the feel of a city."

Even then, Yellin, who considers

Please see YELLIN, Page 2

YELLIN: Big Plans for Broadway

Continued from Page 1

himself a "frustrated architect," often could be found "doodling and drawing pictures of buildings."

His family placed great emphasis on learning a profession, so Yellin headed east to study at Princeton and then Harvard Law School before going to UC Berkeley for a master of laws degree.

From 1967 until 1975, he was a lawyer at a Beverly Hills firm, then moved to the Hapsmith Co., a Beverly Hills real estate development and management company whose president is Fred Nicholas, now chairman of the building committee of Disney Hall, the new Music Center expansion project. During the next 10 years, under Nicholas' tutelage, he grew less interested in law and more in land development.

In 1985, he opened his own real estate firm, Yellin Co., and began negotiating with the owner of **Grand Central Market**, Beach D. (Cub) Lyon Jr. Lyon initially laughed off the idea but after months of talks accepted the \$6-million bid of Yellin and his partners. Yellin retained Lyon's son, Tracy, as general manager of the market and gave him a portion of his own 15% stake.

Sporty Car

Yellin drives a sporty, racing green, 1966 Mercedes-Benz 230 SL that he bought 20 years ago for \$4,750 and works out of offices on Sunset Boulevard in Hollywood, with a clear view east toward downtown. With his wife, Adele, and two teen-age children, Jessica and Seth, he lives in a home in Santa Monica Canyon.

He has earned warm regard from friends and associates, who praise his calm, thoughtful approach to business. They say he tempers a strong profit motive with a sense of aesthetics.

When Marc B. Nathanson, Yellin's best friend and the president of Falcon Cable TV in Westwood, celebrated his 40th birthday, Yellin enlivened the festivities by "kidnapping" Nathanson and driving him around Beverly Hills in the back of a pickup truck. The party progressed to Yellin's home, which he had turned into a wild animal park dotted with large, stuffed animals. All the guests spent the night in tents.

"We actually camped out and even went rappelling off his roof," Nathanson said. "That's the kind of friend he is."

Nathanson said Yellin also used to participate with friends in a study group that met monthly for long philosophical discussions and readings of their own poetry. Yellin was a founder of the Museum of Contemporary Art and the fledgling Dance Gallery and is on the board of directors of the Los Angeles Theater Center.

As a developer, Yellin is rare because he "combines a hard-

headed practicalness with a vision of how he wants to make changes," said Kate Bartolo, who for four years sold and leased downtown retail space for Coldwell Banker. "Ira represents a breath of fresh air, a long-term visionary."

"He brings to the table an ethical dimension that you don't see with other business people," said Bruce Corwin, a longtime friend and president of Metropolitan Theaters Corp., which runs the Million Dollar Theater. "The means do not justify the ends when it comes to Ira."

Corwin, one of several of Yellin's friends who have invested in the Grand Central Square project, views it as "a bet on the future." The largest investor, with about a one-third stake, is Shamrock Holdings, the Burbank investment firm owned by the family of Roy E. Disney.

"Ira recognizes that it's going to take five to seven years" to start getting a return, Corwin said. "He wants to be the leader in getting things to turn around."

Plans for the Grand Central Square project call for upscale restaurants and cafes and a below-ground supermarket. In addition, there will be a 448-space parking garage at 3rd and Hill with an international newsstand and a tower with clock faces by Los Angeles artists. Yellin's hope is that the complex will draw Anglos, Asians and Latinos alike and recapture some of the spirit of the 1920s, when the market served the elegant mansions on Bunker Hill.

Office tenants are expected to include lawyers, politicians and consultants spilling over from the Ronald Reagan State Office Building at 3rd and Spring, scheduled for completion in 1990.

'A Lot of Choices'

As part of the exterior restoration, the turquoise tiles will be lifted from the Grand Central Market entrances on both Broadway and Hill streets. The oversize marquee of the Million Dollar Theater, which for years has highlighted Spanish-language films and entertainers, also will be removed.

Yellin is wrestling with how best to renovate the historic, 96-year-old Bradbury across the street. It still has, for example, the old cage-style elevators and is poorly lit, making it impractical for nighttime use. "We'll have to make a lot of choices," he said.

As part of this effort, Yellin and Corwin two years ago used funds from the Community Redevelopment Agency to form Miracle on Broadway, a nonprofit group of merchants and developers eager to improve the street's appearance and fortunes.

Given his interest in downtown, Yellin is finding himself in demand for other projects as well. One morning last week he participated in the first meeting of a blue-rib-

bon task force formed by Councilman Richard Alatorre to formulate plans for redeveloping the area containing Olvera Street, Union Station and Terminal Annex.

Later that day, Yellin took Jay Rounds, executive director of the Los Angeles Conservancy, on a tour of his Broadway buildings, traipsing up dusty stairways and down shabby hallways and riding clanky elevators. In the Million Dollar Building, Yellin proudly showed off the old 12th-floor, paneled board room of a former tenant, Metropolitan Water District, still largely intact. Yellin plans to restore the room as part of the renovation, scheduled to begin in June.

Yellin's regard for the structures came across to the city's main preservationist. "I'm really delighted to see someone like Ira take on this project," Rounds said.

Bureaucratic Maze

Such support is expected to ease the project's way through the maze of community agencies and city commissions that must approve his plans. Negotiations with the Community Redevelopment Agency, from which Yellin is hoping to secure some financial help, are expected to end by summer, according to James M. Wood, the agency's chairman.

Problems of traffic and density have yet to be worked out, Wood said, but he added that the agency supports Yellin's effort because it "has a clear public benefit."

If friends fault Yellin, it is because they fear he is not politically cutthroat enough and might not realize how much of an uphill battle attracting tenants to secondary locations like his will entail. (Yellin, a committed Democrat, has a backer in Mayor Tom Bradley, whom he has loyally supported for years.)

"Broadway lies uneasily between two different universes," noted Daniel P. Garcia, an attorney and former president of the Los Angeles City Planning Commission who as a child watched his father unload trucks at **Grand Central Market**. On one side, Garcia noted, is Skid Row, with its colonies of homeless and vagrants, in sharp contrast to the yuppie office workers and developers on the western side. Moreover, the future of the current client base, which depends heavily on immigrant population, is uncertain.

He said he admires Yellin's vision but fears that the rewards will be a long time in coming unless the area's social problems are addressed.

Without playing down the challenges, Yellin cites other urban redevelopments such as Faneuil Hall in Boston, which has become a magnet for local residents and tourists. "I see Broadway as a crossroads," he said, "one of the great treasures of the city."

Primary and Secondary Documentation
National Register
Broadway Theater and Commercial District - 1979

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PH0684210
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RECEIVED SEP 12 1978
DATE ENTERED MAY 9 1979

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

NAME

HISTORIC
BROADWAY THEATER AND COMMERCIAL DISTRICT
AND/OR COMMON

LOCATION

STREET & NUMBER
300-849 South Broadway

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT
25

CITY, TOWN
Los Angeles

VICINITY OF

STATE
California

CODE
06

COUNTY
Los Angeles

CODE
037

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME
Multiple Ownership (see list)
STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Los Angeles County Hall of Records
STREET & NUMBER
320 West Temple Street

CITY, TOWN

STATE

Los Angeles

California

REPRESENTATION IN EXISTING SURVEYS

TITLE
California Historic Resources Inventory

DATE
July 1977

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS Office of Historic Preservation

CITY, TOWN

STATE
California

Los Angeles

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Broadway Theater and Commercial District is a six-block complex of predominately commercial and entertainment structures done in a variety of architectural styles. The district extends along both sides of Broadway from Third to Ninth Streets and exhibits a number of structures in varying condition and degree of alteration. General styles include a variety of commercial buildings in Classical and Commercial styles, Art Deco, Moderne, and others, and many theaters in more flamboyant designs. The area is highly built up and somewhat homogeneous in streetscape, spotted by several parking lots and a few structures built after 1930. Most of the structures range in construction date from 1894 to 1931, although several have received new facades since the latter date.

Buildings contributing to the character of the district:

1. Bradbury Building (304 S. Broadway): 1893; five-story brick and stone commercial structure designed by George Wyman; has ornate iron balconies and elevators now famous; completely restored (on National Register). NHL
6. Trustee Building (340 S. Broadway): 1905; 4-story brick and concrete shop and office structure by Parkinson & Bergstrom; tiled facade has been altered and part of cornice removed.
8. O.T. Johnson Block (350 S. Broadway): 1895; 3-story brick and iron structure by R.B. Young; Italianate design with fluted columns and arched windows; parapet with ballustrade removed.
9. O.T. Johnson Building (356 S. Broadway): 1902; 7-story brick structure in Romanesque design by John Parkinson; glazed pressed-brick facade with little alteration.
11. Judson-Rives Building (424 S. Broadway): 1906; 10-story reinforced concrete and brick structure by C.R. Aldrich with a granite and terra cotta facade; theater installed on first floor in 1924 and lobby remodeled in 1929.
12. Bumiller Building (430 S. Broadway): 1906; 6-story reinforced concrete structure with terra cotta ornamentation by Morgan & Walls; iron grillwork added to facade.
17. Chester Williams Building (215 W. 5th Street): 1926; 12-story reinforced concrete on steel frame structure by Curlett & Beelman with ornamental bands and a rounded corner, glazed cotta facade designed to look like cut stone.
18. Jewelry Trades Building (220 W. 5th Street): 1912; 8-story concrete structure by Morgan, Walls and Morgan; Romanesque design with terra cotta facade and ornamentation including arched windows and heavy cornice.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER 4 PAGE 1

Property Owners

1. Western Management Corp.
448 S. Hill St., Los Angeles, CA 90013
2. Homero & Belinda Meruelo
322 S. Broadway, Los Angeles, CA 90012
3. Canada Shoe Mexicana, Inc.
304 S. Broadway, Rm. 414, Los Angeles, CA 90012
4. True Acceptance Company
P.O. Box 3201, Hollywood, CA 90028
5. System Auto Parks, Inc. & Phillip L. Cullen
P.O. Box 3201, Hollywood, CA 90028
6. Abe Wiess, et al.
121 N. Flores St., Los Angeles, CA 90048
7. Cornelia R. Possart & Haim Mizrahi
348 S. Broadway, Los Angeles, CA 90013
8. Eli & Lillian Sasson
724 S. Broadway, Los Angeles, CA 90013
9. Eli & Lillian Sasson
724 S. Broadway, Los Angeles, CA 90013
10. Title Insurance & Trust Co.
433 S. Spring St., Los Angeles, CA 90013
11. 424 Broadway Company
409 Santa Monica Blvd., #201, Santa Monica, CA 90401
12. Consolidated Drug
68457 Highway 111, Rm. 7, Palm Springs, CA 92262
13. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138
14. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138
15. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138

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16. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
17. Herbert E. Edwards, et al.	112 W. 9th St., Los Angeles, CA	90015
18. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
19. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
20. Sherril C. & Dorothy Corwin	8727 W. 3rd St., Los Angeles, CA	90048
21. Security Pacific National Bank, Tr.	P.O. Box 60802 Terminal Annex, Los Angeles, CA	90060
22. Bruce Corwin & Irving X. Fuller	8727 W. 3rd St., Los Angeles, CA	90048
23. Standard Management Co., agents	125 W. 4th St., Los Angeles, CA	90013
24. David & Sherry Gold	308 S. Hill St., Los Angeles, CA	90013
25. Western Management Corp., et al.	448 S. Hill St., Los Angeles, CA	90036
26. First Avenue Realty Company	6030 Wilshire Blvd., Los Angeles, CA	90036
27. Oceanside Plaza Corp., et al.	448 S. Hill St., Los Angeles, CA	90013
28. Desmond's Building Company	205 South Broadway, Los Angeles, CA	90012
29. Holly D. Thomson	1500 Bryant Bldg., Kansas City, MO	64016
30. Sherrill C. Corwin	8727 W. 3rd St., Los Angeles, CA	90048
31. Sherrill C. Corwin, et al.	8727 W. 3rd St., Los Angeles, CA	90048

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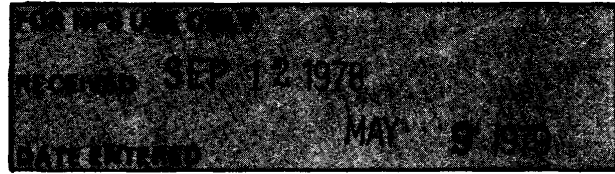
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-
- 32. Title Insurance & Trust Company ✓
433 S. Spring St., Los Angeles, CA 90014
 - 33. Crocker National Bank, tr.
P.O. Box 54427, Los Angeles, CA 90014
 - 34. Downtown Center Building
219 W. 7th St., Rm. 01117, Los Angeles, CA 90014
 - 35. Downtown Commercial Center, Ltd.
219 W. 7th St., Rm. 500, Los Angeles, CA 90014
 - 36. John J. McAndrews & Roger M. Sullivan
1200 Wilshire Blvd., Los Angeles, CA 90017
 - 37. Southern California Petroleum Corp.
4250 Wilshire Blvd., Los Angeles, CA 90005
 - 38. Eli & Lillian Sasson
728 S. Broadway, Los Angeles, CA 90013
 - 39. Massachusettes Life Insurance Co.
4401 Wilshire Blvd., Los Angeles, CA 90010
 - 40. Metropolitan Theater Corp. & S. Broidy
8727 W. 3rd St., Los Angeles, CA 90048
 - 41. Chapman Investment Co.
P.O. Box 17777, Irvine, CA 92713
 - 42. G. Krowl & H.S. Russell
1201 E. California Blvd., Pasadena, CA 91109
 - 43. Jack & Annette Neddleman
120 E. 8th St. Floor 5, Los Angeles, CA 90014
 - 44. Corwin Theater Corp.
8727 W. 3rd St., Los Angeles, CA 90048
 - 45. Jack & Annette Needleman
120 W. 8th St., Floor 5, Los Angeles, CA 90014
 - 46. George Srere Estate Co.
820 S. Broadway, Los Angeles, CA 90014

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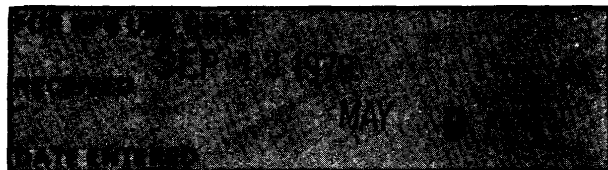
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- 47. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
- 48. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
- 49. Jack Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
- 50. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
- 51. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
- 52. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
- 53. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
- 54. United States Steel & Carnegie Pension Fund
801 S. Broadway, Los Angeles, CA 90014
& May Co.
801 S. Broadway, Los Angeles, CA 90014
- 55. Morton Bowman, et al.
981 Whittier Dr., Beverly Hills, CA 90210
- 56. Issacs Brothers Co.
9441 Wilshire Blvd., Beverly Hills, CA 90212
- 57. Prudential Ins. Co. 2049 Century Park East, Rm. 2550
Los Angeles, CA 90067 & Issacs Bros. Co. 888 7th Ave.,
New York, New York 10019
- 58. Al Stillman 619 N. Canon Dr., Beverly Hills, CA 90210
- 59. 731 South Broadway Venture
619 N. Canon Dr., Beverly Hills, CA 90210
- 60. Issacs Bros. Co., 9441 Wilshire Blvd., Beverly Hills, CA 90212
& Dwight & George Whiting, 609 S. Grand Ave., Rm. 617, Los Angeles, CA 90014

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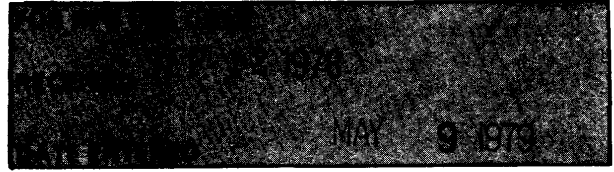
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61. Arthur Letts, % Security Pacific Bank
P.O. Box 60802 Terminal Annex, Los Angeles, CA 90060
62. United California Bank Trust, et al.
P.O. Box 55011, Los Angeles, CA 90055
63. Hollenbeck Home for the Aged
P.O. Box 55011, Los Angeles, CA 90055
64. Walter J. Thompson Co., Ltd.
3278 Wilshire Blvd., Los Angeles, CA 90010
65. J.A. Mackey, et al. 950 Casiano Rd., Los Angeles, CA 90049
66. J.A. Mackey, et al. 950 Casiano Rd., Los Angeles, CA 90049
67. Tennessee Ravenwood Properties, Inc.
P.O. Box 17, Nashville, Tenn., 37202
68. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
69. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
70. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
71. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
72. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
73. Francis H. Lindley, et al, tr.
530 W. 6th St., Rm. 310, Los Angeles, CA 90014
74. O.H. Churchill Company
448 S. Hill St., #1110, Los Angeles, CA 90013
75. Crocker National Bank, Tr.
P.O. Box 54410, Terminal Annex, Los Angeles, CA 90054
76. Walter J. Thompson Co., Ltd.
3278 Wilshire Blvd., Rm. 302, Los Angeles, CA 90054

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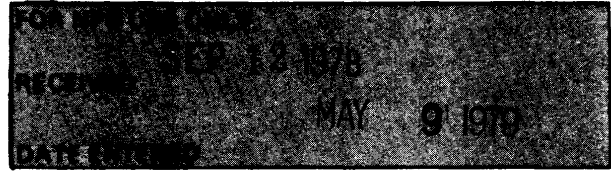
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-
77. Franelena, Inc.
441 9th Ave., New York, New York 10001
 78. E.J. Gindi-University of Judaism Foundation
6525 Sunset Blvd., Los Angeles, CA 90028
 79. Paul A. & Lucille K. Weilein
714 W. Olympic Blvd., Los Angeles, CA 90028
 80. Barbara J. Twomey, Admx. for Estate of Belle Young
46-245 E. El Dorado Dr., Indian Wells, CA 92260
 81. Western Management Corp.
5333 McConnell Ave., #525T, Los Angeles, CA 90066
 82. Jack E. Gindi
5333 McConnell Ave., #523-T, Los Angeles, CA 90066
 83. Elinor W. Griffin
445 S. Figueroa St., 36th Floor, Los Angeles, CA 90017
 84. La Mirada Business Property Inc.
1633 26th St., Santa Monica, CA 90404
 85. Title Insurance & Trust Co. et al
888 7 Ave., 25th Floor, New York, NY 10019
 86. Bonita C. Bayless, et al.
888 7 Avenue, New York, NY 10019
 87. Commadore Investment Group
441 9th Ave., #125, New York, NY 10001
 88. 431 S. Broadway Venture
9171 Wilshire Blvd., Los Angeles, CA 90210
 89. 425 South Broadway Realty Company
P.O. Box 754, Beverly Hills, CA 90210
 90. Michael Kamen & Al Stillwell
424 S. Broadway, Rm. 200, Los Angeles, CA 90013
 91. Laura Properties
357 S. Broadway, Los Angeles, CA 90013

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19. O.T. Johnson Building #2 (510 S. Broadway): 1905; 5-story brick building with pressed-brick facade by R.B. Young; upper windows form almost solid bands, cornice removed and first floor altered.
20. Roxie Theater (518 S. Broadway): 1931; 2-story concrete and brick theater with shops on facade flanks; designed in Art Deco style by J.M. Cooper with floral patterns and grillwork on facade; marquee is new.
21. Cameo Theater (528 S. Broadway): 1910; 2-story brick and concrete theater by A.F. Rosenheim; facade features a large rounded pediment above entrance; remodeled in 1924 and some alterations since then.
22. Arcade Theater (534 S. Broadway): 1910; 7-story office and theater building of reinforced concrete with grey stucco facade by Morgan & Walls; facade shows Renaissance influence with Grecian columns.
23. Arcade Building (540 S. Broadway): 1924; 12-story concrete office structure with two wings connected by inner connection by Kenneth MacDonald; designed to resemble Burlington Arcade in London.
24. Hubert-Thom McAn Building (546 S. Broadway): 1900; 3-story brick building in Italianate style with decorative arched windows by John Parkinson, facade is of pressed brick, alterations include removal of original parapet.
25. Silverwood's Building (558 S. Broadway): 1920; 5-story reinforced concrete building with terra cotta details by Walker & Eisen, first floor alterations.
26. Finney's Cafeteria (217 W. 6th Street): 1904; 4-story brick structure with very plain facade; interior redesigned in 1913 by Plummer and Feil to Dutch motif with tiles by Ernest Bachelder.
27. Walter P. Story Building (610 S. Broadway): 1908; 11-story office building of reinforced concrete by Morgan & Walls; terra cotta facade with heavy cornice, decorative bands, arched windows, etc.
28. Desmond's Building (614 S. Broadway): 1924; 6-story concrete structure in Spanish Baroque styling by A.C. Martin; has a polychrome terra cotta facade with twisting columns, balconies, and ornamental pediment.
29. Broadway Cafeteria (618 S. Broadway): 1928; 2-story Spanish Colonial restaurant of concrete by Charles F. Plummer with terra cotta and wrought iron facade.

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30. Palace Theater (636 S. Broadway): 1910; 5-story brick and concrete theater and office structure by G. Albert Landsburgh in French Renaissance styling; terra cotta facade features arched windows, heavy cornice, and carved figures.
31. Forrester Building (638 S. Broadway): 1907; 8-story concrete structure by C.F. Whittlesey with terra cotta and stone facade including heavy cornice and arched windows; facade covering on first three stories.
32. J.E. Carr Building (644 S. Broadway): 1908; 8-story concrete structure by R.B. Young with enamelled terra cotta and brick facade featuring heavy cornice and arched windows, facade covering extends across lower four floors.
35. Lankershim Hotel (700 S. Broadway): 1902; 9-story brick hotel by R.B. Young; three sections with stone and pressed brick facade; most ornamentation removed.
36. Yorkshire Hotel (710-14 S. Broadway): 1909; 6-story brick and concrete structure by Parkinson & Bergstrom with facade of pressed brick and terra cotta with tile; has tile cornice and arched windows.
37. Parmelee Building (716 S. Broadway): c. 1907; 6-story concrete structure with facade stuccoed but potentially restorable; cornice and other features removed.
38. Barker Brothers Building (722 S. Broadway): 1909, 7-story concrete and brick structure by R.B. Young; original pressed-brick facade features cornice and lugsills but these were removed and building is now plain but restorable.
40. Globe Theater (744 S. Broadway): 10-story concrete theater and office building with stone and brick facade by Morgan, Walls, & Morgan, and many ornamental features such as arched windows, cornice, and ornamental bands with gargoyles.
41. Chapman Building (756 S. Broadway): 1911, 13-story concrete structure with three sections above first two floors by Ernest McConnell, terra cotta and brick facade has fluted columns, ornamental moldings, heavy cornice, and ornamental bands.
42. Tower Theater (802 S. Broadway): 1927; 4-story theater building with shops on 8th St. side by S. Charles Lee in French Renaissance styling, terra cotta facade includes many details such as urns, stained-glass window, and a large clock tower on corner.
43. Singer Building (806 S. Broadway): 1922; 7-story concrete structure in Italian Renaissance style by Meyer & Holler; has a terra cotta and pressed-brick with little alteration.

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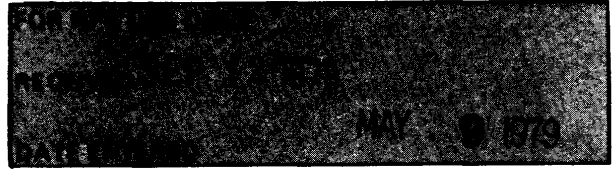
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44. Rialto Theater (812 S. Broadway): 1917, 2-story theater building with pink stucco facade, by O.P. Dennis; has many alterations including removal of original triangular pediment and interior remodeling.
45. Apparel Center Building (814 S. Broadway): 1923; 12-story concrete structure in Spanish Renaissance styling by Walker & Eisen, colorful terra cotta facade with decorative cornice and arched windows; alterations to first floor.
46. Braun Building (820-22 S. Broadway): 1913, 6-story reinforced concrete building by W.J. Saunders, glazed brick and terra cotta facade with some ornamentation and alteration to the first floor interior and exterior.
48. Anjac Fashion Building (830 S. Broadway): 1927; 12-story concrete structure in Gothic Revival styling by Walker & Eisen with terra cotta facade, almost matches the Orpheum Theater next door in style.
49. Orpheum Theater (842 S. Broadway): 1925; 13-story concrete theater and office structures in Spanish Renaissance styling by Schultze & Weaver and G.A. Landsburgh; brick and terra cotta facade includes rows of urns and ornamental bands with brackets.
50. Ninth and Broadway Building (NW 9th & Broadway): 1929; 13-story concrete structure in Zig Zag Moderne style by Claude Beelman with terra cotta facade and very little alteration.
51. Eastern Columbia Building (849 S. Broadway): 1930; 14-story concrete structure in Moderne styling with terra cotta exterior of turquoise with gold trim; designed by Claude Beelman with a large clock tower that is still operative.
54. May Company (SW 8th & Broadway): 1906; 5-story department store of concrete with terra cotta ornamentation, designed by A.F. Rosenheim in Classical styling with a heavy cornice and decorative garlands; the major addition on the south side of the structure (1929) is of the same style with two additional stories; there have been many alterations to the interior.
55. Merritt Building (301 W. Eighth Street): 1914; 5-story concrete structure with stone facade by the Reid Brothers (San Francisco); Italian Renaissance style with Ionic columns and heavy cornice; many alterations on first two levels.
57. Issacs Building (737-47 S. Broadway): 1913; 8-story concrete structure with Gothic details and a glazed and molded terra cotta facade; has a large facade covering on most of the northern half and other alterations to first floor.
59. Cheney Block (731 S. Broadway): 1913; 4-story brick and concrete structure with a remodeled facade of the 1940's; blends very well with the district.

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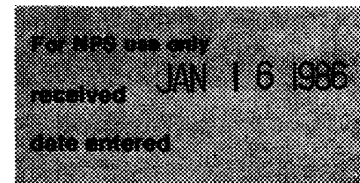


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60. Woolworth's (719 S. Broadway): 1920; 3-story reinforced concrete structure by Weeks & Day, facade altered to an Art Deco-Zig Zag Moderne style in 1941 and building next door added to it.
61. United Building (703 S. Broadway): 1920; 12-story concrete theater and office building by Weeks & Day in Spanish Renaissance styling with patterned brick and terra cotta ornamentation including Moorish windows and a rounded building corner.
62. Bullock's (641 S. Broadway): 1906; 7-story brick structure by Parkinson & Bergstrom with terra cotta facade details including a heavy cornice; has several additions and the interior has been completely remodeled.
63. Bullocks-Hollenbeck (639 S. Broadway): 1912; 10-story brick and concrete structure by Morgan & Walls with a brick and terra cotta facade that is almost identical to Bullocks next door.
68. Mailing's (617-19 S. Broadway): 1930; 2-story concrete structure in French Renaissance design by S. Charles Lee that was the southern flank of the Los Angeles Theater next door; alterations to street level.
69. Los Angeles Theater (615 S. Broadway): 2-story theater of concrete and terra cotta in French Renaissance design by S. Charles Lee; features fluted columns with urns, eagles, etc.; has a new marquee.
72. Norton Building (601-5 S. Broadway): 1906; 6-story brick and concrete office building; the facade was completely altered in 1940 with new design but the structure blends very well with the district and is not out of the time period.
73. Wood Brothers Building (315 W. 6th Street): c. 1922; 3-story concrete and brick structure with terra cotta decoration which blends very well with the district.
74. Sweldom Building (NW 6th and Broadway): 1920; 3-story retail building in Italian Renaissance design by Pierpont and Walter S. Davis, reinforced concrete with glazed terra cotta facade; cast iron roof trim removed.
75. Metropolitan Annex (553 S. Broadway): c. 1923; 6-story concrete and brick structure with terra cotta details; alterations to the street-level frontage.
77. Hartfields (537 S. Broadway): 1931; 6-story reinforced concrete and brick structure in Art Deco styling; very little alteration.
79. Reed's (533 S. Broadway): 1931; 2-story reinforced concrete structure features a "marble" facade with reliefs; little apparent alteration.

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Addendum: Description of additional buildings comprising the Bullock's complex.
The buildings are all united by historical function and internal circulation.

Buildings comprising the complex are coded under the number (62) assigned to the original Bullock's Building in the National Register nomination. The added letters are assigned in the order in which the buildings were acquired by Bullock's as part of its department store operations. The earliest expansion was into the adjacent Hollenbeck Building, already designated as #63 in the district nomination. Subsequent additions, in order, are as follows:

62A. Pease Building (1906) Hudson/Munsel

Originally used as a furniture store, this 8 story building was acquired by Bullock's in 1917. A bridge was constructed over St. Vincent Place and a tunnel beneath at that time to connect the building with the Hollenbeck Building (#63).

62B. Eshman Building (1909) Morgan/Walls

This 7 story building in characteristic Beaux Arts 3-part vertical division became part of Bullock's in or before 1919.

62C. Bridge (1921) ----

The bridge was constructed to connect the Eshman Building with the original Bullock's Department Store. It spans St. Vincent Place, connecting the upper 6 stories of both buildings, creating internal circulation between the two on all levels. Stylistically it repeats the design of the earlier Bullock's building, creating the appearance of a skillfully integrated addition. A tunnel below St. Vincent Place also connects the two buildings.

62D. Gennet Building (1922) Parkinson/Hubbard

The next addition to the Bullock's complex was this tall, slender Beaux Arts building-- 10 stories tall and only two bays wide. The lower two stories were remodeled in 1934 to create the appearance of a unified design with the adjacent Mackey Building.

62E. Hart Building/Hart '24 (1924) Parkinson/Parkinson

This building duplicated the nearby Gennet Building in height, width and styling. It is now indistinguishable from the adjacent 1928 Hart Building.

62F. Hart Building/Hart '28 (1928) Parkinson/Parkinson

The design of the earlier 1924 Hart Building was expanded to fill out the block by adding five more bays on the Hill Street side and four bays on Seventh Street in Beaux Arts styling. Fenestration is dominated by 3-part Chicago windows.

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date entered

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62G. Mackey Building (1934) Parkinson/Parkinson

The upper six stories of the Mackey Building repeat the appearance of the adjacent Gennet Building. The lower two floors are Moderne in styling; this design was expanded across the base of the Gennet Building, uniting the two buildings visually in 1934. Internal circulation exists between the buildings.

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80. Broadway Interiors (529 S. Broadway): c. 1928; 5-story brick and concrete building with a flat facade and some remaining terra cotta ornamentation; street-level frontage modification.
83. Remick Building (517-19 S. Broadway): c. 1902; 6-story brick structure with decorative facade including arched windows and twisting columns between window openings.
84. Fifth Street Store (501-515 S. Broadway): 1927; 11-story concrete structure with terra cotta and brick facade by A.E. Curlett; a minor amount of ornamentation has been removed.
85. Metropolitan Building (315 W. Fifth Street): 1913; 9-story concrete and terra cotta structure by Parkinson & Bergstrom with ornamental features including a heavy cornice, etc.; major alteration to street-level frontage on both sides.
88. Wilson Building (431 S. Broadway): c. 1909; 3-story brick and concrete structure with massive alteration in 1932; facade ornament includes heavy cornice with brackets, columns topped by capitals, and floral designs on the surface.
90. Broadway Mart Center (401-23 S. Broadway): 1913; 10-story concrete structure by Parkinson & Bergstrom with a brick and terra cotta facade including many ornamental details.
91. Nelson Building (355 S. Broadway): 1897; 7-story brick and plaster structure originally by Frank Van Trees with a mass of ornamentation; alterations removed all ornament and left flat plaster surface with a rounded corner; still blends with the district although very plain now.
94. Karl's (341-45 S. Broadway): 1903; originally a four-story brick structure by A.M. Edelman, the building was altered to two stories but much of the original terra cotta decoration remains.
98. Grand Central Market (315 S. Broadway): 1897; Broadway elevation is a 6-story brick structure with terra cotta ornamentation including heavy cornice and arched entrance; large facade covering now hides much of it; Hill St. addition by Thornton Fitzhugh in 1905 is 8 stories with little alteration to it, mostly concrete with brick.
99. Million Dollar Theater (307 S. Broadway): 1917; 12-story concrete theater and office building by A.C. Martin in Spanish Renaissance design, theater interior by W.C. Woollett; much ornamentation with little alteration. (Nominated to National Register in September, 1977.) **NR**

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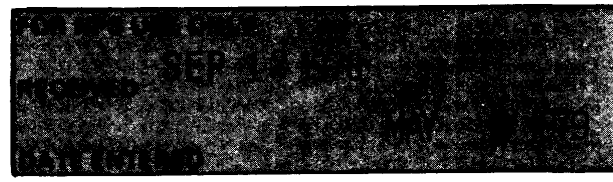
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Nonconforming Intrusions Detracting From the Integrity of the District:

2. Blackstone Building (318-322 S. Broadway): c. 1907; originally a 5-story and basement reinforced concrete and brick structure, now three stories with much alteration and most ornament removed; is potentially restorable. ✓
3. Shannon Building (326 S. Broadway): c. 1912; 2-story brick structure with an arched facade of stucco recently applied. ✓
4. Joe's Coffee Shop (328 S. Broadway): 1-story cement structure of recent vintage.
5. MGM Photographia (336 S. Broadway): 1-story cement structure in gold with an awning; very recent origin.
7. Judson's (346-8 S. Broadway): c. 1907; 1-story brick building divided in half; facade completely cluttered with signs. ✓
10. Licha's (412 S. Broadway): 1-story food stand of cement blocks, very contemporary.
13. A & M Sportswear (438 S. Broadway): 1-story cement structure of contemporary design.
14. (Food Stand) (444 S. Broadway): one-story structure of contemporary style.
15. California Imports (446 S. Broadway): 2-story cement block structure of contemporary origin.
16. Gebhard Building (450 S. Broadway): c. 1900; 2-story brick structure by R.B. Young with a new facade that completely covers the original. ✓
33. Cliftons Cafeteria (648 S. Broadway): c. 1916; 4-story brick building with arched windows and reliefs on facade; facade now completely covered by metal grate but should be relatively easy to remove. ✓
34. Haas Building (660 S. Broadway): 1914; a 12-story concrete structure originally with a mass of terra cotta ornamentation by Morgan, Walls, & Morgan; alteration in 1974 left the building completely "modernized" with typical tile and glass facade.
39. Parking Structure (730 S. Broadway): c. 1967; multi-level parking structure of concrete and steel in contemporary design with several stores below.
47. "Burgers" (828 S. Broadway): one-story, concrete-block structure of recent origin.
52. Maggy's Clothing (847 S. Broadway): 1-story cement block structure of recent origin.

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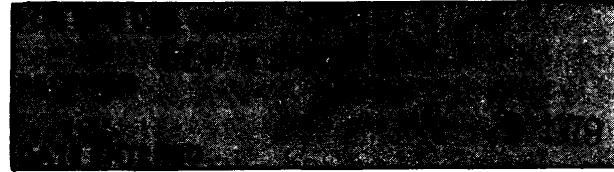
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53. Wig House (845 S. Broadway): 1-story cement block structure of contemporary origin.
56. Hartfield's (749 S. Broadway): c. 1912; 4-story brick structure with a very modern stucco facade. ✓
58. Rowley Building (735 S. Broadway): c. 1908; 4-story brick building with a very modern "marble" facade. ✓
64. Hoffman Building (635-37 S. Broadway): c. 1906; 4-story brick business building, although facade is fairly new it is potentially restorable and still similar to the original. ✓
65. Baker Building (633 S. Broadway): c. 1911; 4-story brick structure with a newer facade that blends very well with the district. ✓
66. C.H. Baker's (629 S. Broadway): c. 1911; northern half of the Baker Building, 4-story brick and concrete structure with facade completely remodeled in contemporary design. ✓
67. Kress Building (621 S. Broadway): c. 1919; 5-story concrete and brick structure with new facade. ✓
69. Eastman's (611 S. Broadway): 1930; part of the northern flank of the Los Angeles Theater, 2-story concrete with facade of recent vintage. ✓
71. Young Age Shop (609 S. Broadway): 1930; part of northern flank of Los Angeles Theater, 2-story concrete with new facade. ✓
76. Barry's (543 S. Broadway): c. 1901; 4-story brick structure with 2 modern facades, 1 on each side. ✓
78. Emperor Building (535 S. Broadway): c. 1903; 5-story brick structure with a contemporary, flat facade. ✓
81. Reeves Building (525 S. Broadway): 1903; 5-story brick building by John Parkinson with a glazed metal and synthetic stone facade; very little original ornament which included a balcony and pediment was removed but facade is potentially restorable. ✓
82. "Levis" (521 S. Broadway): c. 1903; 2-story brick structure with a flat stucco facade of recent origin. ✓

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CONTINUATION SHEET

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86. Newberry's Annex (443 S. Broadway): 4-story brick structure with flat, modernized facade.
87. Zody's (437 S. Broadway): c. 1942; 3-story structure with a flat stucco facade of recent design.
89. Wise Shop #2 (425 S. Broadway): 3-story brick building with flat, modernized facade.
92. Zobel Building (351 S. Broadway): c. 1912; 6-story brick structure with a new flat stucco facade. ✓
93. (Building) (347-9 S. Broadway): c. 1908; 2-story brick structure with a flat stucco facade of recent origin. ✓
95. Wise Shop (337-39 S. Broadway): c. 1900; 2-story (originally 4) brick structure with facade stuccoed over the original ornamentation removed. ✓
96. Jacoby Brothers Building (333 S. Broadway): c. 1900; originally a 4-story brick structure with decorative cornice, this building was altered to two stories and some of the facade stuccoed flat; it is still similar to the original however and blends somewhat with the district. ✓
97. Broadway Market (329 S. Broadway): c. 1900; 3-story brick building that originally had an ornamental facade including arched window openings and a heavy cornice; altered in recent years to a flat stucco facade. ✓

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1893

BUILDER/ARCHITECT

various

STATEMENT OF SIGNIFICANCE

The Broadway Theater and Commercial District is a six-block thoroughfare containing the vestiges of the Los Angeles theater and commercial center developed from the early 1890's to the early 1930's. The area is significant not only for this activity, but also for the high concentration of important architectural creations which document the development of both commercial and theater growth in Los Angeles, and the evolution of progressive design for these types of structures.

Prior to the turn of the century the commercial center in Los Angeles was located near the intersection of Spring and First Streets. The area of Broadway below Third Street was primarily residential until small businesses located there in the 1890's. Construction of the new city hall in the late 1880's on Broadway between Second and Third Streets was a primary impetus in turning the commercial district southward to take advantage of the close proximity of municipal headquarters. By 1900, several large business structures including the Bradbury Building (1893), the Grand Central Market (Homer Laughlin Block in 1897), the Nelson Building (Grant Building in 1897), and several smaller blocks, the O.T. Johnson Block (1895), the Hubert-Thom McAn Building (1900), and the Jacoby Brothers store (1900) began to change the Broadway skyline and pulled the business center further south.

The 1900-1910 period was a decade of rapid development in Los Angeles, as well as all of southern California. Broadway was a perfect example of this growth along just one street. Although many small blocks were built to about Sixth Street at this time, including the large O.T. Johnson Building (1902), Finney's Cafeteria (Gebhart Building in 1904), the Reeves Block (1903), the Remick Block (1902), Karl's Shoes (1903), and a number of small brick structures, the dramatic turning point in this development was the announcement that Hamberger's (now the May Company) was going to build a large department store at Broadway and Eighth Street, then generally considered too far south of the business district. This statement by one of the city's largest retailers was met with skepticism by local businessmen. However, as construction of Hamberger's began in 1905, many investors followed suit so that before the end of the decade a number of important structures were added to the district including the Trustee Building and O.T. Johnson Building #2 in 1905, the Judson-Rives, Bumiller, Hoffman, Norton, and Bullock's buildings in 1906, the Blackstone, Forrester, and Parmelee buildings in 1907, the W.P. Story and J.E. Carr structures in 1908, and the Barker Brothers and Wilson Buildings in 190

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- Building Permits. Department of Buildings & Safety. Los Angeles City Hall.
- Greene and Behrendt Photograph Collections. Los Angeles County Museum of Natural History Archives. (see continuation sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 27+

QUADRANGLE NAME			QUADRANGLE SCALE				
UTM REFERENCES <u>8 20</u>							
A	<u>11</u>	<u>38,918,90</u>	<u>3,76,813,9,0</u>	a	<u>11</u>	<u>38,919,90</u>	<u>3,76,825,0</u>
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	<u>11</u>	<u>38,912,0,0</u>	<u>3,76,73,9,0</u>	D	<u>11</u>	<u>38,911,0,0</u>	<u>3,76,79,0,0</u>
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
E				F			
G				H			

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

FORM PREPARED BY

NAME / TITLE	Tom Sitton Curatorial Assistant	DATE	October 20, 1977
ORGANIZATION	Los Angeles County Museum of Natural History	TELEPHONE	213-746-0410 x 241
STREET & NUMBER	900 Exposition Blvd.	STATE	California
CITY OR TOWN	Los Angeles		

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Kenneth M. Ellison

TITLE

SHPO

DATE

SEP 7 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

William J. Murtagh

DATE

5/9/79

KEEPER OF THE NATIONAL REGISTER

TEST: *Bill Tolson*
CHIEF OF REGISTRATION

DATE

May 9, 1979

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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The Lankershim Hotel (1902) and the Yorkshire Hotel (J.D. Hooker Building in 1909) were built during this period to help support the district. By 1910, Broadway was the commercial and retail thoroughfare of the city.

In the next decade still more new structures appeared which increased retail trade and office space in the district. The Chapman Building and Baker Building (1911), the Jewelry Trades Building and Bullock's-Hollenbeck (1912), the Metropolitan, Issacs, Cheney, and Broadway Mart Center buildings (1913), and the Merritt Building (1914) provided additional growth in this area. Clifton's Cafeteria (Boos Brothers Restaurant in 1916) was also built at this time, as were many of the theaters that eventually made Broadway the theatrical center of Southern California.

The real estate and building boom of Southern California in the 1920's is probably best illustrated in the further development of Broadway during this decade. A number of notable structures including Silverwood's, Woolworth's, and the Swelldom Building (1920), the Singer and Wood Brothers buildings (1922), the Metropolitan Theater Annex and the highly colorful Apparel Center Building (originally the Wurlitzer Building) in 1923, Desmond's (1924), the Chester Williams Building (1926), the Anjac Fashion Building and the Fifth Street Store (1927), and the Ninth & Broadway and Eastern-Columbia buildings (1929-30) were all completed during this decade. Along with the Broadway Cafeteria (1928) and several more theaters, the district as it appears today was substantially complete by 1930. Other than Hartfield's and Reed's (1931), the only major changes since that time have been a number of facade alterations and the addition of several intrusions which include parking structures and small food stands.

As the commercial center of the Southland, the Broadway district continued to function in this capacity until well after World War II. As suburban shopping centers began to increase in number and popularity, major retailers along Broadway found it convenient to place regional stores in these centers to attract customers living a good distance from downtown Los Angeles. Along with other factors, the increase of these shopping centers diminished the trade that once came to Broadway. The area now serves a clientele that, for the most part, resides in and near the downtown area.

The development of Broadway as a commercial district coincides with its emergence as the theatrical center for the Southland. At the turn of the century the major theaters of Los Angeles (the Merced, Grand Opera House, and the Burbank) were located along Main Street. In 1903 the Mason Opera House (now demolished) opened on Broadway and began the accelerated development of the theatrical district on this street. The Orpheum (now the Palace),

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Clune's (now the Cameo), and the Pantages (now the Arcade) opened in 1911 and were the first theaters to locate within the present district. Following these pioneers were the Morosco (Globe) in 1912, the Rialto in 1917, the Million Dollar in 1918, Loew's State Theater (United Building) in 1920, the Metropolitan in 1923, the new Orpheum in 1925, the Tower in 1928, the Los Angeles in 1930, and finally the Roxie in 1931. Of these, only the Metropolitan has since been razed.

The importance of the theater district in the home of the motion picture industry is clearly evident. The theaters provided drama, comedy, and vaudeville presentations until full-length motion pictures became popular. Thomas Tally, Sid Grauman, Oliver Morosco, and others vied for the honor of city impresario as the theaters along Broadway became larger and more numerous. Theater architecture was more flamboyant than commercial styles and the influx of theatrical structures helped to provide variety for the Broadway streetscape. In all, theater development along Broadway provided a major source of revenue and a location for premieres for the movie industry, an important form of entertainment for Southern Californians, and a variety of architectural designs which gave a unique character to Broadway.

The zenith of the Broadway theater district was in the 1920's. In 1922 the Egyptian Theater was built on Hollywood Boulevard in the midst of movie studios, and in 1926 Sid Grauman's Chinese Theater opened further down the street. The major theater chains were now beginning to establish Hollywood as the center for motion picture theaters. Although several Broadway theaters were built as late as 1931, the new trend had already been clearly established.

It is surprising now that so many of the theaters built on Broadway have survived even though the theatrical center moved so long ago. The structures that remain on Broadway, typically flamboyant in design both inside and out, are still viable movie houses from both economic and functional standpoints. As older theatrical sections of many cities have since been leveled for new use, the Broadway theater network continues to provide motion picture entertainment in buildings that are remarkably intact considering their uninterrupted use over so many years.

Architecturally, the Broadway district contains some of the best examples of commercial and theater architecture in Southern California. The Bradbury Building, Million Dollar Theater, and Eastern-Columbia Building are well-known, and the Los Angeles Theater is considered to be the best example of theater architecture in the entire Southland. The district is represented by a number of important styles including American Commercial, Sullivanesque, Italianate (O.T. Johnson Block), Romanesque (Jewelry Trades Building and the

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O.T. Johnson Building), Spanish Renaissance (United Building, Apparel Center Building, Million Dollar Theater, etc.), French Renaissance (Tower and Los Angeles theaters), Italian Renaissance (Merritt Building and Swelldom Building), Spanish Baroque (Desmond's), Gothic Revival (Anjac Fashion Building and Issacs), Art Deco (Woolworth's, Hartfield's, and the Roxie Theater), and Zig Zag-Moderne (Eastern-Columbia and Ninth & Broadway buildings), among others. Architects from New York (Schultze & Weaver), Seattle (B. Marcus Priteca), Oakland (Weeks & Day), and San Francisco (G. Albert Landsburgh, and Kenneth MacDonald, and the Reid Brothers), as well as local architects Morgan & Walls, R.B. Young, George Wyman, A.F. Rosenheim, A.C. Martin, A.M. Edelman, Meyer & Holler, J.M. Cooper, C.R. Aldrich, Walker & Eisen, Curlett & Beelman, S. Charles Lee, C. F. Whittlesey, and others have contributed to the architectural integrity of the street. Although not always consistent in scale, Broadway as a whole contains some of the best examples of commercial and theater architecture in Southern California that could possibly be integrated in such a compact area.

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PAGE 1

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CONTINUATION SHEET

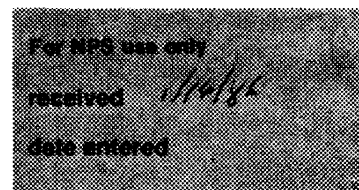
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PAGE 1

An irregular area in the downtown business district generally following both sides of Broadway beginning at the intersection of Broadway and Third Street, extending 186' eastward along Third St., 170' southward, 44' westward, 79.6' southward, 23' eastward, 363' southward to Fourth St., then 39' westward to Frank Court, to Fifth St., then 31' westward, then 100' southward, then 35' eastward then 165' eastward to Spring St., then 120' southward on Spring St., then 117' southward to Sixth St., then 15' westward, then southward along an alley to Ninth St., then westward along Ninth St. to a point 165' west of Broadway, then 236' northward to Eighth St., then 212' Eastward along Eighth St., then 116' northward then 50' westward, then 470' northward to 7th St., then 10' eastward, then 80' northward to Sixth St., then 125' northward, then 138' eastward, then 80' northward to Sixth St., then 29' eastward to Lindley Place, then north along Lindley Place to Fifth St., then 200' northward, then 165' westward to Hill St., then 41' northward, then 165' eastward, then 120' northward, then 42' westward, then 39' eastward, then 80' northward, then 16' westward, then 39' northward, then 42' eastward, then 80' northward, then 16' westward, then 122' northward to Fourth Street, then 39' eastward, then 123' northward, then 40' westward, then 240' northward, then 166' westward to Hill St., then 121' northward, then 132' eastward, then 120' northward to Third St., then 194' eastward to the original point.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Item number 10

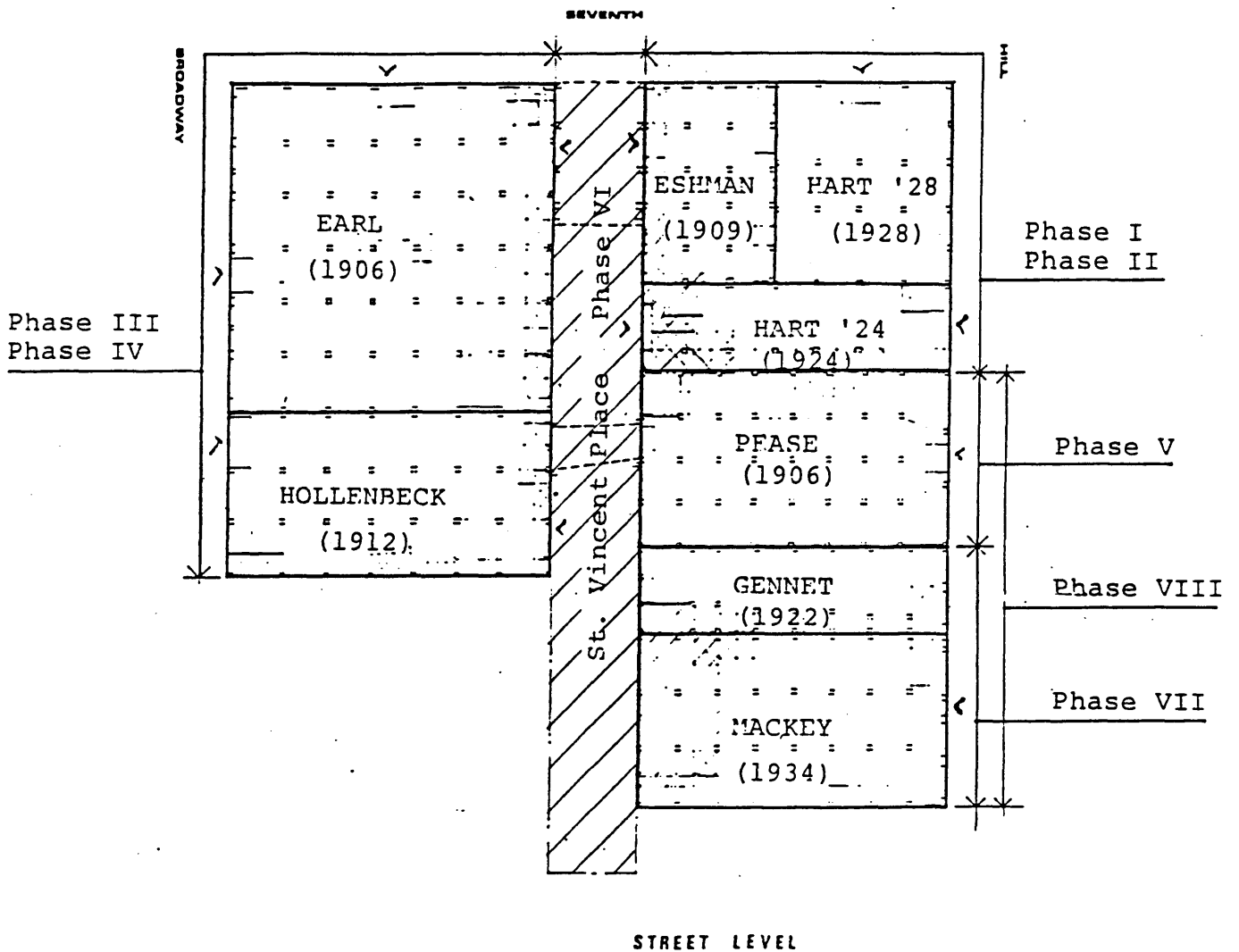
Page 1

VERBAL BOUNDARY DESCRIPTION (Revised 12/26/85)

(Note: All changes in direction are at a right angle from the previous direction.)

The boundary encompasses an irregular area in the downtown business district generally following both sides of Broadway beginning at the southeast corner of the intersection of Broadway and Third Street, extending 185.53' eastward along Third Street, then approximately 161' southward, 44.4' westward, 79.6' southward, 23' eastward, approximately 365' southward to Fourth Street, then continuing 60' southward across Fourth Street to Frank Court, then continuing southward along Frank court to the south side of Fifth Street, then 40' westward, then 100' southward, then 40' eastward, then 260' southward, then 165' eastward to Spring Street, then 119.6' southward on Spring Street, then 165.18' westward, then 120.5' southward to Sixth Street, then continuing southward 60' across Sixth Street, then continuing southward along an alley to the northern edge of Ninth Street, then westward approximately 163' along Ninth Street, then continuing 80' across Broadway, then continuing 165' westward, then approximately 235' northward, then 159.5' westward to Hill Street, then 363.5' northward along Hill Street to Eighth Street, then 212' eastward along Eighth Street, then 185.6' northward, then 50' westward, then approximately 550' northward to intersection of the northern edge of Seventh Street and St. Vincent Court, then approximately 158.5' westward to Hill Street, then 312' northward along Hill Street, then 138.4' eastward to St. Vincent Court, then 74.44' northward, then 138.37' westward, then 125' northward, then 158.34' eastward, then 140' northward to northern edge of Sixth Street at its intersection with Lindley Place, then northward along Lindley Place to northern edge of Fifth Street, then continuing approximately 201' northward, then 165.18' westward to Hill Street, then 41.87' northward, then 165.18' eastward, then 120.4' northward, then 12.82' westward, then 0.9' northward, then 13.71' westward, then 39.34' northward, then 42.41' eastward, then 79.56' northward, then 16.19' westward, then 0.14' northward, then 79.32' westward, then 123.6' northward, then 78.99' eastward, then 60' northward across Fourth Street, then 40.09' eastward, then approximately 124' northward, then 39.96' westward, then approximately 239' northward, then 165.88' westward to Hill Street, then 121.34' northward, then 132.5' eastward, then 120.36' northward to Third Street, then approximately 279' eastward to the point of beginning.

ST VINCENT SQUARE

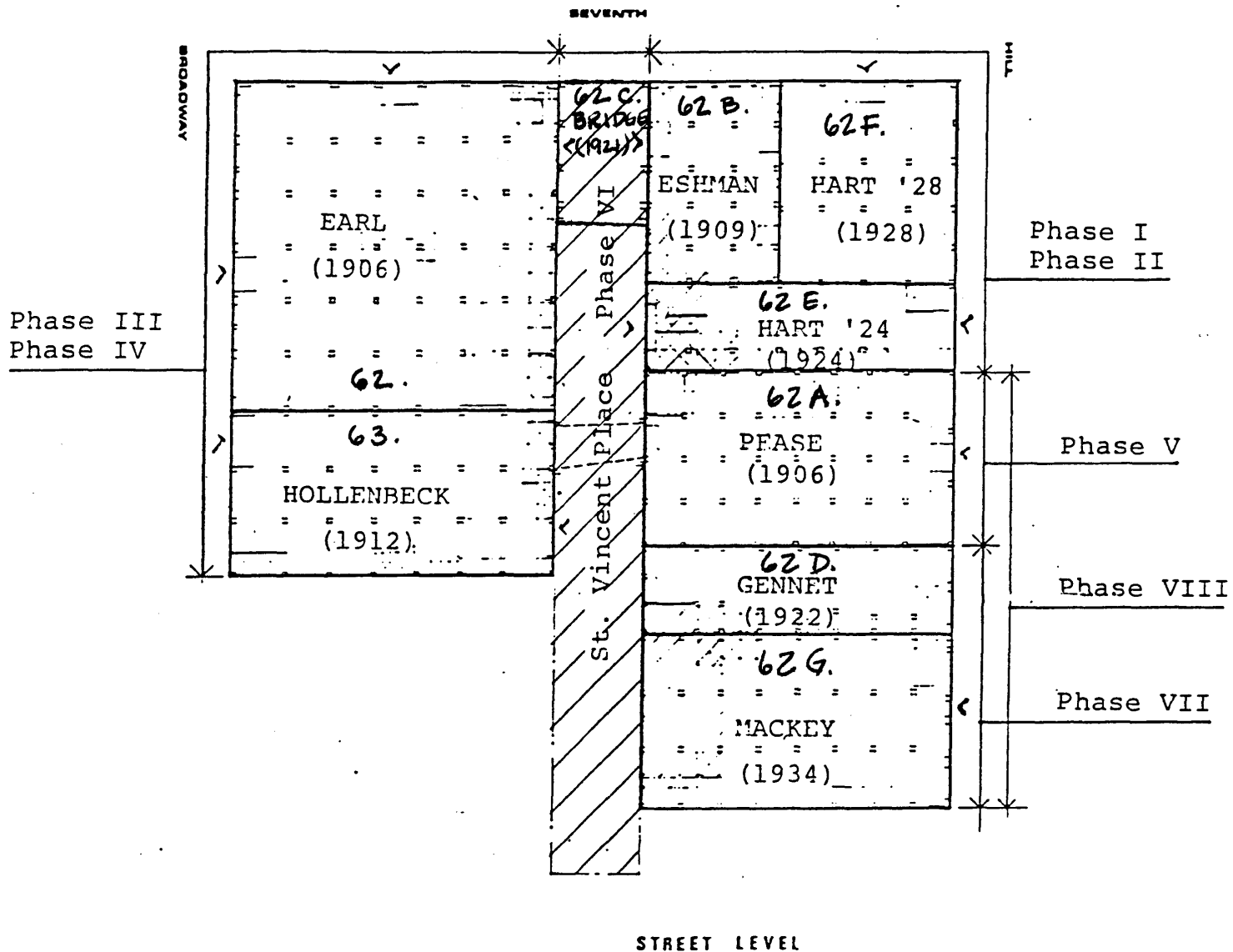


ARCHITECTS

MACKAY	Parkinson / Parkinson
GENNET	Parkinson / Hubbard
PEASE	Hudson / Munsel
HART '24	Parkinson / Parkinson
HART '28	Parkinson / Parkinson
ESHMAN	Morgan / Walls
Earl	Parkinson / Bergstrom
HOLLENBECK	Parkinson / Bergstrom

ST VINCENT SQUARE

(formerly Bullock's Department Store)



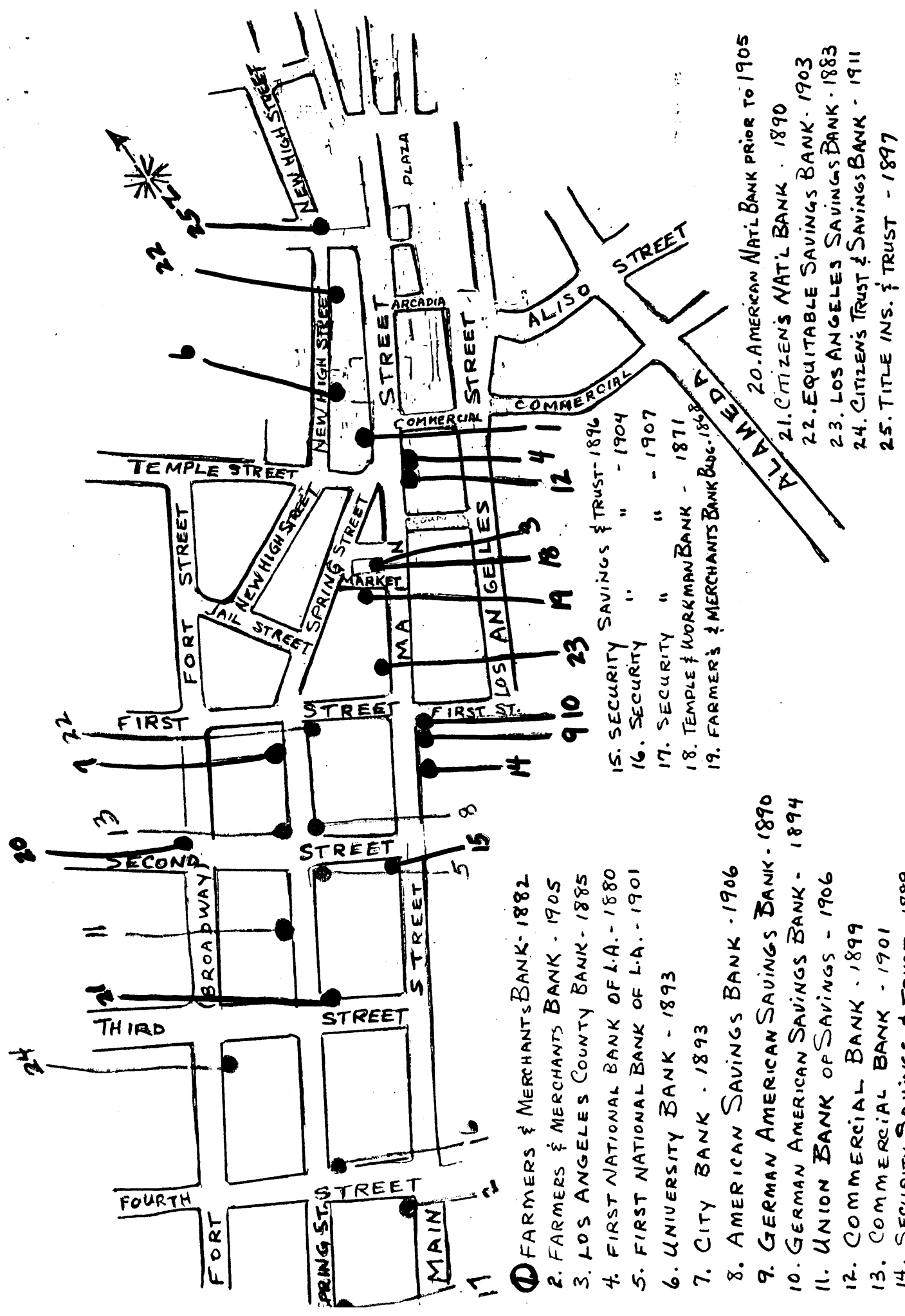
<u>Nomination Code</u>	<u>Building</u>	<u>Construction</u>	<u>Architect</u>
62G	MACKAY	(1934)	Parkinson / Parkinson
62D	GENNET	(1922)	Parkinson / Hubbard
62A	PEASE	(1906)	Hudson / Munsel
62E	HART '24	(1924)	Parkinson / Parkinson
62F	HART '28	(1928)	Parkinson / Parkinson
62B	ESHMAN	(1909)	Morgan / Walls
62	Earl	(1906)	Parkinson / Bergstrom
63	HOLLENBECK	(1912)	Parkinson / Bergstrom
62C	BRIDGE	(1921)	- - -

Total 1.06 acres

Fig. 1

68-1847 AFTER 1900

68-1847



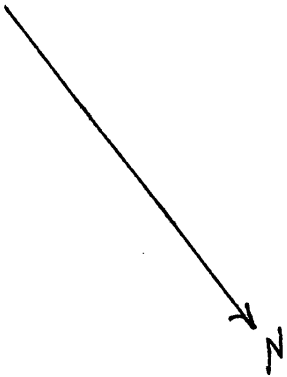
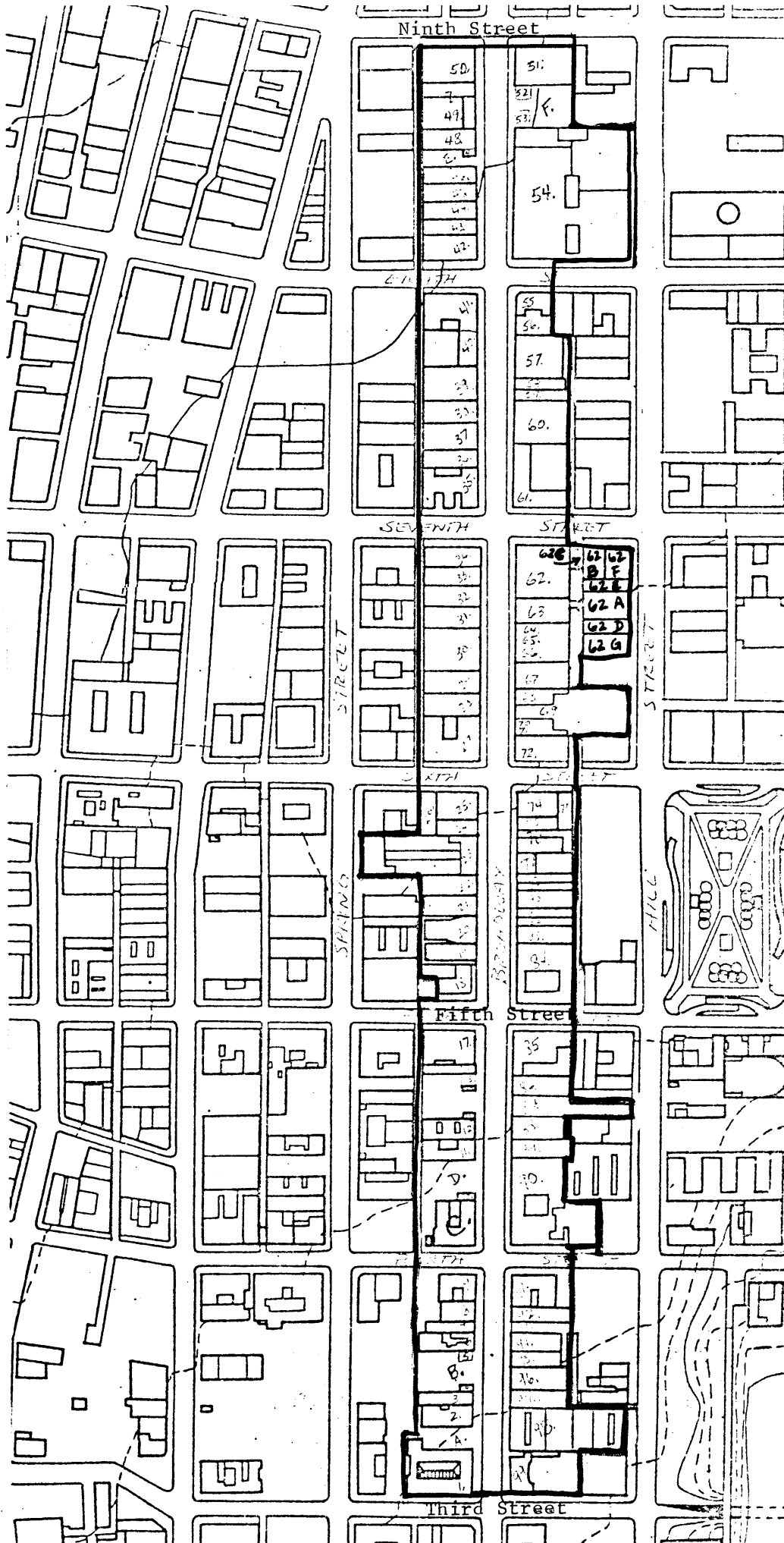
- 1. FARMERS & MERCHANTS BANK - 1882
- 2. FARMERS & MERCHANTS BANK - 1905
- 3. LOS ANGELES COUNTY BANK - 1885
- 4. FIRST NATIONAL BANK OF L.A. - 1880
- 5. FIRST NATIONAL BANK OF L.A. - 1901
- 6. UNIVERSITY BANK - 1893
- 7. CITY BANK - 1893
- 8. AMERICAN SAVINGS BANK - 1906
- 9. GERMAN AMERICAN SAVINGS BANK - 1890
- 10. GERMAN AMERICAN SAVINGS BANK - 1894
- 11. UNION BANK OF SAVINGS - 1906
- 12. COMMERCIAL BANK - 1899
- 13. COMMERCIAL BANK - 1901
- 14. SECURITY SAVINGS & TRUST - 1889

- 15. SECURITY SAVINGS & TRUST - 1896
- 16. SECURITY " - 1904
- 17. SECURITY " - 1907
- 18. TEMPLE & WORKMAN BANK - 1871
- 19. FARMER'S & MERCHANTS BANK Bldg. - 1868

- 20. AMERICAN NAT'L BANK PRIOR TO 1905
- 21. CITIZEN'S NAT'L BANK - 1890
- 22. EQUITABLE SAVINGS BANK - 1903
- 23. LOS ANGELES SAVINGS BANK - 1883
- 24. CITIZEN'S TRUST & SAVINGS BANK - 1911
- 25. TITLE INS. & TRUST - 1897

Revised Boundary Map
12/26/85

BROADWAY THEATRE AND
COMMERCIAL DISTRICT
Los Angeles
Los Angeles County
California



1" = 425'

Primary and Secondary Documentation

National Register Broadway Theater and Commercial District Boundary Increase - 2002

United States Department of the Interior
National Park Service

330
B1 + AD

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Broadway Theater and Commercial District (Boundary Increase and documentation update)

other names/site number _____

2. Location

street & number see continuation sheet not for publication

city or town Los Angeles vicinity

state California code CA county Los Angeles code 037 ~~939~~ zip code 90012 & 90015

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

K. M. Ellison 2/7/02
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature] 4/12/02

Broadway Theater and Commercial District
Name of Property

Los Angeles County, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>No change in net # contributors</u>		buildings
<u>See continuation sheet</u>		sites
		structures
		objects
		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

60

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce: Business

Recreation/Culture: Theater

Commerce: Department Store

Current Functions
(Enter categories from instructions)

Industrial: Manufacturing Facility

Vacant

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & 20th Century Revival

Beaux Arts

Materials
(Enter categories from instructions)

foundation concrete

roof asphalt

walls concrete, stone, terra cotta

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

- Architecture
- Commerce
- Entertainment/Recreation
- _____
- _____
- _____

Period of Significance

1894-1931

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Hunt, Sumner

Walker & Eisen

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

California Department of Transportation Environmental

Broadway Theater and Commercial District
Name of Property _____

Los Angeles County, CA
County and State _____

10. Geographical Data

Acreage of Property 3.03 acres in area added to previous boundary

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	—	_____	_____	3	—	_____	_____
2	—	_____	_____	4	—	_____	_____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Teresa Grimes

organization _____ date June 28, 2001

street & number 4211 Glenalbyn Drive telephone (323) 221-0942

city or town Los Angeles state CA zip code 90065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Broadway Theater & Commercial District Boundary Increase
Section number 2, 5, 10 Page A Los Angeles County, CA

2. Location

These addresses are included within the boundary increase:

242, 248-260, 249-259, 900-906, 901-911, 908-910, 921-937, 930-947 South Broadway

5. Resource Count

The eight buildings listed above represent six contributing and two non-contributing resources. This current application update changes six of the contributing buildings listed in the original nomination to non-contributors. Since this application adds six contributing resources, the net contributing building count remains the same – 60 buildings.

10. UTM's

All UTM's are Zone 11

1. 383940 3767370
2. 384810 3768440
3. 385010 3768300
4. 384240 3767300
5. 384130 3767300

These UTM's encompass the entire district, including the portion previously listed.

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**National Register of Historic Places
Continuation Sheet**

Section number 7 page 1

The Broadway Theater and Commercial District is located in downtown Los Angeles between Second Street and Olympic Boulevard. These seven blocks were developed between 1894 and 1931, primarily with large office buildings, department stores, and theaters. The buildings range in height from one to twelve stories, with the fairly even street wall broken on a few occasions by surface parking lots. Most of the contributing buildings were designed in traditional architectural styles, the most common being Beaux-Arts, which in commercial buildings usually exhibits a division of the street-facing elevations into three horizontal zones based on the parts of a column in Classical architecture. The district's high level of coherence can be attributed to several factors. First the buildings all conform to a common setback, abutting the sidewalk. Second, while the styles of the buildings may vary, the buildings are clad in many of the same materials, notably glazed terra cotta, glazed brick, and cast stone. Third, most of the buildings contain street-level storefronts.

Since the district was listed in the National Register in 1979, little change has occurred. Originally, there were sixty contributing, thirty-eight noncontributing buildings, and three vacant lots. Six buildings within the original 1979 boundaries no longer contribute to the significance of the district. One building, the Lankershim Hotel, was demolished in the mid-1980s. The remaining five buildings have been altered and now lack the integrity to be considered contributors.

700-08 S. Broadway - This is a seven-story parking garage, which stands on the site of the demolished Lankershim Hotel, a contributing building in the district.

318-22 S. Broadway - Originally five stories high, this building lost much of the original ornamentation when it was reduced to three stories. The plain brick facade lacks a cornice, one of the major character-defining features of the Beaux-Arts style. It appears that these alterations were made prior to the district's listing in 1979, however, through reassessment of the district, it is clear that this building does not contribute to the district in its present form. The National Register form noted that the building could probably be restored, but gave no explanation of how the building's original appearance could be sufficiently documented for any such restoration.

341-45 S. Broadway - This building has been reduced to half its original height, and much of the ornamentation was removed in the process. The windows on the second story (the only story not removed or entirely altered) have been replaced with aluminum-frame windows.

350-54 S. Broadway and 356-64 S. Broadway - These two neighboring buildings have been entirely covered in metal siding which resembles wood shingles. It is unclear what remains of the original fabric beneath this cladding.

355-59 S. Broadway - This building retains almost no character-defining features from the district's period of significance (1894-1931). It appears to have been altered after the district was listed in 1979.

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Section number 7 page 2

There are six contributing buildings within the expanded district boundaries.

242 S. Broadway - This five-story building was constructed of reinforced concrete in an early 20th century commercial vernacular style with elements of the Beaux-Arts massing and detailing. The flat roof is surrounded by a parapet. Following design conventions common for multi-story commercial buildings, the primary facade is anchored by a base which consists of the first-story retail spaces and mezzanine level above. The base has been altered. The original fenestration has been replaced with large, plate glass windows with thin metal frames. A continuous white brick string course separates the base from the remaining facade. The second through fourth floors form the main body of the facade, which is clad in brown brick. Three bays of paired wood-framed windows have white brick sills. A fire escape of ornamental iron work is affixed to the central bay. Terminating the facade is an overhanging cornice, which is punctuated by four corbels corresponding to the division of the three bays. Monumental murals, executed between 1977 and 1985, cover the north and south walls of the building but artists Eloy Torrez, Frank Romero, and Ken Twichell. The east elevation is unadorned. The condition and integrity of the building is good.

249-59 S. Broadway - Located at the northwest corner of Broadway and Third Street, the design of this five-story late 19th century building was influenced by the Classical Revival style. Of brick construction, the building rises in three tiers. The street-level storefronts have been altered, leaving just visible the detailing of the office building entrance, which is offset to the north on the east elevation. A decorated arch with a keystone, above which the building is identified as the Pan American Building by raised letters, distinguishes the entry. The second through fourth floor bays, faced with buff brick, are defined by Ionic pilasters. Six, three window and one, two window bays are on the east elevation, while the proportions of the south elevation are four and one. Paneled spandrels and soldier brick lintels mark the second and third story windows. The fourth floor openings are round headed and punctuated with keystones. A plain string course and an egg and dart molding band the building above the arches and Ionic capitals of the fourth floor. The fifth story repeats the fenestration pattern, with paneled pilasters between bays. Decorative moldings edge a plain frieze and a denticulated and bracketed cornice caps the building. The north and west elevations are unadorned. Unaltered above the street level, the condition and integrity of the building are good.

901-11 S. Broadway - A Classical Revival decorative scheme distinguishes the six story commercial building at the southwest corner of Broadway and Ninth Street. Built of brick and stone, the structure has five bays on its east elevation and seven bays on the north elevation. The lower story was been stripped of the original detailing in 1939, but the design is unaltered in the upper levels. The central bays of the second story contain broad windows outlined by multi-paned sidelights and transoms. Single and triple one-over-one sash are in the end bays on the east and north respectively. A denticulated cornice, set over panelled piers and a plain frieze, and punctuated with fluted corbels to either side of the end bays, wraps the building above the second story. With the exception of the end bays on the east which contain single windows, each bay on the third through sixth floors is occupied by three windows. Fluted panels below the third story windows anchor this portion of the composition.

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Section number 7 page 3

Piers, panelled between the central bays, rise without interruption to the cornice. Panelled spandrels mark the central bays while raised swags embellish the end bay spandrels. The building culminates with swagged spandrels above all the sixth story bays with a counterpoint of paired trebled brackets upon which the bracketed cornice rests. A row of antefixes fringes the upper edges of the cornice. The integrity and condition of the building are good.

908-10 S. Broadway - This seven-story commercial building is constructed of concrete and brick with the primary facade clad in glazed brick and terra cotta. The Gothic Revival style of the primary facade is defined by a wide ogee arch. The windows are set deep within this arched element, which encompasses three bays of wood-frame, mostly fixed sash windows. The faceted colonettes defining the window grid are each topped by a capitoll, above which they curve together to join at the top of the ogee arch. The top window opening of each bay has a segmental-arched header. The spandrel panels between are unornamented except for the detail of the string courses along the bottom of each. A metal fire escape is affixed to the central bay. The facade terminates in a gabled parapet wall. The ground level has been altered, and most of it is obscured by signage. The second story retains 1930s alterations consisting of a grid of horizontally-oriented, metal-frame windows. The upper stories are intact. The building is in good condition.

921-33 S. Broadway - A remarkable Gothic Revival variation on the Art Deco style, this thirteen-story building includes a theater, retail stores, and offices. Extensive Gothic-inspired terracotta ornamentation characterizes the eleven bay concrete building. The three south bays of the three-story base of the building are occupied by the theater entrance. An immense ogee arch surmounted by a pinnacle, which rises through the fourth floor dominates the upper floors of the theater entry. An Art Deco-inspired marquee shades the ground level entrance, which has been altered. The office building entrance, marked by an ornamented Gothic arch, is located in the center bay of the primary facade. A particularly notable screen finished in gold leaf is over the door. Altered storefronts occupy the remaining ground level bays. A decorative metal grill, carried on attenuated columns, is above the first floor. The second story bays contain quadripartite windows with ogee and segmented arches. Rising in two setbacks above the central three bays is a tower consisting of open Gothic tracery. Adding further emphasis to the vertical orientation of the design, the tower is crowned by a pinnacle. Mostly unaltered, the building retains a high level of integrity and is in good condition.

939-47 S. Broadway - This eleven-story commercial building is Renaissance Revival in style, however, a two-story Gothic Revival-inspired entrance is overlaid on the northernmost of the five bays of the primary facade. A segmented archway, emphasized by a chevron molding and a fluted spandrel, is flanked by fluted piers which taper into triangles embellished with scrolled designs. Elaborate metalwork frames the one-story door, the four round-headed windows in the transom, and the arched second story window. The remaining bays of the two story base contain altered storefronts on the ground level and three windows, separated by colonette mullions, on the second story. Panelled piers, edged by spiralled moldings define the bays and are accented at the level of the first story frieze and shields. A second frieze, topped by a cornice and antefixes, terminates the building.

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The shaft is composed of the third through ninth stories and is faced with brown brick. No extraneous ornamentation interrupts the fenestration until a decorative frieze above the ninth story is reached. The capital of the building is two stories high and defined by continuous piers and mullions with terracotta spandrels between stories. Stylized Ionic capitals crown the piers. A decorative frieze, fringed with antefixes, culminates the design. The building retains a high level of integrity and is in good condition.

There are two non-contributing buildings in the expanded district boundaries. One was constructed after the period of significance, and the other has been substantially altered.

248-60 S. Broadway - This two-story commercial building was constructed in the mid-1980s

900-06 S. Broadway - This three-story commercial building was constructed before 1905, but retains none of the character-defining features of its early 20th century design. Square in plan and covered by a flat roof with a low parapet, the building has similar facades on Ninth and Broadway. The ground floor contains retail spaces, and the upper floors contain offices. Vertical piers clad in tile define the three bays of each street-facing facade. Between the piers are broad metal-framed windows. The center of each window bay on the third story have been filled with tile. The spandrel panels between each story are sheathed in stucco and have exposed tie rods.

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Section number 8 page 1

The Broadway Theater and Commercial District was listed in the National Register of Historic Places in 1979. The district is significant under Criteria A and C. The area was the premiere shopping and movie-going destination for Los Angeles residents and tourists through several periods of major growth during which the city became a major metropolis. The variety and quality of architecture on Broadway is evidence of its important place in the regional economy in the first decades of the twentieth century. Some of the most prominent architects working in Los Angeles are represented within the district, which contains many important examples of movie palaces and retail and commercial architecture within the dense urban area.

There are six buildings in the expanded district boundaries which contribute to the significance of the district.

Victor Clothing Company - 242 S. Broadway - Constructed in 1914, the Victory Clothing Company was designed by architects Train & Williams for Mr. & Mrs. J.F. Hoefield of Monrovia. Robert F. Train and Robert E. Williams began their architectural partnership in 1900, and were associated with the Arroyo Guild of Fellow Craftsman around 1909. Their work includes many residences, churches, government, institutional, and office buildings throughout Southern California. Commercial buildings such as this one are typical of others in the district with retail spaces on the first story, corresponding mezzanines above for storage, and loft spaces on the upper floors.

Irvine-Byrne Building - 249-59 S. Broadway - Constructed in 1894, the Irvine-Byrne Building is one of the oldest buildings in the district, along with the Bradbury Building across the street. The building was originally called the Irvine Block. James W. Byrne purchased the building in 1905, and the name was subsequently changed to the Byrne Building. The noted San Francisco architect Willis Polk was hired to repair the building in 1911. Sumner Hunt was responsible for the original design.

Blackstone's Department Store - 901-10 S. Broadway - Blackstone's Department Store was built in 1916-18 and designed by John Parkinson, the prominent Los Angeles architect. Parkinson was one of the most significant figures in the history of architecture in Los Angeles. He was responsible for the design of landmarks such as the Los Angeles Memorial Coliseum, Los Angeles City Hall, and Union Station. Blackstone's became the Famous Department Store at the close of 1939. The building later became known as the U.S. Post Office, Metropolitan Station. The building is a good example of the Classical Revival style.

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Broadway Leasehold Building - 908-10 S. Broadway - The Broadway Leasehold Building was constructed in 1914. The architect is unknown. The building is one of several in the district which exhibits Gothic Revival style elements such as pointed arches. The building was originally designed to house the offices of the Leasehold Company on the upper floors. Street-level retail stores contribute to the lively shopping atmosphere in the district. Like several buildings at the south end of the district, the upper floors are now used for garment manufacturing.

United Artists Theater Building - 921-37 S. Broadway - The United Artists Theater Building was built in 1927. It was the first theater constructed for United Artists Corporation, which was founded in 1919 by Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and D.W. Griffith. The building was designed by the distinguished local architecture firm of Walker & Eisen, who were also responsible for the Fine Arts Building on Seventh Street and the Oviatt Building on Olive Street. C. Howard Crane of Detroit was the designer of the theater interior. The building is an excellent example of the Art Deco style with references to the Gothic Revival. It was determined eligible for individual listing in the National Register in 1983.

Western Costume Building - 939-47 S. Broadway - The Western Costume Building was constructed in 1924-25. It was designed by the prominent Los Angeles architect Kenneth Mac Donald, Jr., whose body of work also includes the Broadway-Spring Arcade Building and the Memorial Rotunda in Burbank. The Western Costume Company, the leading manufacturer of costumes for the entertainment industry, occupied the building. Later it became a garment manufacturing building. Like several buildings at the south end of the district, the architecture of the building combines the form and massing of the Art Deco with the imagery of the Gothic Revival.

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Continuation Sheet**

Section number 9 page 1

Los Angeles Central Library Photograph Collection

Sanborn Fire Insurance Maps, 1906, 1923, 1953.

City of Los Angeles Building Permit Records

California Historical Resource Inventory Forms, Central Business District Historic Resource Survey, 1983.

National Register of Historic Places Inventory - Nomination Form, 1979

Gebhard,, David and Robert Winter. *Los Angeles: and Architectural Guide*. Salt Lake City: Gibbs Smith, Publisher, 1994.

Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles: Rosebud Books, 1981.

Longstreth, Richard. *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950*. Boston: MIT Press, 1997.

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Section number 10 page 1

Verbal Boundary Description

The original district boundary included the buildings on both sides of Broadway between Third and Ninth Streets. The east and west boundary corresponded to the rear property lines of the buildings which face Broadway. This amendment extends the district boundary on the north to the north property line of 242 S. Broadway on the east side of the street and to the north property line of 249-50 S. Broadway on the west side of the street. At the south end of the district the boundary is increased to the south property line of 908-10 S. Broadway on the east side of the street and to the south property line of 939-47 S. Broadway on the west side of the street.

Boundary Justification

When the district was listing in the National Register in 1979, the boundaries were set at Third Street on the north and Ninth Street on the south. No justification was given for these boundaries at the time. While shopping and popular entertainment define the historic context of the district, Hills Street to the west and Spring Street to the east have historic uses different from those on Broadway. An adjacent stretch of S. Spring Street is listed in the National Register as a separate historic financial district. The concentration of historic resources diminishes on Broadway, north of the 200 block. That area is dominated by the Los Angeles Civic Center. South of the 900 block there are numerous surface parking lots and the historic Herald Examiner Building, which has been determined to be individually eligible for listing in the National Register. This amendment includes two contributing and one non-contributing building north of Third Street and four contributing and one non-contributing building south of Ninth Street. These six contributing buildings should clearly be included in the district. They are contiguous with the district, they are not separated by from the district by vacant parcel of land or some sort of urban design feature, they share the same historic uses as those buildings currently within the district, they were constructed with the district's period of significance, and retain their architectural integrity. In summary, these six building contribute to the sense of time and place in the district.

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Continuation Sheet

Additional Documentation page 1

Photographs

The following information is the same for all of the photographs:

District: Broadway Theater and Commercial District
County: Los Angeles
State: California
Photographer: Teresa Grimes
Date: June, 2001
Location of negative: 4211 Glenalbyn Drive, LA, CA 90065

- | | |
|---|---|
| 1. Name: Victor Clothing Company
Address: 242 S. Broadway
View: looking east | 10. Name: Blackstone's Department Store
Address: 901-11 S. Broadway
View: looking southwest |
| 2. Name: None
Address: 248-60 S. Broadway
View: looking northeast | 11. Name: None
Address: 908-10 S. Broadway
View: looking east |
| 3. Name: Irvine-Byrne Building
Address: 249 S. Broadway
View: looking northwest | 12. Name: United Artists Theater Building
Address: 921-37 S. Broadway
View: looking west, main entrance |
| 4. Name: None
Address: 318-22 S. Broadway
View: looking east | 13. Name: United Artists Theater Building
Address: 921-37 S. Broadway
View: looking southwest |
| 5. Name: None
Address: 341-45 S. Broadway
View: looking southwest | 14. Name: Western Costume Building
Address: 939-47 S. Broadway
View: looking west, main entrance |
| 6. Name: None
Address: 350-54 S. Broadway
View: looking east | 15. Name: Western Costume Building
Address: 939-47 S. Broadway
View: looking west |
| 7. Name: None
Address: 355-59 S. Broadway
View: looking northwest | |
| 8. Name: None
Address: 700-708 S. Broadway
View: looking southeast | |
| 9. Name: None
Address: 900-06 S. Broadway
View: looking southeast | |

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Continuation Sheet

Additional Documentation page 2

Property Owners

1. Name: Victor Clothing Company
Address: 242 S. Broadway
Owner: Center Enterprises
Address: 500 N. Larchmont #203
LA, CA 90004
2. Name: None
Address: 248-60 S. Broadway
Owner: Betty Harrison et al
Address: c/o Beal Properties
248 S. Broadway, CA 90012
3. Name: Irvine-Byrne Building
Address: 249 S. Broadway
Owner: Irvine-Byrne LP
Address: 431 W. 7Th St., 4th Fl.
LA, CA 90014
4. Name: None
Address: 318-22 S. Broadway
Owner: Menclo Properties, Inc.
Address: 7913 NW 2nd St., Miami, FL, 33126
5. Name: None
Address: 341-45 S. Broadway
Owner: Morton Wexler
Address: 341 S. Broadway, LA, CA 90012
6. Name: None
Address: 350-54 S. Broadway
Owner: 350-54 S. Broadway LP
Address: 620 Arkell Dr., Beverly Hills, CA 90210
7. Name: None
Address: 355-59 S. Broadway
Owner: 357 S. Broadway LLC
Address: 837 Traction Ave., LA, CA 90013
8. Name: None
Address: 700-708 S. Broadway
Owner: Alma D. Barnes
Address: 214 W. 7Th St., LA, CA 90014
9. Name: None
Address: 900-06 S. Broadway
Owner: California Mart, Phase V
Address: 3208 Royal St., LA, CA 90007
10. Name: Blackstone's Department Store
Address: 901-11 S. Broadway
Owner: Nazar Enterprises, Inc.
Address: 910 S. Los Angeles, 6th Fl.
LA, CA 90015
11. Name: None
Address: 908-10 S. Broadway
Owner: California Mart, Phase V
Address: 3208 Royal St., LA, CA 90007
12. Name: United Artists Theater Building
Address: 921-37 S. Broadway
Owner: Palace Investment Co. Inc.
Address: 8727 W. 3Rd St., LA, CA 90048
13. Name: Western Costume Building
Address: 939-47 S. Broadway
Owner: Jack and Annette TRS, Anjac Trust
Address: 819 Santee St., LA, CA 90014

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National Register of Historic Places
Continuation Sheet

Additional Documentation page 3

Contributing Buildings

- 1) 242 S. Broadway, Victory Clothing Company
- 2) 249-51 S. Broadway, Irvine-Byrne Building
- 3) 300-10 S. Broadway, Bradbury Building
- 4) 301-13 S. Broadway, Million Dollar Theater/Metropolitan Water District Building
- 5) 315 S. Broadway, Grand Central Market
- 6) 340-44 S. Broadway, Trustee Building
- 7) 401-23 S. Broadway, Broadway Department Store
- 8) 424 S. Broadway, Broadway Central Block
- 9) 430 S. Broadway, Bumiller Building/Campbell W. Blake Building
- 10) 431-35 S. Broadway, Wilson Building
- 11) 451-57 S. Broadway
- 12) 452-60 S. Broadway, Chester Williams Building
- 13) 500-08 S. Broadway, Jewelry Trades Building
- 14) 501-15 S. Broadway
- 15) 510 S. Broadway
- 16) 517-19 S. Broadway
- 17) 516-22 S. Broadway, Roxie Theater
- 18) 528 S. Broadway, Clune's Broadway/Cameo Theater
- 19) 527-31 S. Broadway, Schulte United/Broadway Interiors
- 20) 533 S. Broadway
- 21) 534 S. Broadway, Arcade Theater/formerly Pantages
- 22) 537-41 S. Broadway
- 23) 540 S. Broadway, Broadway-Spring Arcade Building
- 24) 548 S. Broadway, Eden Hotel
- 25) 533 S. Broadway
- 26) 555-59 S. Broadway, Swelldom Department Store
- 27) 558 S. Broadway
- 28) 601-05 S. Broadway, Norton Building
- 29) 600-10 S. Broadway, Walter P. Story Building
- 30) 612-16 S. Broadway, Desmond's
- 31) 609-19 S. Broadway, Los Angeles Theater
- 32) 618-22 S. Broadway, Schaber's Cafeteria/Broadway Cafeteria
- 33) 626-36 S. Broadway, Palace Theater
- 34) 638 S. Broadway, Forrester Building
- 35) 639-57 S. Broadway, Hollenbeck Block/Bullock's Department Store
- 36) 644 S. Broadway, J.E. Carr Building
- 37) 701-17 S. Broadway, Loew's State Theater Building
- 38) 710 S. Broadway, Yorkshire Apartments
- 39) 714-20 S. Broadway
- 40) 719 S. Broadway, Woolworth's
- 41) 722 S. Broadway
- 42) 731 S. Broadway
- 43) 737-47 S. Broadway
- 44) 744-48 S. Broadway, Globe Theater
- 45) 750-58 S. Broadway

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**National Register of Historic Places
Continuation Sheet**

Additional Documentation page 4

Contributing Buildings Continued

- 46) 757-61 S. Broadway
- 47) 801-35 S. Broadway, Hamburger's/May Co. Department Store
- 48) 800-04 S. Broadway, Tower Theater
- 49) 806-08 S. Broadway, Singer Building
- 50) 812 S. Broadway, Rialto Theater
- 51) 814-18 S. Broadway
- 52) 820-24 S. Broadway
- 53) 830-34 S. Broadway
- 54) 842-48 S. Broadway, Orpheum Theater
- 55) 849 S. Broadway, Eastern Columbia Building
- 56) 850-60 S. Broadway, Ninth and Broadway Building
- 57) 901 S. Broadway, Blackstone's Department Store
- 58) 908-10 S. Broadway
- 59) 921-37 S. Broadway, United Artists Theater Building
- 60) 939-47 S. Broadway, Western Costume Building

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Additional Documentation page 5

Non-Contributing Buildings

- a) 248-60 S. Broadway
- b) 312 S. Broadway
- c) 318-22 S. Broadway
- d) 324-26 S. Broadway
- e) 328-30 S. Broadway
- f) 327-29 S. Broadway
- g) 331-35 S. Broadway
- h) 336 S. Broadway
- i) 337-39 S. Broadway
- j) 341-43 S. Broadway
- k) 346 S. Broadway
- l) 347-49 S. Broadway
- m) 350-54 S. Broadway
- n) 351-53 S. Broadway
- o) 355-59 S. Broadway
- p) 356-64 S. Broadway
- q) 400-22 S. Broadway
- r) 425-29 S. Broadway
- s) 437 S. Broadway
- t) 440 S. Broadway
- u) 443-45 S. Broadway
- v) 450 S. Broadway
- w) 523-25 S. Broadway
- x) 535 S. Broadway
- y) 543-47 S. Broadway
- z) 621-25 S. Broadway
- aa) 629 S. Broadway
- bb) 633 S. Broadway
- cc) 635 S. Broadway
- dd) 648 S. Broadway
- ee) 660 S. Broadway
- ff) 700-08 S. Broadway
- gg) 730 S. Broadway
- hh) 735 S. Broadway
- ii) 749 S. Broadway
- jj) 828 S. Broadway
- kk) 839-47 S. Broadway
- ll) 900-06 S. Broadway

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 6

Map

Northern portion of the district,
Second Street to Sixth Street.

Contributors to the district are indicated
by lighter shade and marked with numbers.

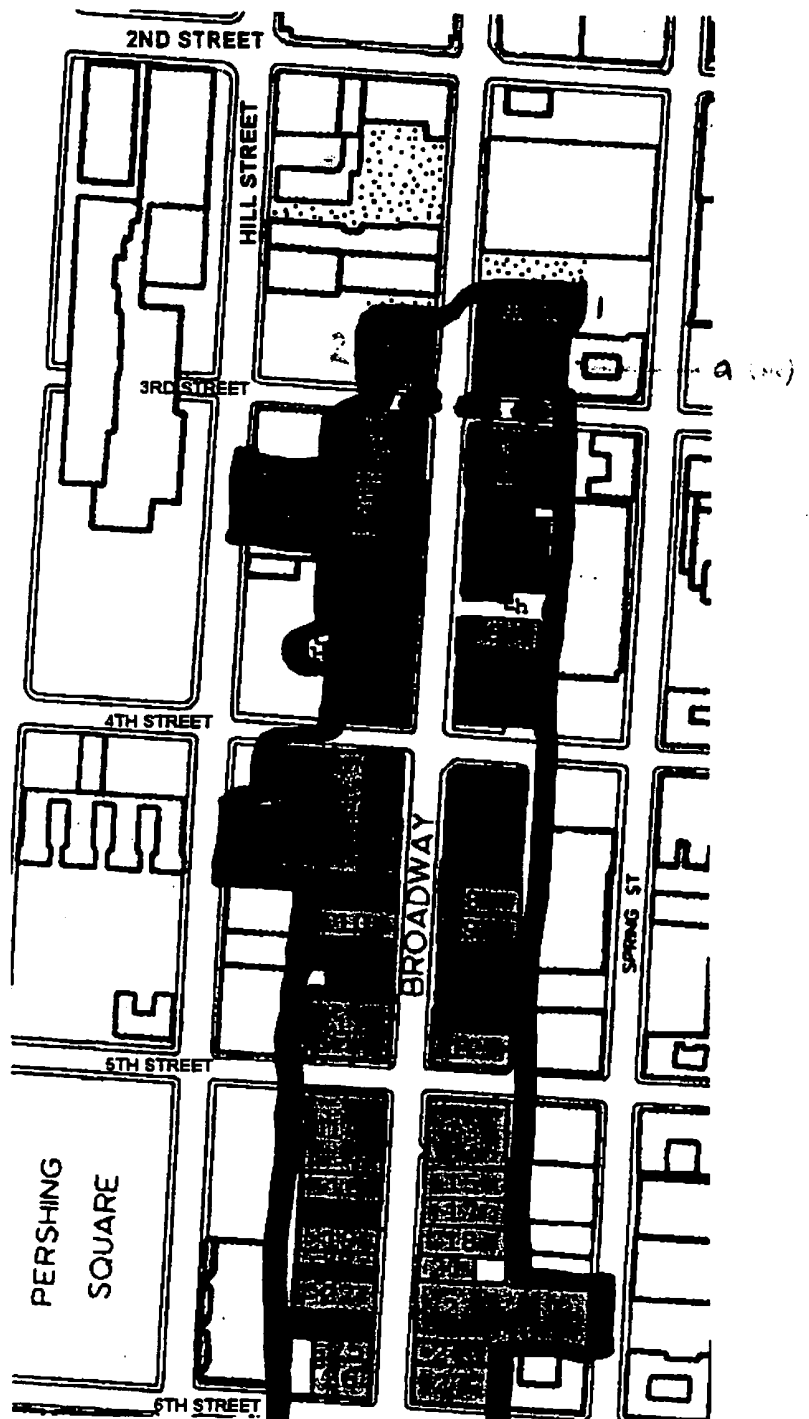
Non-Contributors are indicated by darker shade
and marked with letters.

Numbers and letters coordinate with the list on
Continuation Sheets, pages 6 through 8.

Vacant (parking) lots are indicated with: 

 Proposed District Boundary

 Existing District Boundary



Source for base map:
Community Redevelopment Agency,
Broadway Theater Entertainment District Study, 1990.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 7


Map

Southern portion of the district,
Sixth Street to Olympic Boulevard.


Contributors to the district are indicated
by lighter shade and marked with numbers.

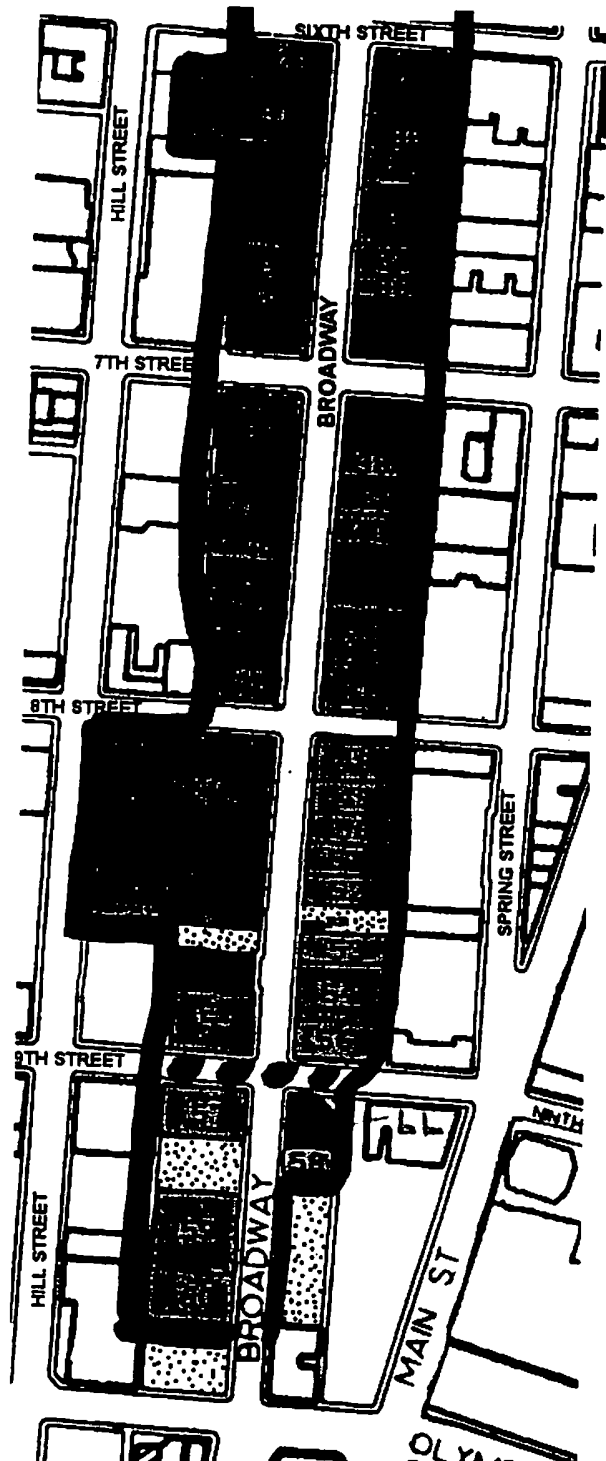
Non-Contributors are indicated by darker shade
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Numbers and letters coordinate with the list on
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 District Boundary

 Existing District Boundary



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 6

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Second Street to Sixth Street.

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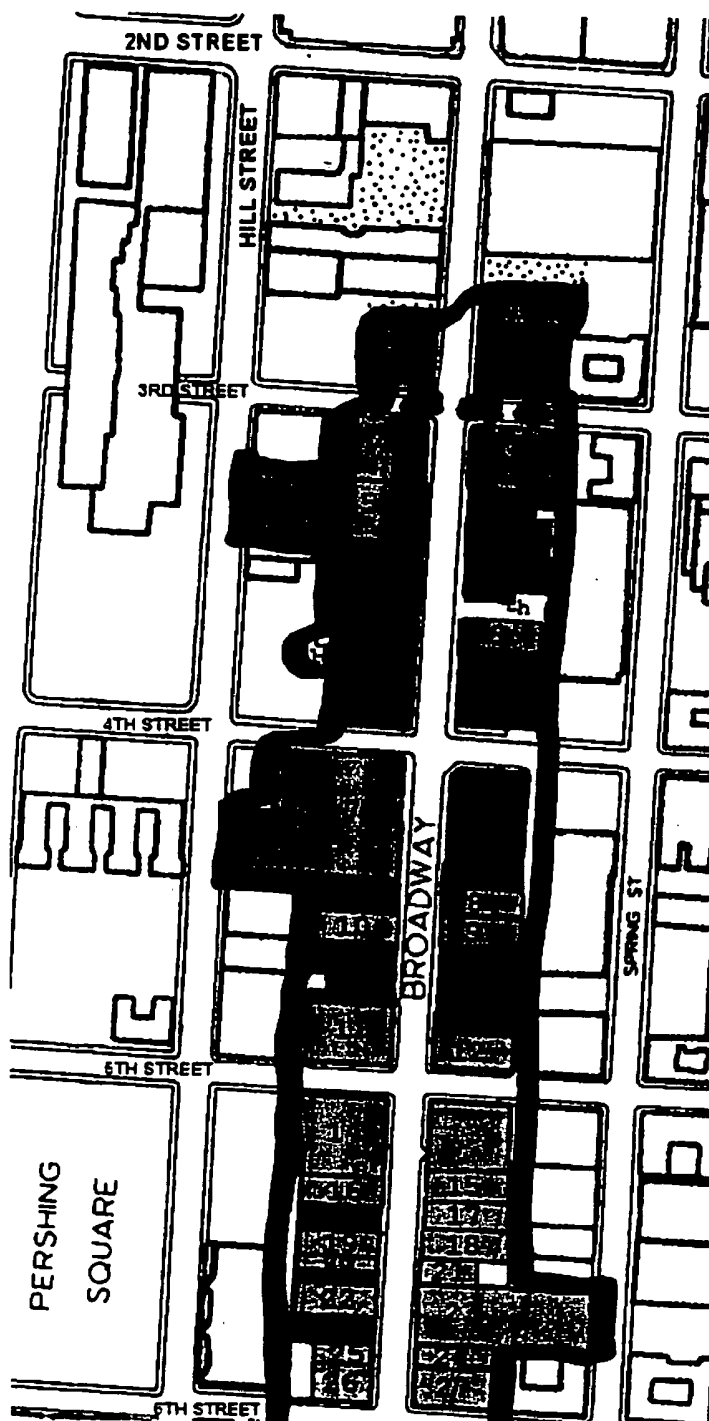
Non-Contributors are indicated by darker shade
and marked with letters.

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 Existing District Boundary



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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 7


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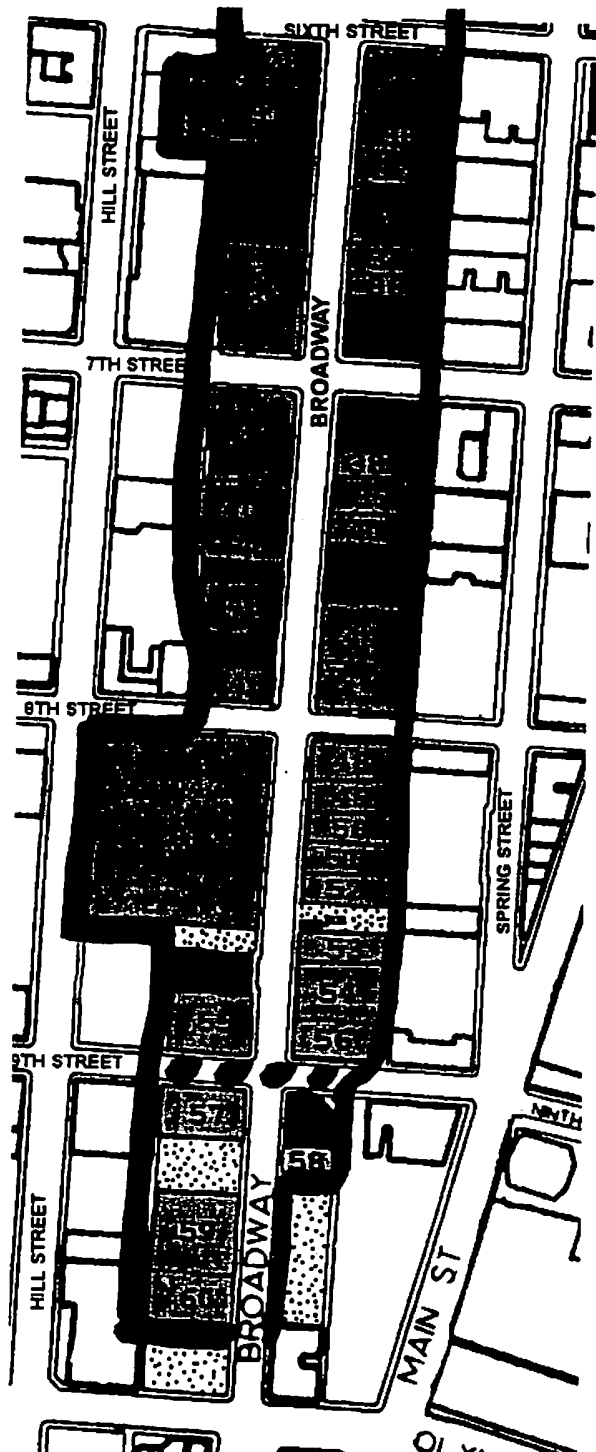
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and marked with letters.

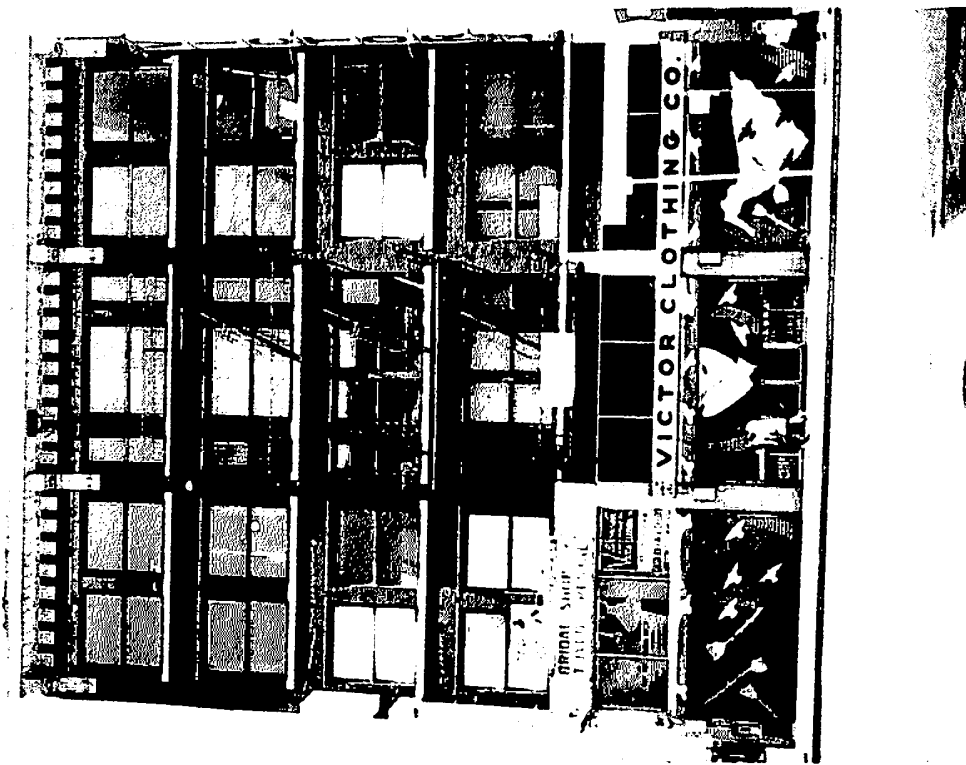
Numbers and letters coordinate with the list on
Continuation Sheets, pages 6 through 8.

Vacant (parking) lots are indicated with: 

 District Boundary

 Existing District Boundary





242 S. Broadway

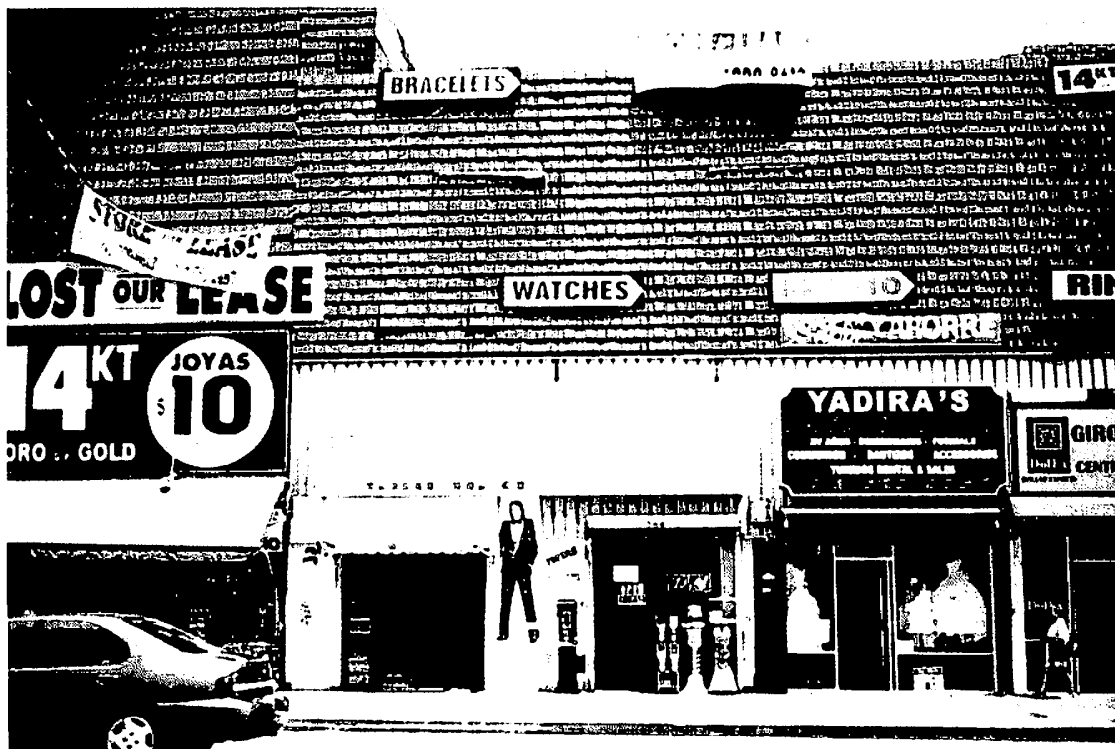


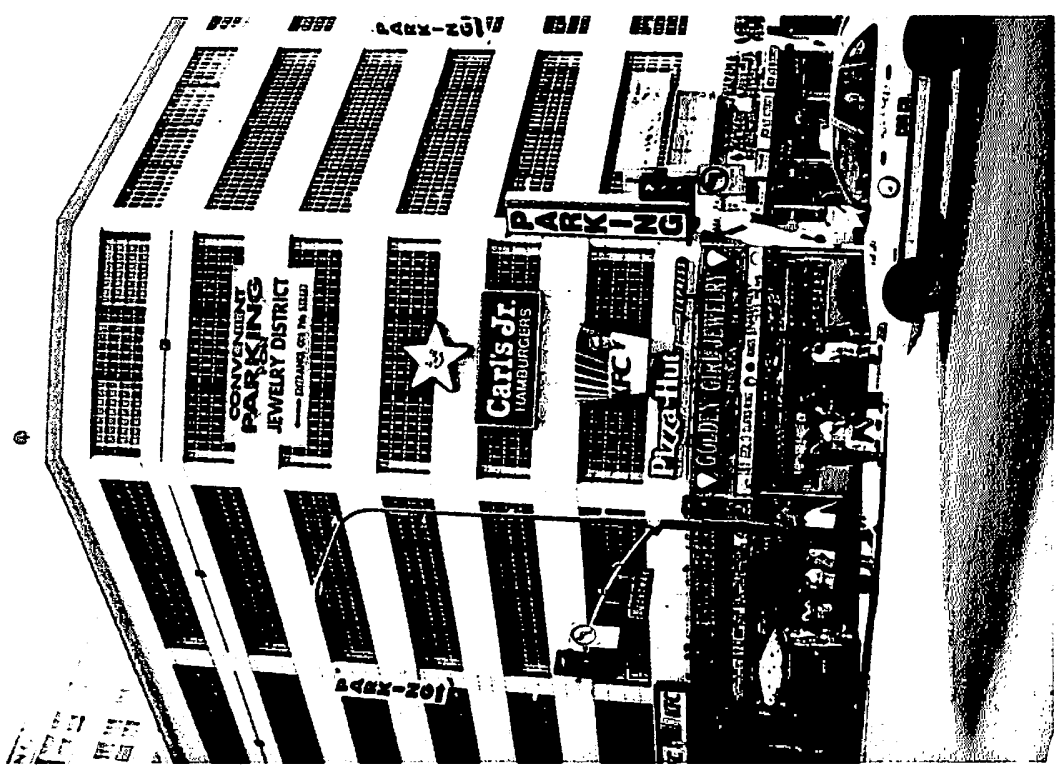
248-260 S. Broadway



249 S. Broadway

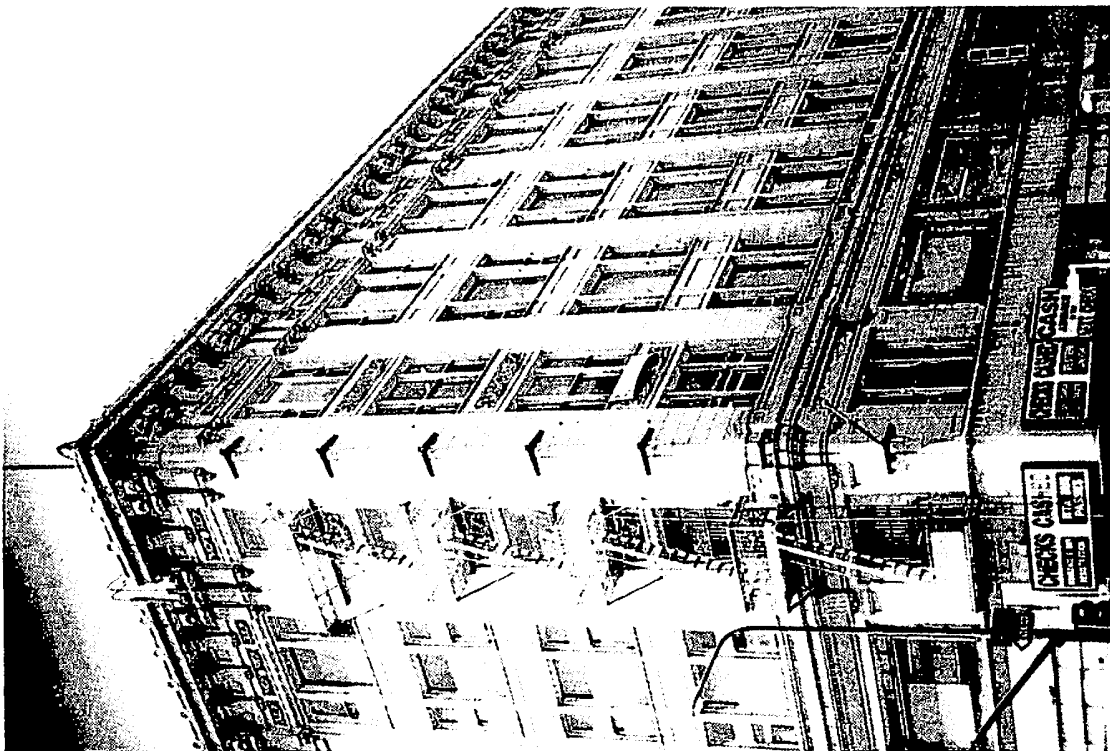




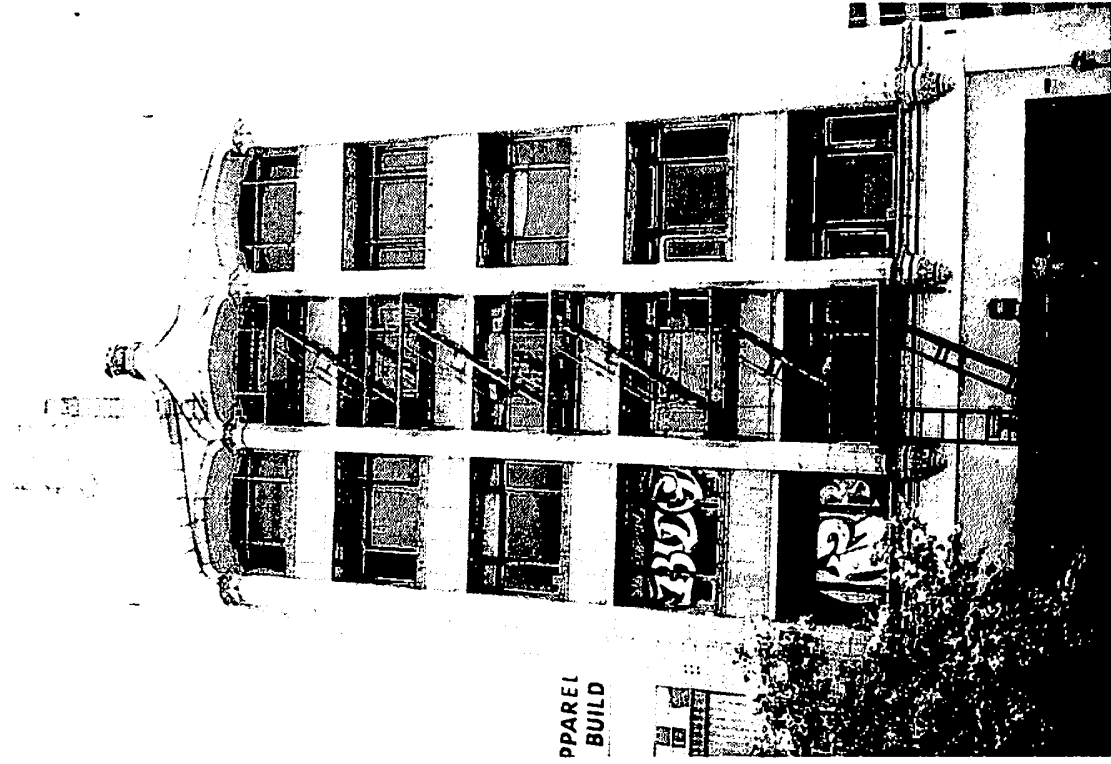
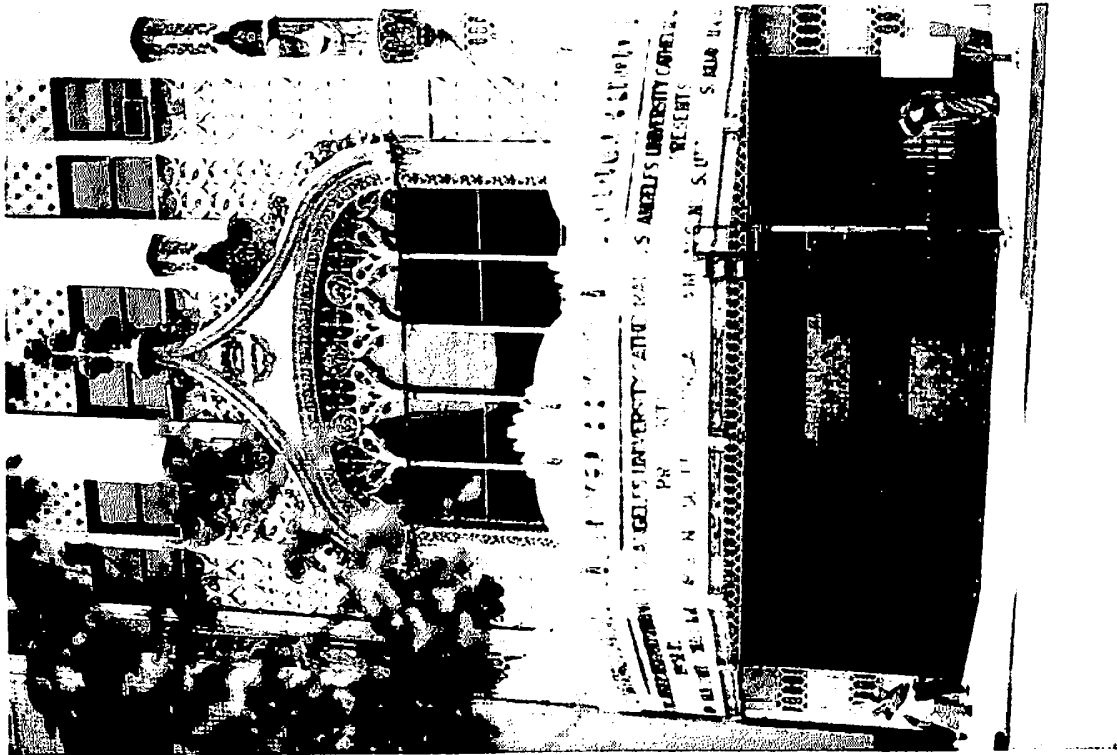




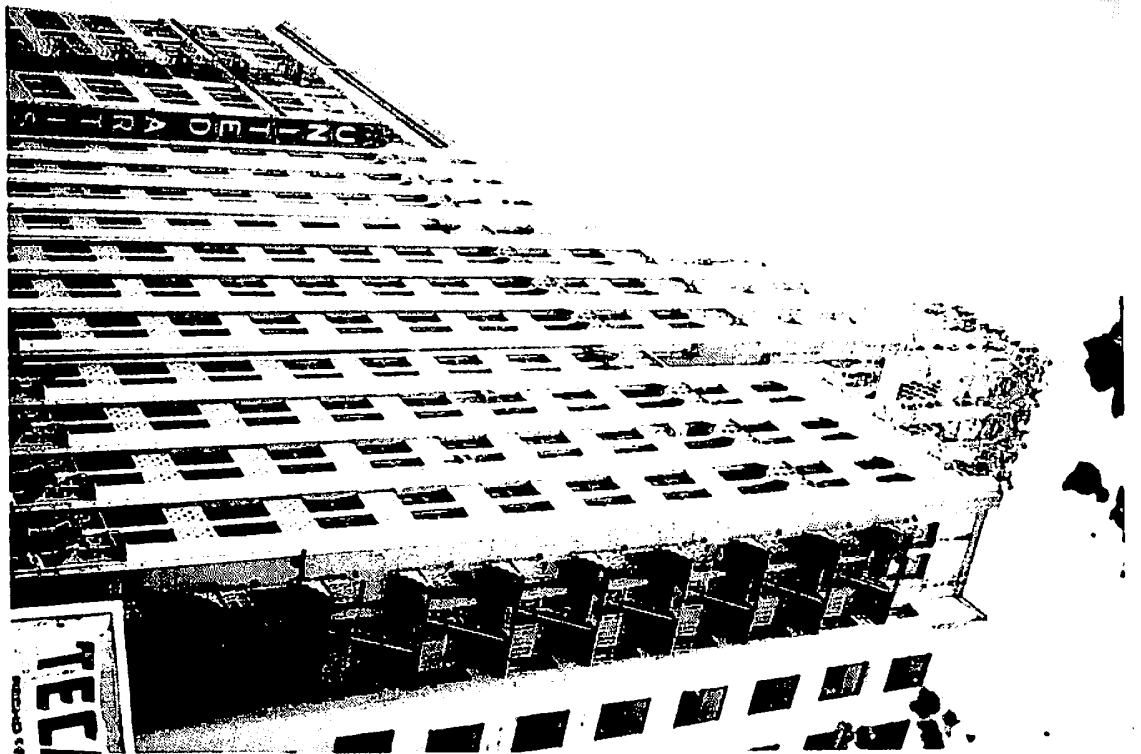
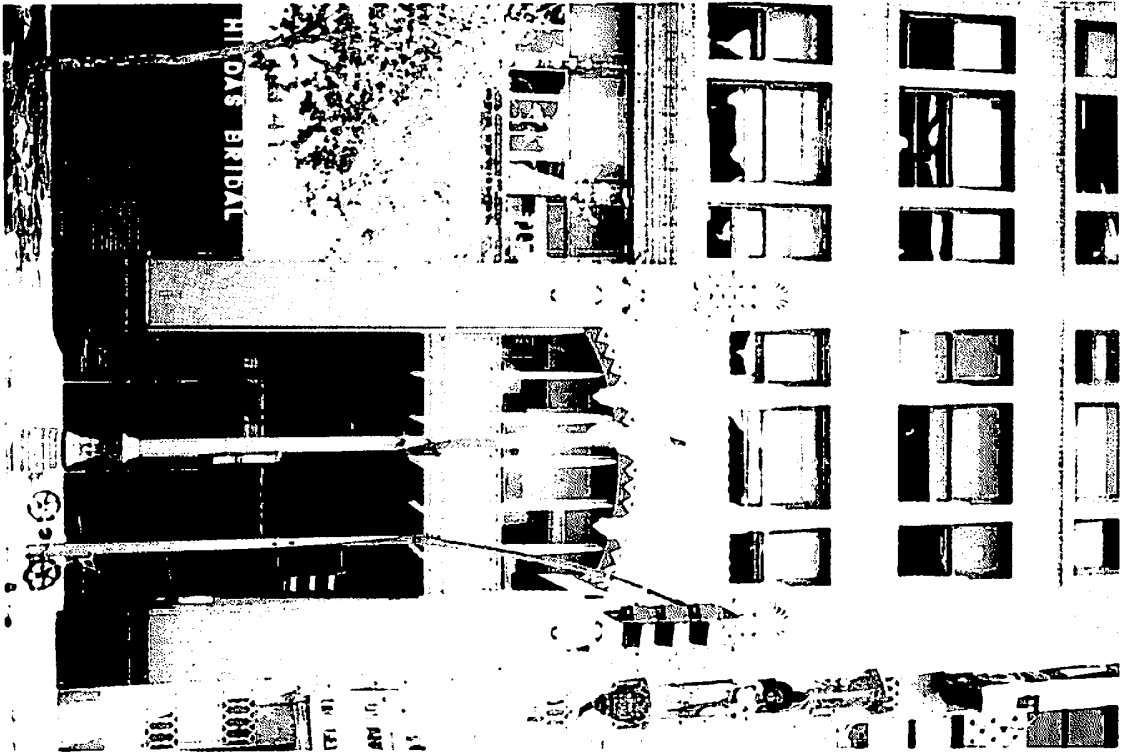
400-906 S. Broadway



401-911 S. Broadway



408-910 S. Broadway



921-937 S. Broadway



439-447 S. Broadway

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Broadway Theatre and Commercial District (Boundary Increase)

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 2/26/02 DATE OF PENDING LIST: 3/26/02
DATE OF 16TH DAY: 4/11/02 DATE OF 45TH DAY: 4/12/02
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 02000330

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

The Broadway Theater and Commercial Historic District boundary increase and additional documentation materials justify the expansion of the original historic district to include contiguous historic commercial buildings that were built to the north and south of the district's original boundaries within the historic period of significance. The additional information updates the contributing and non-contributing status of several altered buildings. The updated information is based on recent survey and research efforts.

RECOM./CRITERIA Accept BI + AD Documentation

REVIEWER Paul Lusignea DISCIPLINE HISTORIAN

TELEPHONE _____ DATE 4/12/02

DOCUMENTATION see attached comments Y/N see attached SLR (Y)N

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 02000330

Date Listed: 4/12/2002

Broadway Theater & Commercial District
(Boundary Increase)

Los Angeles

CA

Property Name


County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

4/12/02
Date of Action

Amended Items in Nomination:

Resource Count:

The resource count for the boundary increase (BI) area alone is:
six (6) contributing buildings and two (2) non-contributing buildings.

The resource count for the amended original historic district is:
(54) contributing buildings and (36) non-contributing buildings.

U. S. G. S. Map:

Individual U. T. M. Coordinates for the two new boundary increase areas are:
Area 1 (north) 11 384910 3768370
Area 2 (south) 11 384100 3767350

[The 5 U. T. M. reference points provided in Section 10 reflect the entire revised district boundary.]

These revisions were confirmed with the CA SHPO staff.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

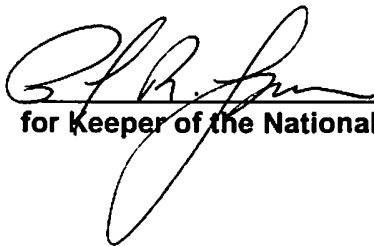
National Register of Historic Places Continuation Sheet

Section number _____ Page _____

Broadway Theater and Commercial Historic District
(Additional Documentation)
Los Angeles, Los Angeles County
79000484

CALIFORNIA

ADDITIONAL DOCUMENTATION
APPROVAL



for Keeper of the National Register

4/12/02
Date

Building Permits for Major Alterations

APPLICATION FOR PERMIT TO BUILD.

Hall
5/1/1905

Ward 3

Los Angeles, Cal. Apr 4 1905

TO THE SUPERINTENDENT OF BUILDINGS:

The undersigned hereby applies for a permit to Build as follows:

1. Character of Building, number of stories and rooms Reinforced concrete
Eight ~~stories~~ stories (strength calculated for 8 stories) divisions
for stairs and lofts.

2. Location: Lot B 1940 ft Block Lot A Homer Laughlin
Assessor Please Verify
District No. 10 M. B. page 6 F. B. page 128

3. No 312-313-314-318-320-322 S Hill Street
Engineer Please Verify

4. Purpose of Building Mercantile
5. Owner's name Homer Laughlin

6. Owner's address Homer Laughlin Bldg. City

7. Architect's name Thomton Fitzhugh (Harrison Albright, Consulting)

8. Builder's name Henry R. Angelo Company

9. Builder's address Bible Bldg. City

10. Estimated Cost of the Proposed Improvement 120,000.00

11. Size of Building—No. feet front 121—No. feet rear 121 No. feet deep 20 1/2

12. Least depth of the foundations below surface of ground 17'6"

13. Material of foundation concrete and steel

14. Character of ground gravel

15. Kind of chimneys to be used in Stack, reinforced concrete Flues to ground

16. Number of fire escapes to be used, and where placed as directed by Bldg. Inspector.

17. What load will each floor carry per square foot First floor 200# others 150#

18. Public Halls, Churches, Theatres—seating capacity

19. Manner of construction of light wells reinforced concrete

20. Number of interior brick walls or columns

21. Thickness of external walls—cellar or basement 17" inc 4" to 3 ft. 1st story 13"
2nd story 13" 3rd story 13" 4th story 13" 5th story 13"
6th story 13" 7th story 13" 8th story 13" 9th story 13"

22. Materials of front concrete, steel, terra cotta stone, what kind

23. Roof, flat, pitched or Mansard flat Material of roofing concrete & mastic

24. Number of hoistways 3 how protected concrete partitions

25. Manner of heating building steam

26. Buildings on property to be demolished, moved or altered already cleared

27. Remarks

28. When will building be started immediately

Thomton Fitzhugh Signature of Applicant.

Permit No. 1581

OK
137
O.H. J. J.

Plans

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

3

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM			REMOVED TO		
Lot.....	Block.....	Tract.....	Lot.....	Block.....	Tract.....
Book.....	Page.....	F. B. Page.....	Book.....	Page.....	F. B. Page.....

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

O. K. City Assessor By Deputy

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

O. K. City Engineer By Deputy

From No. _____ Street _____
 To No. 317 So Broadway & 318 So Hill St Street _____

(USE INK OR INDELIBLE PENCIL)

- What Purpose is the present Building used for? Offices & Public Market
- Owner's name Homer Laughlin Phone 333
- Owner's address Laughlin Bldg. "
- Architect's name J. S. Hall-Martin Phone 3769
- Contractor's name J. S. Hall-Martin Phone 1873
- Contractor's address 206 Stearns Bldg
- ENTIRE COST OF PROPOSED WORK { Including Plumbing, Gas fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc. } \$2000.00
- Class of Present Building 17 No. of Rooms at present _____
- No. of stories in height 6 Size of present building 120 x 330
- State how many Buildings are on this lot One
- State purpose Buildings on lot are used for offices (Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO:

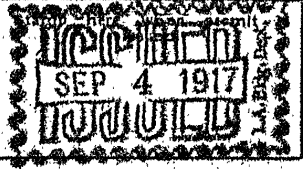
Take out glass fronts to increase bay on both Broadway & Hill St fronts take out enclosures & show windows both front repair floor put in iron collapsible iron gates in place of glass. Cut opening in so. wall work of framing elevator to private alley with metal door to allow making changes to allow both fronts open to streets full width.

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) J. S. Hall-Martin
(Owner or Authorized Agent.) Hall

FOR DEPARTMENT USE ONLY		
PERMIT NO. <u>4605</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) <u>J. S. Hall-Martin</u> Plan Examiner.	Application checked and found O. K. (Use Rubber Stamp) <u>SEP - 2 1911</u> Clerk.



Homer Laughlin (1)

**FILL IN ALL BLANKS THAT APPLY TO WORK PROPOSED TO BE DONE,
OR TO ASCERTAIN IF SAME CAN BE DONE.**

12. Size of new addition.....x.....No. of Stories in height.....
13. Material of foundation.....Size footings.....Size wall.....Depth below ground.....
14. Size of Redwood Mudsills.....x.....Size of exterior studs.....x.....
15. Size of interior bearing studs.....x.....Size of interior non-bearing studs.....x.....
16. Size of first floor joist.....x.....Second floor joist.....x.....

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here).....
(Owner or Authorized Agent.)

Remarks

STATE DWELLING HOUSE ACT

- Any living rooms in basement? _____
- Least area of any living room _____
- Minimum ceiling height _____
- Size of window courts _____
- Give cornice projection _____ inches
- Will window area be one-eighth ($\frac{1}{8}$) of floor area in each room? _____
- Minimum height of floor joist above ground _____
- Will entire space under house be enclosed? _____
- Will all requirements of State Dwelling House Act be complied with? _____

(Sign here)

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth.

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot. Tract. REMOVED TO Lot. Tract.

Present location of building } 315 South Broadway (House Number and Street) New location of building } Between what cross streets } 3rd St. & 4th St. Approved by City Engineer. Deputy.

1. Purpose of PRESENT building. Stores & Offices Families X Rooms X (Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving. Families Rooms

3. Owner (Print Name). Grand Central Public Market Phone VA 6371

4. Owner's Address. 315 South Broadway

5. Certificated Architect. Donald B. Parkinson State License No. 1000 Phone TR 4584

6. Licensed Engineer. Joseph Sheffet State License No. 5298 Phone TR 4584

7. Contractor State License No. Phone

8. Contractor's Address

9. VALUATION OF PROPOSED WORK \$ 100,000 (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon)

10. State how many buildings NOW } 2 Bldgs. Store & office on lot and give use of each. 120 x 207 (Residence, Hotel, Apartment House, or any other purpose) 50'

11. Size of existing building 120 x 120 Number of stories high 6 Height to highest point 20'

12. Class of building A Material of existing walls Concr. Exterior framework Steel & Concr. (Wood or Steel)

Describe briefly and fully all proposed construction and work: 1st Floor & Basement to be renovated. New store fronts, interior partitions & fixtures. Heating, ventilating, electrical work, plumbing.

Fill in Application on other Side and Sign Statement (OVER)

PERMIT NO. 49284 FOR DEPARTMENT USE ONLY Fee 1.98 Stamp here when Permit is issued DEC 18 1939 Inspector S.P. Hill

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition... Size of Lot... Number of Stories when complete... Material of Foundation... Width of Footing... Depth of footing below ground... Width Foundation Wall... Size of Redwood Sill... Material Exterior Walls... Size of Exterior Studs... Size of Interior Bearing Studs... Joists: First Floor... Second Floor... Rafters... Roofing Material...

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here: John Parkinson & Donald B. Parkinson (Owner or Authorized Agent) By: Joseph Sheffer

FOR DEPARTMENT USE ONLY. Application: Construction. Fire District: 11000. Bldg. Line. Termite Inspection. Zoning. Street Widening. Forced Draft Ventil. (1) REINFORCED CONCRETE. (2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street. (3) No required windows will be obstructed. (4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

REMARKS: CHECKING. RECEIPT NO. 33389. VALUATION \$100000.00. TO BE PAID.

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING LINE AGREEMENT

I hereby agree that the building and every portion thereof referred to in this application will be set back from the street property line not less than... feet, except that the following projections may extend into such set-back space, as follows:

- Cornices, canopies and eaves... 2 ft. 6 in. Landing or terrace, without roof, extending to first floor level only... 6 ft. Open railing, not over 33 in. high, around such landing or terrace... 6 ft. Fire Escapes... 4 ft. 6 in.

I hereby agree to the above conditions and accept the permit to do the work mentioned in this application in accordance therewith.

(Signed) John Parkinson & Donald B. Parkinson by Joseph Sheffer Owner or Authorized Agent.

(Signed) I hereby certify that there is no general contractor for this building or work. John Parkinson & Donald B. Parkinson

3

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

Form B-3

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.

O.K. to issue with Plans AM 2:25

Form with 15 numbered sections: 1. LEGAL DESCR., LOT, BLK., TRACT; 2. BUILDING ADDRESS; 3. BETWEEN CROSS STREETS; 4. PRESENT USE OF BUILDING; 5. OWNER'S NAME; 6. OWNER'S ADDRESS; 7. CERT. ARCH.; 8. LIC. ENGR.; 9. CONTRACTOR; 10. CONTRACTOR'S ADDRESS; 11. SIZE OF EXISTING BLDG.; 12. MATERIAL; 13. VALUATION; 14. SIZE OF ADDITION; 15. NEW WORK.

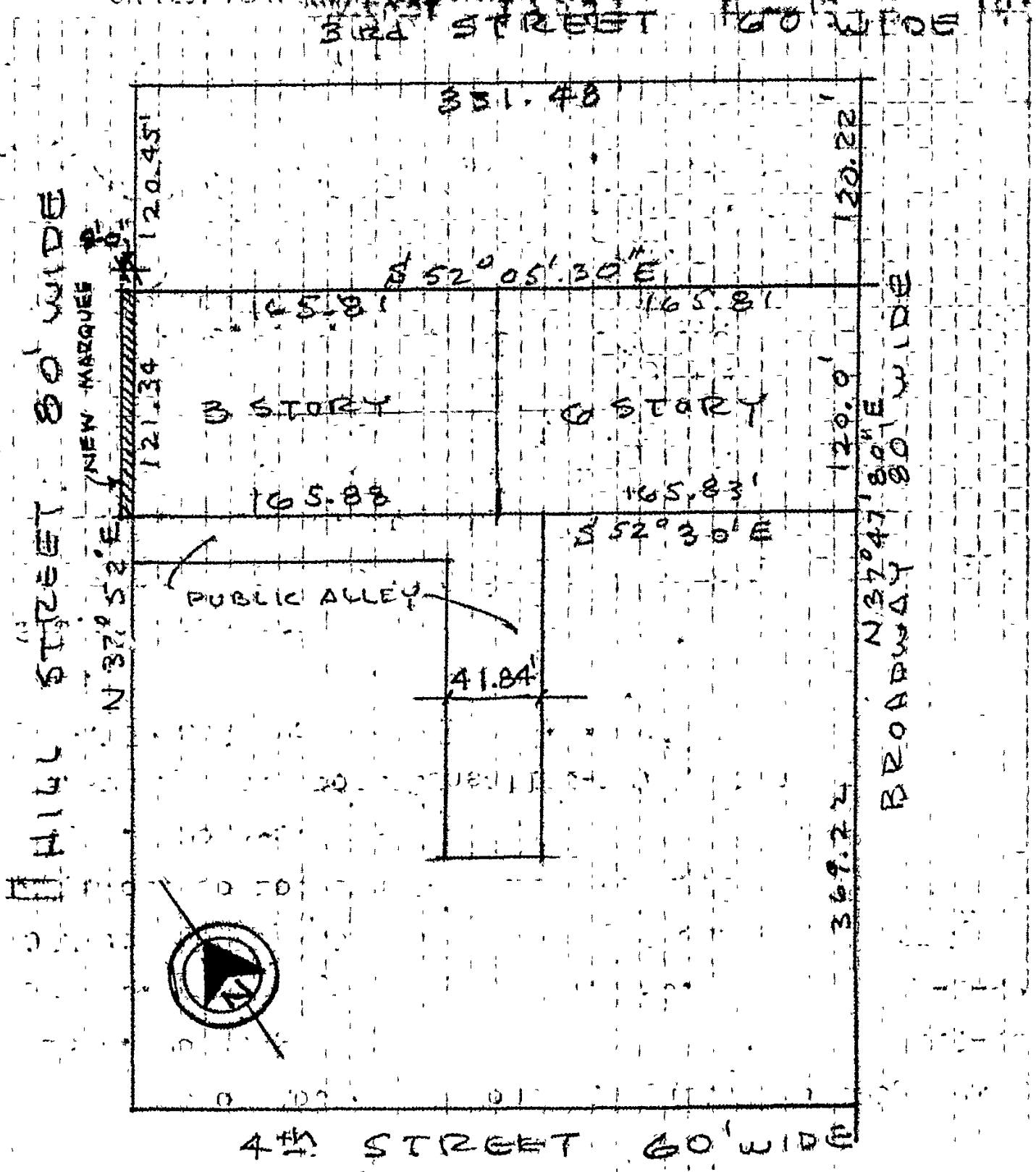
SEWER (Available) (Not Available)

CRITICAL SOIL

Table with 10 columns: TYPE, GROUP, MAX. OCC., P.C., S.P.C., G.P.I., B.P., I.F., O.S., C/O. Includes rows for MAR-20-61 and MAY-4-61, and a bottom row for P.C. No. Q1415 GRADING YES CRIT. SOIL CONS. YES.

LOT 10 OF 24
 LOTS "A" AND "B" A SUBDIVISION OF A PART OF BLOCK 8,
 ORDS SURVEY AS PER BOOK 83 PAGE 41 OF MISC. RECORDS,
 IN CITY OF LOS ANGELES.

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



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. (30,5421)

1. LEGAL DESCR.	LOT B	BLOCK -	TRACT Homer Laughlin	CITY CLERK REF. NO. MR 83-41	DIST. MAP 129-B-209 CENSUS TRACT 2073
2. PRESENT USE OF BUILDING () Market	NEW USE OF BUILDING () Same			ZONE C2-4D	
3. JOB ADDRESS 317 S. Broadway	SUITE/UNIT NO.			FIRE DIST. 1	COUN. DIST. 9
4. BETWEEN CROSS STREETS 3rd St. AND 4th St.	LOT TYPE Thru			LOT SIZE Irreg.	
5. OWNER'S NAME () TENANT () BUILDING Grand Central Associates	PHONE (213)652-7040			CITY ZIP	
6. OWNER'S ADDRESS 8800 Sunset Blvd. Los Angeles 90069	ENGINEER Gerald Lehner Assoc. SE1399 (818)796-3217			ARCHITECT OR DESIGNER	
7. ARCHITECT OR ENGINEER'S ADDRESS 215 N. Marengo Ave. #200 Pasadena 91101	CONTRACTOR Krismar Constr. 290899 (213)393-9653			DOCUMENTS/EASEMENTS ORD. 164,307 2 SA 955 (Inc. Legal)	
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES HEIGHT			NO. OF EXISTING BUILDINGS ON LOT AND USE ZI 1638 2	
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS ROOF FLOOR			ZI 1726 ZI 1117 2 CPD ZI 940 DED ZI 145 2002	
13. JOB ADDRESS 317 S. Broadway	SUITE/UNIT NO.			DIST. OFF. LA P.C. REQ'D no(f)	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 45,000.	NEW WORK (Describe) Shoring and underpinning.			GRADING YES SEISMIC YES HWY. DED. YES FLOOD FILE WITH	
NEW USE OF BUILDING Market		SIZE OF ADDITION		STORIES HEIGHT	
TYPE GROUP OCC.	MAX. OCC.	BUILDING PLANS CHECKED		ZONING ZONED BY	
DWELL UNITS	BUILDING AREA	ZONING AREA		E.C. G. G. P. I. N. P.	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED S C HC.		APPLICATION APPROVED	
P.C. 259.25	G.P.I. + NP	CONT. INSP.		INSPECTION ACTIVITY	
S.P.C.	P.M.	E.I.		CS GEN. MAJ. S. EQ. 2	
B.P. 305.25	E.I.	F.H.		B & S 08-B-3 (R.7/90)	
I.F.	F.H.	O.S.S.		07/18/91 11:26:00AM LAD4 T-4022 C 03	
S.D.	O.S.S.	S.O.R.S.		BUILDO PLAN CHE 259.25	
ISS. OFF. LA	S.O.R.S.	SPRINKLERS REQ'D SPEC.		ONE STOP TOTAL 264.44	
P.C. NO. BB3086	C/O	ENERGY DAS		CHECK 264.44	
<p>Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.</p>					
NEW AFFIDAVITS					
PLAN CHECK EXTENDED TO _____ PER					
ADMINISTRATIVE APPROVAL DATED _____					
BY _____					
D.A.D. PLANS CHECKED _____					
HOUSING MITIGATION FEE ORDINANCE					
<input type="checkbox"/> REQUIRED <input type="checkbox"/> EXEMPT					
ASBESTOS NOTIFICATION					
Check Box: <input type="checkbox"/> Notification letter sent to AQMD or EPA.					
<input checked="" type="checkbox"/> I declare that notification of asbestos removal is not applicable to addressed project					
Signature: _____ Date: 8/19/91					

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date: 8/19/91 Lic. Class: _____ Lic. Number: 19709 Contractor: _____ (Signature)

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500.).
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code); and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code); The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.
 I am exempt under Sec. _____, B. & P. C. for this reason.
 Date: _____ Owner's Signature: _____

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3900, Lab. C.).
 Policy No. 2000-21 Insurance Company STATE FUND
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of City & Safety
 Date: 8/19/91 Applicant's Signature: _____ (Signature)

Applicant's Mailing Address: _____

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date: _____ Applicant's Signature: _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name: _____ Lender's Address: _____

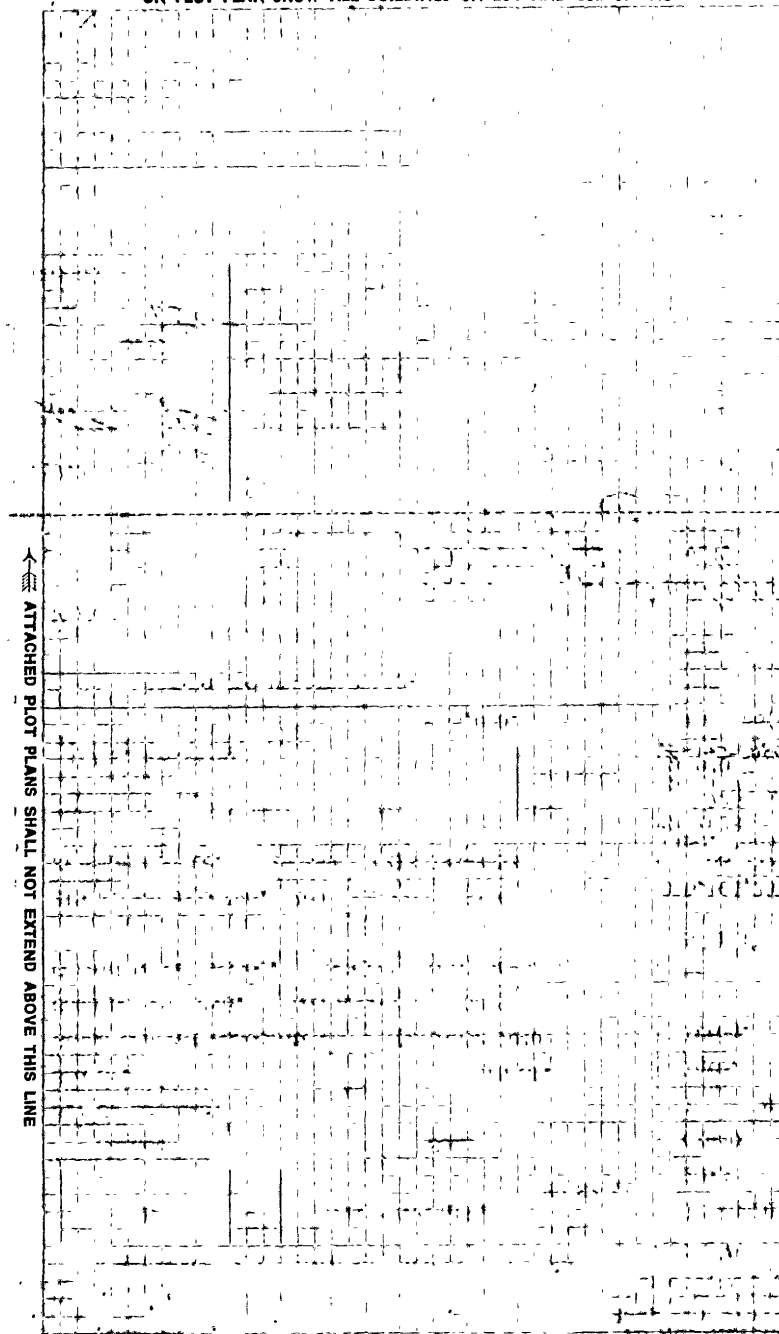
21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.202 LAMC)
 Signed: _____ (Owner or agent having property owner's consent) Position: ASSIST PROTECT Date: 8/19/91

3 3 7 0 0 3 0 0 3 0

Bureau of Engineering		ADDRESS APPROVED Steve Bergman 7-18-91	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
		FLOOD CLEARANCE	
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT	#
SEWERS			
RES. NO.		SEWERS AVAILABLE	
CERT NO.		NOT AVAILABLE	
		SFC PAID	
	SFC NOT APPLICABLE	SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>	FILE CLOSED <input type="checkbox"/>
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER REDEV PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET #		
	APPROVED UNDER CASE #		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION

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



↑ ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT A & B	BLOCK ---	TRACT Homer Laughlin Property	COUNTY REF. NO. MR 83-41	DIST. MAP 130.SA211	CENSUS TRACT 2073	
2. PRESENT USE OF BUILDING	16/13 Retail/Office		NEW USE OF BUILDING	16/13 Same		ZONE C2-4D	
3. JOB ADDRESS	312 S. Hill St.					FIRE DIST. COUN. DIST. 9	
4. BETWEEN CROSS STREETS	3rd St.		AND Hill St.			LOT TYPE Thru	
5. OWNER'S NAME	Grand Central Assoc.		21/733-6673	PHONE		1976 SIZE	
6. OWNER'S ADDRESS	8800 Sunset Blvd., #502		Los Angeles	90069		121.34 x 233.72	
7. ENGINEER	Englekirk & Hart		749610-18	213/733-6673		ALLEY Var	
8. ARCHITECT OR DESIGNER	Levin & Assoc.			213/623-8141		BLDG. LINE ---	
9. ARCHITECT OR ENGINEER'S ADDRESS	811 W. 7th St., Los Angeles		90017			AFFIDAVITS ZI 145 2085	
10. CONTRACTOR	Krismar Const.		290899	393-9658		ZA 955	
11. SIZE OF EXISTING BLDG.	STORIES 3	HEIGHT 56'	NO. OF EXISTING BUILDINGS ON LOT AND USE		3-2 office/ 1 market		
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS Masonry	ROOF Conc	FLOOR Conc	ZI 1638			
13. JOB ADDRESS	312 S. Hill St.		STREET GUIDE				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING			\$ 900,000.00		DIST. OFF. LA	P.C. REQ'D NO(e)	
15. NEW WORK (Describe)	Seismic Upgrade, New Toilets		New Hill St. Facade & New Glazing.		GRADING ---	SEISMIC ---	
NEW USE OF BUILDING	Same		SIZE OF ADDITION	None		STORIES 3	
TYPE IIIN	GROUP OCC. B2	FLOOR AREA N/C	PLANS CHECKED	ZONED BY H. Coleman			
DWELL UNITS 0	MAX OCC. N/C	TOTAL	APPLICATION APPROVED		TYPIST T. Spinn		
GUEST ROOMS 0	PARKING REQ'D N/C	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY		INSPECTOR		
P.C. 2,017.90	G.P.I. + NP	CONT. INSP.	ET. GAGE WEBCAM		B & S B-3 (R.7/89)		
S.P.C.	PM 59.51		OK TO EXTEND PC FEE 8/21/91		D		
B.P. 2995.57	E.I. 189		12/15/90 10:34:55AM HQ01 T-1484 C 07		E.Q. PERMITS 2975.63		
I.F.			EQUIP PLAN CHE		59.51		
S.D. N/A	O.S.S. 64.48		ONE STOP		189.00		
ISS. OFF. HO	S.O.S.S. 40.36	SPRINKLERS REQ'D SPEC. Through-Duct	TOTAL		64.48		
P.C. NO. F1692	C/O	ENERGY N/A	CHECK		3,288.62		
Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.		08/22/91 11:08:00AM HQ01 T-1631 C 26		E.Q. PERMITS 2975.63		3,000.00	
* APPLICANT REFUSES TO PAY FIRE HYDRANT FEES		91HO 13943		CHECK 288.62		288.62	
* STRENGTHENING & RENOVATION NOT ALTERING SIZE OR OCC. LOAD - EXEMPT. #2, APT DEVELOP. FEE. ORD. DN							

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION
 16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 7-27-91 Lic. Class B-1 Lic. Number 290899 Contractor Oliver J. Du (Signature)

OWNER-BUILDER DECLARATION
 17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law).
 I am exempt under Soc. B. & P. C. for this reason _____
 Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION
 18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
 Policy # 2924-91 Insurance Company STATE FUND
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 7-27-91 Applicant's Signature Oliver J. Du
 Applicant's Mailing Address 233 W. 5th St. Blvd 990 S.M. 90401

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
 19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date _____ Applicant's Signature _____
 NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

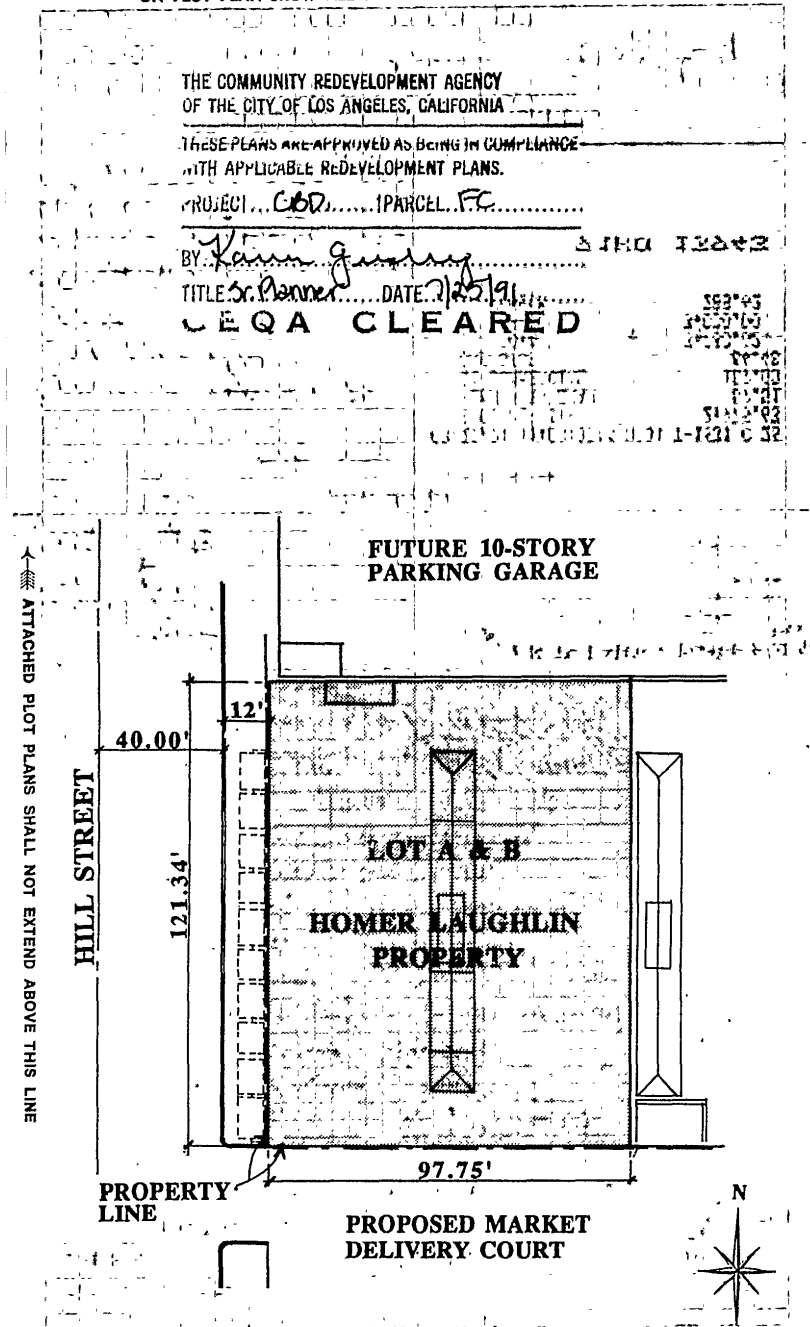
CONSTRUCTION LENDING AGENCY
 20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county laws relating to building construction, and hereby authorize representatives of this permit to enter upon the above-mentioned property for inspection purposes.
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0222 LAMC)
 Signed Oliver J. Du S.R.V.P. 7-27-91
 (Owner or agent having property owner's consent) Position Date

APPROVAL STRUCTURE FOR MARQUEE (CANOPY)
 JULY 8-7-91

Bureau of Engineering <i>No Floor area added - exempt from Sec 12.37 LAMC</i>	ADDRESS APPROVED		
	DRIVEWAY		
	HIGHWAY	REQUIRED	
	DEDICATION	COMPLETED	<i>5/25/91</i>
SEWERS		SEWERS AVAILABLE	
RES. NO.	NOT AVAILABLE		
CERT. NO.	SFC PAID		
	SFC NOT APPLICABLE	SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700) <i>5/25/91</i>		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE # <i>1591-3014</i> <i>7/25/91</i>		
Transportation	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
* <i>211638; "A"; "D" Comb. Appl. - 4 (COC 86-44 014 85-342-20)</i>			
LEGAL DESCRIPTION			
CULTURAL HERITAGE COMMISSION 433 South Spring St., 10th Floor Los Angeles, CA 90013 <i>OK: Jay M. Olson 7-25-91</i>			

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



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT A	BLOCK --	TRACT HOMER LAUGHLIN	CITY CLERK REF NO MR83-41	DIST MAP 130.5A211
2. PRESENT USE OF BUILDING	13/16 OFFICE/RETAIL		NEW USE OF BUILDING	13/16 SAME	
3. JOB ADDRESS	315 S. BROADWAY		SUITE/UNIT NO	WIRE DIST 1	
4. BETWEEN CROSS STREETS	THIRD AND FOURTH		LOT TYPE	INT.	
5. OWNER'S NAME () TENANT () BUILDING	YELLIN CO.		PHONE 310-652-7040	LOT SIZE IRREG.	
6. OWNER'S ADDRESS	8800 SUNSET BLVD. STE. 502 L.A. CA 90069		CITY ZIP		
7. ENGINEER	TONY DYRE		BUS. LIC. NO. --	ACTIVE STATE LIC. NO. 934	PHONE 213-549-9824
8. ARCHITECT OR DESIGNER	LEVIN & ASSOC.		BUS. LIC. NO. --	ACTIVE STATE LIC. NO. C-11323	PHONE 213-623-8141
9. ARCHITECT OR ENGINEER'S ADDRESS	811 W. 7TH ST. L.A. CA 90017		CITY ZIP		
10. CONTRACTOR	KRISMAR CONSTRUCTION		BUS. LIC. NO. 72752-28	ACTIVE STATE LIC. NO. 290899	PHONE 310-393-9653
11. SIZE OF EXISTING BLDG.	WIDTH 120'	LENGTH 100'	STORIES 6	HEIGHT 90'+	NO. OF EXISTING BUILDINGS ON LOT AND USE 3-MARKET
12. FRAMING MATERIAL OF EXISTING BLDG.	ST. FRAME		ROOF BUILT-UP	FLOOR CONC.	CCPD
13. JOB ADDRESS	315 S. BROADWAY		SUITE/UNIT NO	DPD	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 200,000.00		DIST OFF L.A.	PC REQ'D	
15. NEW WORK (Describe)	FACADE RENOVATION, NEW STUCCO, WINDOWS, AND DOORS.		GRADING YES	SEISMIC	
			HWY. DED YES	FLOOD	
			FILE WITH		
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT		
TYPE COMMERCIAL	GROUP OCC. NC	MAX OCC. NC	BUILDING PLANS CHECKED	ZONING	
DWELL UNITS	BUILDING AREA	ZONING AREA	APPLICANT APPROVED	ZONED BY FJS AT 1/5/94	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR E.S. CAUDILL	
P.C. 841.50	G.P.I. + NP	CONT. INSP.	YES	B & S 06-B-3 (R.7/90)	
S.P.C.	P.M.				
E.I. 42.00	F.H. 42.00				
S.D.	O.S.S.				
ISS. OFF. 641.18	S.O.S.S.	SPRINKLERS REQ'D SPEC.			
P.C. NO.	C/O	ENERGY	DAS		

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

*** APPLICANT REFUSED TO PAY**

Signature: _____ Date: _____

CASHIER'S USE ONLY

10/14/93 04:21:25PM H001 T-5937 C 09

E R PLAN CHECK 841.50

ONE STOP 16.83

SYS DEV 50.49

TOTAL 908.82

CHECK 908.82

315 S BROADWAY

01/05/94 01:18:30PM H001 T-4218 C 26

ED PERMIT 990.00

INVOICE # 0027537 88

EI COMMERCIAL 42.00

SYS DEV 61.92

ONE STOP 20.64

TOTAL 1114.56

CHECK 1114.56

94HD 25516

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date: 1/4/94 Lic. Class: B-1 Lic. Number: 290899 Contractor: Tony Dyre (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code, The Contractor's License Law does not apply to an owner or property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code; The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)

I am exempt under Sec. _____, B. & P. C. for this reason.

Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. Unit 2214 Insurance Company: State Compensation Fund

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date: 1/4/94 Applicant's Signature: Tony Dyre

Applicant's Mailing Address: 233 Wilshire Blvd., #990 Santa Monica CA 90401

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date: _____ Applicant's Signature: _____

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name: _____ Lender's Address: _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the City of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.002 LAMC)

Signed: Tony Dyre (Owner or agent having property owner's consent) Position: _____ Date: 1-4-94

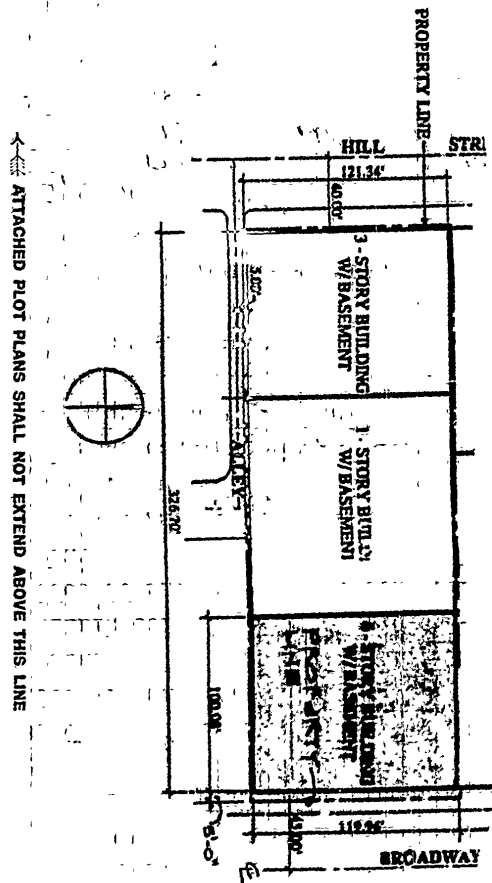
2800130395

Bureau of Engineering	No Addition - Exempt from dedication. No Reversible Permit is required.		ADDRESS APPROVED	
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT	DRIVEWAY	
SEWERS	RES. NO. 4-129-209B		HIGHWAY	REQUIRED
	CERT. NO. 59350-0314 POT		DEDICATION	COMPLETED
			FLOOD CLEARANCE	
			SEWERS AVAILABLE	Not from 12/15/93
			NOT AVAILABLE	
			SFG PAID	
			SFG DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED			
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>			
CEQA				
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)			5 May 12-15-93
	APPROVED - HYDRANT UNIT, ROOM 920 CHE			
CRA	APPROVED PER REDEV. PROJECT			
Transportation	APPROVED FOR DRIVEWAY LOCATION			
	APPROVED FOR ORD. #			
Planning	WORK SHEET #			
	APPROVED UNDER CASE #			
	LANDSCAPE / XERISCAPE			
	SIGHT PLAN REVIEW			
Housing	HOUSING AUTHORITY AFFIDAVIT NO			
Construction Tax	RECEIPT NO.	DWELLING UNITS		
Cultural Affairs				
Rent Stabilization Division				

LEGAL DESCRIPTION

EXISTING CONDITION REMAIN UNCHANGED.

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



3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT E A & B	BLOCK	TRACT Property of T.D. Stinson Homer Laughlin Property	CITY CLERK REC 66-32 MR 83-41	DIST MAP 130.5 A 211 CENSUS TRACT 2073
2. PRESENT USE OF BUILDING	MAKE/ALTER		NEW USE OF BUILDING	C2-4D	
3. JOB ADDRESS	304 W. Third St. / 315 S. Broadway				SUITE/UNIT NO 10
4. BETWEEN CROSS STREETS	Broadway AND Hill				LOT TYPE COR
5. OWNER'S NAME	Grand Central Square Limited Partnership				PHONE 310/652-7040
6. OWNER'S ADDRESS	8800 Sunset Blvd. Ste. 502, Los Angeles, 90009				ZIP 90009
7. ENGINEER	PRESKY & ASSOC.		BUS LIC NO 420176-57 SE 1001	ACTIVE STATE LIC. NO (310)820-8957	PHONE
8. ARCHITECT OR DESIGNER	Denny Lord & Assoc.		BUS LIC NO 521469-77 C10022	ACTIVE STATE LIC. NO (213)680-8866	PHONE
9. ARCHITECT OR ENGINEER'S ADDRESS	304 S. Broadway, Los Angeles 90013				CITY
10. CONTRACTOR	KRISMAR CONSTRU.		BUS LIC NO 792752-28 290899	ACTIVE STATE LIC. NO (310)393-9653	PHONE
11. SIZE OF EXISTING BLDG	WIDTH 206.12	LENGTH 104.61	STORIES 12	HEIGHT 156.88	OF EXISTING BUILDINGS ON LOT AND USE
12. FRAMING MATERIAL OF EXISTING BLDG	masonry		ROOF conc	FLOOR conc	
13. JOB ADDRESS	304 W. Third St. / 315 S. Broadway				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$4,000,000				\$1,720,000.00 P.C.
15. NEW WORK (Describe)	rehabilitation & remodel, constr. of 121 apt units, offices & recreation area, rooftop recreation area, new stairs, bldg, interconnections, seismic strengthening				
NEW USE OF BUILDING	GROUP I	TYPE MULTI-FAMILY	SIZE OF ADDITION NONE	STORIES 12/10	REGISTRY N/C
DWELL UNITS	121	PARKING REQ'D	19	PARKING PROVIDED	19
PC NO	4.616.78	GPI - NP	252.35	CONT INSP	277.01
SPC	6108.10	PA	840.00	Welding, Hi-Strength	
BP	12,617.50	FI	840.00		
FH		FH*			
SD	155,840.64	OSS	92.34		
ISS OFF	LA	SOSS	396.36	SPRINKLERS REQ'D SPEC	
PC NO		CIO		ENERGY	

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date: 3/4/94 Lic. Class: B-1 Lic. Number: 270817 Contractor: [Signature]

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law).

I am exempt under Sec. _____, B. & P. C. for this reason: _____

Date: _____ Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No: 2015-22194 Insurance Company: State Compensation Fund

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety

Date: 3/4/94 Applicant's Signature: [Signature]

Applicant's Mailing Address: 233 Wilshire Blvd. #990 Santa Monica CA 90401

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date: _____ Applicant's Signature: _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name: Home Savings of Amerp. Lender's Address: 4900 RIVERGRADE RD #2185 IRVING CA 91706

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

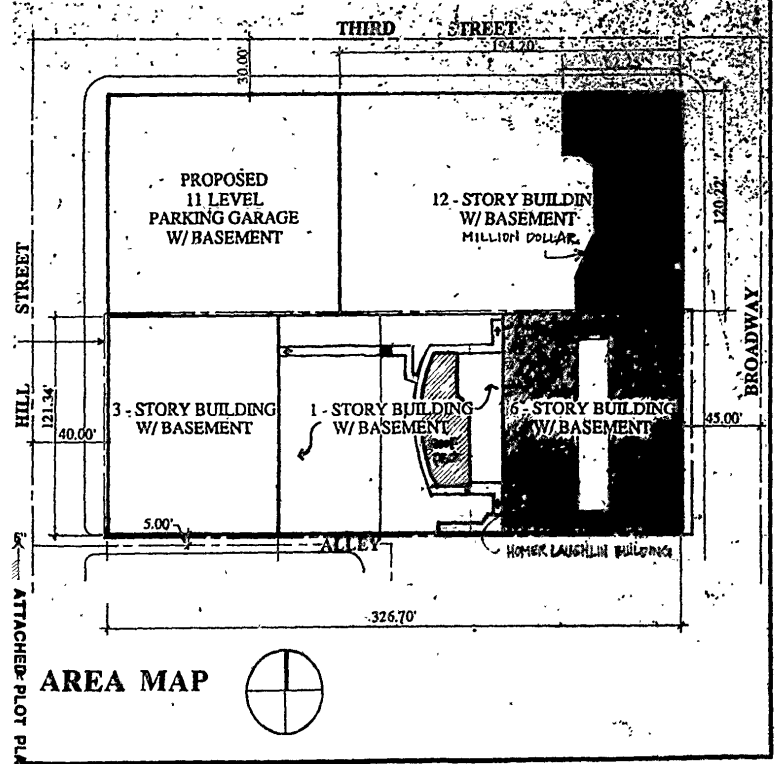
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof, make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed: [Signature] G.P. Position: 3/4/94 Date: _____

Bureau of Engineering	135001	ADDRESS APPROVED	J Sam Woo	5-4-93
Public Works Improvement	Required YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	PERMIT	#	
SEWERS	129-209 B needs c of 0330 OR 0337	SEWERS AVAILABLE	<input checked="" type="checkbox"/>	9/30/93
	SENT NO. 19300337	NOT AVAILABLE	<input type="checkbox"/>	chang 1/17/93
		SFC PAID	<input checked="" type="checkbox"/>	5/15/93
		SFC NOT APPLICABLE	<input checked="" type="checkbox"/>	
		SFC DUE	chang	5-7-93
Grading	PRIVATE SEWAGE SYSTEM APPROVED			
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>			
CEQA	Cleared by CEA 21145-2085-2086 OK. Susan Shickler 6/7/93			
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700) 21145-2300 OK. Max G. Mc 8-31-93			
	APPROVED - HYDRANT UNIT, ROOM 920 CHE *See Below			
CRA	APPROVED PER REDEV. PROJECT			
Transportation	APPROVED FOR DRIVEWAY LOCATION			
Planning	WORK SHEET # 93-2659 PLANS ARE APPROVED AS BEING IN COMPLIANCE WITH APPLICABLE REDEVELOPMENT PLANS			
	LANDSCAPE/XERISCAPE PROJECT... PARCEL... SPR			
Housing	HOUSING AUTHORITY AFFIDAVIT NO.			
Construction Tax	RECEIPT NO. 164831			
Cultural Affairs	TITLE... DATE 11/16/1993			
Rent Stabilization Division	CEQA CLEARED			
LEGAL DESCRIPTION	SCHOOL FEE (165-27) X 112,928 Eik Supplemental Cert filed May 17, 1993			
AFFIDAVITS CONT'D:	CPC 90-0565 (TDR) / ZI 1117 / ZI 145-2085 / ZI 145-2084			
LOT TIE REQ. / ORD 614,307 /	BUREAU OF ENGINEERING (CURB RAMPS) NOT APP.			

*Fire sprinklers are required throughout all structures to be built in lieu of Fire Department access requirements.

ZI 1117 cleared by M. Halle for MTA/RCC 8/27/95
 This has an owner participation agreement with CEA
 ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



AREA MAP

FIRE HYDRANT FEE NOTICE: THE CITY OF LOS ANGELES MAY AMEND THE FIRE HYDRANT FEE ORDINANCE (LAMC SECTION 16.0504 (D) (8)). THE OWNER OF THE PROJECT DESIGNATED IN THIS PERMIT SHALL BE OBLIGATED TO PAY TO THE DEPARTMENT A FIRE HYDRANT FEE IN THE AMOUNT TO BE CALCULATED PURSUANT TO ANY AMENDMENT TO THE FIRE HYDRANT FEE ORDINANCE THIS FEE WILL BE USED TO PROVIDE ADEQUATE FIRE SAFETY FACILITIES AND SERVICES FOR NEW DEVELOPMENT. EXCEPTION: THIS PARAGRAPH NUMBER 8 SHALL NOT APPLY TO ANY PERMIT FOR DEMOLITION OF A BUILDING OR STRUCTURE.

ATTACHEE PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

Additional Contemporary Photographs



Homer Laughlin Building, view of one-to-two-story portion and east elevation of Laughlin Annex.
(GPA Consulting, July 2018)



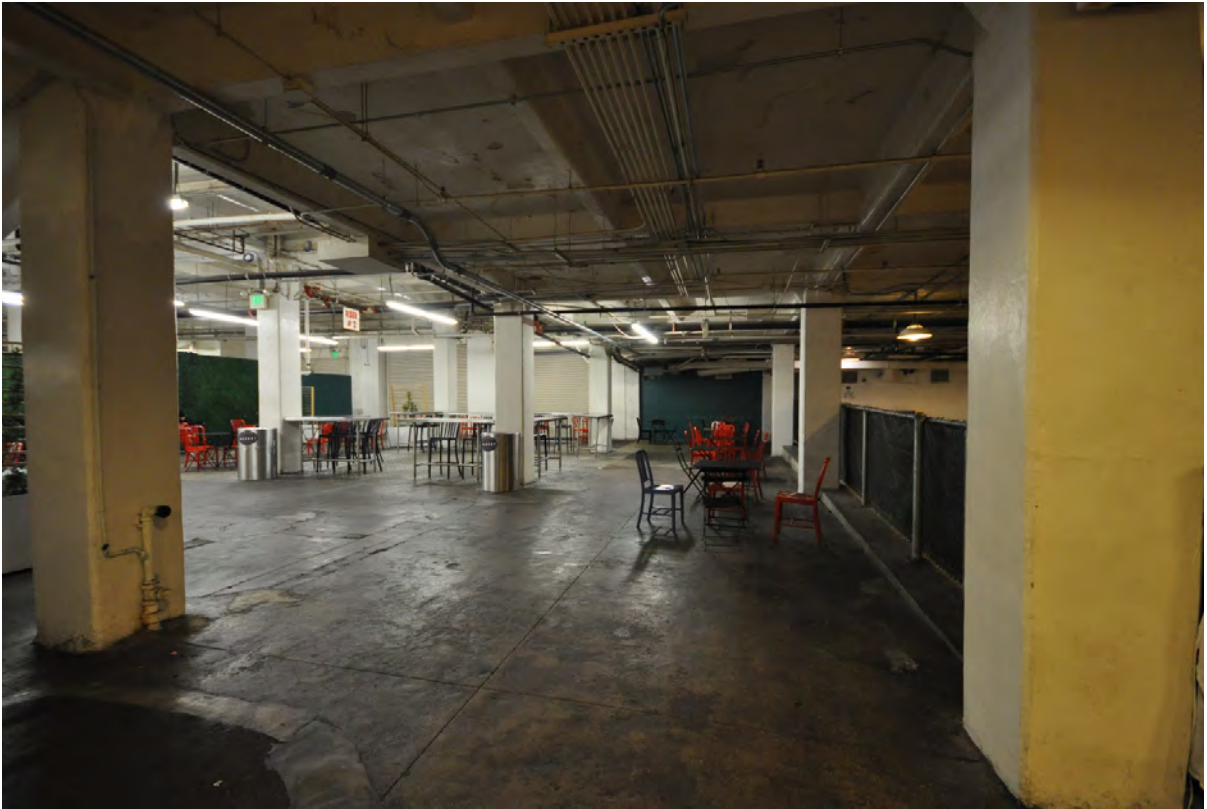
Grand Central Market, view of ground floor looking west.
(GPA Consulting, July 2018)



Grand Central Market, view of ground floor central aisle.
(GPA Consulting, July 2018)



Grand Central Market, view of ground floor.
(GPA Consulting, July 2018)



Grand Central Market, view of basement.
(GPA Consulting, July 2018)



Homer Laughlin Building, view of open-air atrium.
(GPA Consulting, July 2018)



Homer Laughlin Building, view of original stair at north end of building.
(GPA Consulting, July 2018)



Homer Laughlin Building, view of typical apartment unit.
(GPA Consulting, July 2018)



Homer Laughlin Building, view of typical apartment unit.
(GPA Consulting, July 2018)



Laughlin Annex, view of ground-floor lobby.
(GPA Consulting, July 2018)



Laughlin Annex, view of typical upper-floor office space.
(GPA Consulting, July 2018)



Laughlin Annex, view of light well.
(GPA Consulting, July 2018)

Historical Photographs



View of the Broadway elevation of the Homer Laughlin Building, occupied by the Coulter Dry Goods Company, before 1917.

(Los Angeles Public Library Digital Photo Collection)



View of the Broadway elevation of the Homer Laughlin Building, occupied by the Ville de Paris department store, 1904.

(Los Angeles Public Library Digital Photo Collection)



View of the Hill Street elevation of the Laughlin Annex, occupied by the Ville de Paris department store, 1907.

(Los Angeles Public Library Digital Photo Collection)



Outdoor Los Angeles Public Library reading room on the one-story portion between the Homer Laughlin Building and Laughlin Annex. Structure at left is the upper stories of the Homer Laughlin Building, 1907.
(California State Library)



Outdoor Los Angeles Public Library reading room on the one-story portion between the Homer Laughlin Building and Laughlin Annex. Structure at right is the upper stories of the Laughlin Annex, c. 1905.

(Los Angeles Public Library Digital Photo Collection)



Homer Laughlin Annex Building Lobby, 1927.
(Los Angeles Public Library Digital Photo Collection)



View of the Broadway elevation of the Homer Laughlin Building, occupied by the Grand Central Market, after 1917.

(Los Angeles Public Library Digital Photo Collection)



View of the Hill Street elevation of the Laughlin Annex, occupied by the Grand Central Market, after 1917.

(Los Angeles Public Library Digital Photo Collection)



Food stalls adjacent to the sidewalk at the Grand Central Market, c. 1937
(Los Angeles Public Library Digital Photo Collection)



Food stalls adjacent to the sidewalk at the Grand Central Market, c. 1937
(Los Angeles Public Library Digital Photo Collection)



Interior food stalls at the Grand Central Market, 1946.
(Los Angeles Public Library Digital Photo Collection)



Grand Central Market, view from the sidewalk, 1951.
(Los Angeles Public Library Digital Photo Collection)



Snack stand customers at Grand Central Market, 1955.
(Los Angeles Public Library Digital Photo Collection)



Meat stand customers at Grand Central Market, 1966.
(Los Angeles Public Library Digital Photo Collection)



Hill Street elevation of Grand Central Market (Laughlin Annex) with new metal façade, 1962.
(Los Angeles Public Library Digital Photo Collection)



Hill Street elevation of Grand Central Market (Laughlin Annex) with new metal façade, 1963.
(Los Angeles Public Library Digital Photo Collection)



Broadway elevation of Grand Central Market with new metal façade, 1986.
(Los Angeles Public Library Digital Photo Collection)



City of Los Angeles Department of City Planning

1/14/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

315 S BROADWAY
317 S BROADWAY
319 S BROADWAY
321 S BROADWAY
323 S BROADWAY

ZIP CODES

90013

RECENT ACTIVITY

180871
Broadway CDO, Eff. 10/26/09
CHC-2019-248-HCM
ENV-2019-249-CE
PAR-2018-5066-CUB
PAR-2018-5070-CUB
PAR-2018-5067-CUB
ZA-2013-1870-MPA
DIR-2010-2151-CDO
ZA-2015-3240-CUB

CASE NUMBERS

CPC-2017-432-CPU-CA
CPC-2014-2711-CDO-SN-ZC
CPC-2012-1737-MS-C
CPC-2010-213-CA
CPC-2009-874-CDO-ZC
CPC-2008-4502-GPA
CPC-2008-4502-GPA
CPC-2005-361-CA
CPC-2005-1124-CA
CPC-2005-1122-CA
CPC-1986-606-GPC
CPC-1985-342-ZC
ORD-75667
ORD-184056
ORD-184055
ORD-180871
ORD-164307-SA955
ORD-137036
ORD-135901
ORD-129944
ORD-129279
ZA-2018-5429-MPA
ZA-2018-5420-MPA
ZA-2018-5400-MPA

Address/Legal Information

PIN Number	130-5A211 88
Lot/Parcel Area (Calculated)	19,842.5 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID F4
Assessor Parcel No. (APN)	5149015025
Tract	HOMER LAUGHLIN PROPERTY
Map Reference	M R 83-41
Block	None
Lot	LT A
Arb (Lot Cut Reference)	None
Map Sheet	130-5A211

Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - José Huizar
Census Tract #	2073.01
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	[Q]C2-4D-CDO-SN
Zoning Information (ZI)	ZI-2450 Downtown Streetcar ZI-2385 Greater Downtown Housing Incentive Area ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2408 Broadway ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE ZI-145-2085 ZI-2408 Broadway Regional Center Commercial
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	Broadway
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None

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ZA-2016-4302-MPA	SN: Sign District	Historic Broadway
ZA-2016-2665-MPA	Streetscape	Broadway
ZA-2015-3240-MPA	Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
ZA-2015-1047-MPA	Affordable Housing Linkage Fee	
ZA-2014-4750-MPA	Residential Market Area	Medium-High
ZA-2014-4348-MPA	Non-Residential Market Area	High
ZA-2014-3935-MPA	Transit Oriented Communities (TOC)	Tier 4
ZA-2013-1105-MPA	CRA - Community Redevelopment Agency	City Center Redevelopment Project
ZA-2013-1104-MPA	Central City Parking	Yes
ZA-2013-1103-MPA	Downtown Parking	Yes
ZA-2013-1102-MPA	Building Line	5
ZA-2013-1101-MPA	500 Ft School Zone	No
ZA-2013-1099-MPA	500 Ft Park Zone	No
ZA-2013-1097-MCUP	Assessor Information	
ZA-2005-8006-CUB	Assessor Parcel No. (APN)	5149015025
ZA-1992-1262-RV	Ownership (Assessor)	
ENV-2017-433-EIR	Owner1	GCS EMERALD LLC ET AL C/O C/O LANGDON STREET CAPITAL LLC
ENV-2016-2666-CE	Owner2	GCS EQUITY LLC
ENV-2014-2712-MND	Address	0 PO BOX 1936 BEVERLY HILLS CA 90213
ENV-2013-3392-CE	Ownership (Bureau of Engineering, Land Records)	
ENV-2013-1098-MND	Owner	GRAND CENTRAL SQUARE LIMITED PARTNERSHIP
ENV-2012-1740-MND	Address	304 S BROADWAY RM 201 LOS ANGELES CA 90013
ENV-2010-214-ND	APN Area (Co. Public Works)*	0.919 (ac)
ENV-2009-1487-ND	Use Code	1200 - Commercial - Store Combination - Store and Office Combination - One Story
ENV-2008-4505-ND	Assessed Land Val.	\$9,142,222
ENV-2008-4505-ND	Assessed Improvement Val.	\$9,980,082
ENV-2005-8007-MND	Last Owner Change	11/01/2017
ENV-2005-362-CE	Last Sale Amount	\$77,650,776
ENV-2005-1125-CE	Tax Rate Area	13264
ENV-2005-1123-CE	Deed Ref No. (City Clerk)	4643
AF-94-134001-MB		4566
AF-93-1947758-LT		196496-97
AF-91-1288156-LT		1947740
		1161688-91
		1097740
	Building 1	
	Year Built	1898
	Building Class	CX
	Number of Units	55
	Number of Bedrooms	60
	Number of Bathrooms	55
	Building Square Footage	118,265.0 (sq ft)
	Building 2	No data for building 2
	Building 3	No data for building 3
	Building 4	No data for building 4
	Building 5	No data for building 5
	Additional Information	
	Airport Hazard	None
	Coastal Zone	None
	Farmland	Area Not Mapped
	Urban Agriculture Incentive Zone	YES

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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)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.65070536
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	DOWNTOWN CENTER
Opportunity Zone	No
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	Central
Division / Station	Central
Reporting District	134
Fire Information	
Bureau	Central
Batallion	1
District / Fire Station	3
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-2017-432-CPU-CA
Required Action(s):	CA-CODE AMENDMENT CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2014-2711-CDO-SN-ZC
Required Action(s):	SN-SIGN DISTRICT CDO-COMMUNITY DESIGN OVERLAY DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	ESTABLISHMENT OF SIGN DISTRICT; MODIFICATIONS TO EXISTING COMMUNITY DESIGN OVERLAY DISTRICT; AND ZONE CHANGES.
Case Number:	CPC-2012-1737-MSC
Required Action(s):	MSC-MISCELLANEOUS (POLICIES, GUIDELINES, RESOLUTIONS, ETC.)
Project Descriptions(s):	BROADWAY STREETScape PLAN
Case Number:	CPC-2010-213-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	CPC-2009-874-CDO-ZC
Required Action(s):	CDO-COMMUNITY DESIGN OVERLAY DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	PROPOSED ESTABLISHMENT OF THE BROADWAY COMMUNITY DESIGN OVERLAY
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	CPC-2005-361-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	CPC-2005-1124-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	CPC-2005-1122-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	CPC-1986-606-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONE CONCSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHNAGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGESOF HEIGHT AS NEEDED
Case Number:	CPC-1985-342-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE FROM M2, C5 AND CM TO (Q)C4
Case Number:	ZA-2018-5429-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO LAMC SECTION 12.24-M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 218 SQ. FT. RESTAURANT WITH 5 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET, WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 (MIDNIGHT) DAILY.

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Case Number:	ZA-2018-5420-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO LAMC SECTION 12.24-M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 354 SQ. FT. RESTAURANT WITH 9 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 A.M. DAILY.
Case Number:	ZA-2018-5400-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT LAMC SECTION 12.24 M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION, IN CONJUNCTION WITH AN EXISTING 716 SQUARE-FOOT RESTAURANT WITH 12 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET, WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 MIDNIGHT, DAILY
Case Number:	ZA-2016-4302-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2016-2665-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO SECTION 12.24-M OF THE LAMC, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 395 SQUARE-FOOT RESTAURANT WITH 15 COUNTER SEATS WITH HOURS OF OPERATION FROM 11:00 A.M. TO 12:00 A.M., DAILY, WITHIN THE [Q]C2-4-CDO ZONE.
Case Number:	ZA-2015-3240-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO 12.24-M A MASTER PLAN APPROVAL IN ACCORDANCE WITH ZA 2013-1097-MCUP, TO PERMIT THE SALES AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH THE OPERATION OF AN APPROXIMATELY 650 SQ FT RESTAURANT.
Case Number:	ZA-2015-1047-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-4750-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-4348-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-3935-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1105-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1104-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1103-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL

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Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1102-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1101-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1099-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1097-MCUP
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2005-8006-CUB
Required Action(s):	CUB-CONDITIONAL USE BEVERAGE-ALCOHOLI
Project Descriptions(s):	CONDITIONAL USE FOR ON-SITE CONSUMPTION OF FULL LINE ALCOHOL IN THEATER LOBBY, RESTAURANT/CAFE OPERATING FROM 11AM TO 11PM 7 DAYS A WEEK.
Case Number:	ZA-1992-1262-RV
Required Action(s):	RV-REVOCATION
Project Descriptions(s):	JACK'S PLACITA - POSSIBLE REVOCATION PROCEEDINGS
Case Number:	ENV-2017-433-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2016-2666-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO SECTION 12.24-M OF THE LAMC, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 395 SQUARE-FOOT RESTAURANT WITH 15 COUNTER SEATS WITH HOURS OF OPERATION FROM 11:00 A.M. TO 12:00 A.M., DAILY, WITHIN THE [Q]C2-4-CDO ZONE.
Case Number:	ENV-2014-2712-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	ESTABLISHMENT OF SIGN DISTRICT; MODIFICATIONS TO EXISTING COMMUNITY DESIGN OVERLAY DISTRICT; AND ZONE CHANGES.
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-2013-1098-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ENV-2012-1740-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CONDITIONAL USE PURSUANT TO SECTION 12.24W1 TO ALLOW THE ON-SITE AND OFF-SITE SALE AND TASTING OF BEER IN CONJUNCTION WITH A NEW MICROBREWERY/TAVERN ON THE FIRST FLOOR OF AN EXISING THREE-STORY BUILDING LOCATED IN THE M3-1 ZONE.
Case Number:	ENV-2010-214-ND
Required Action(s):	ND-NEGATIVE DECLARATION

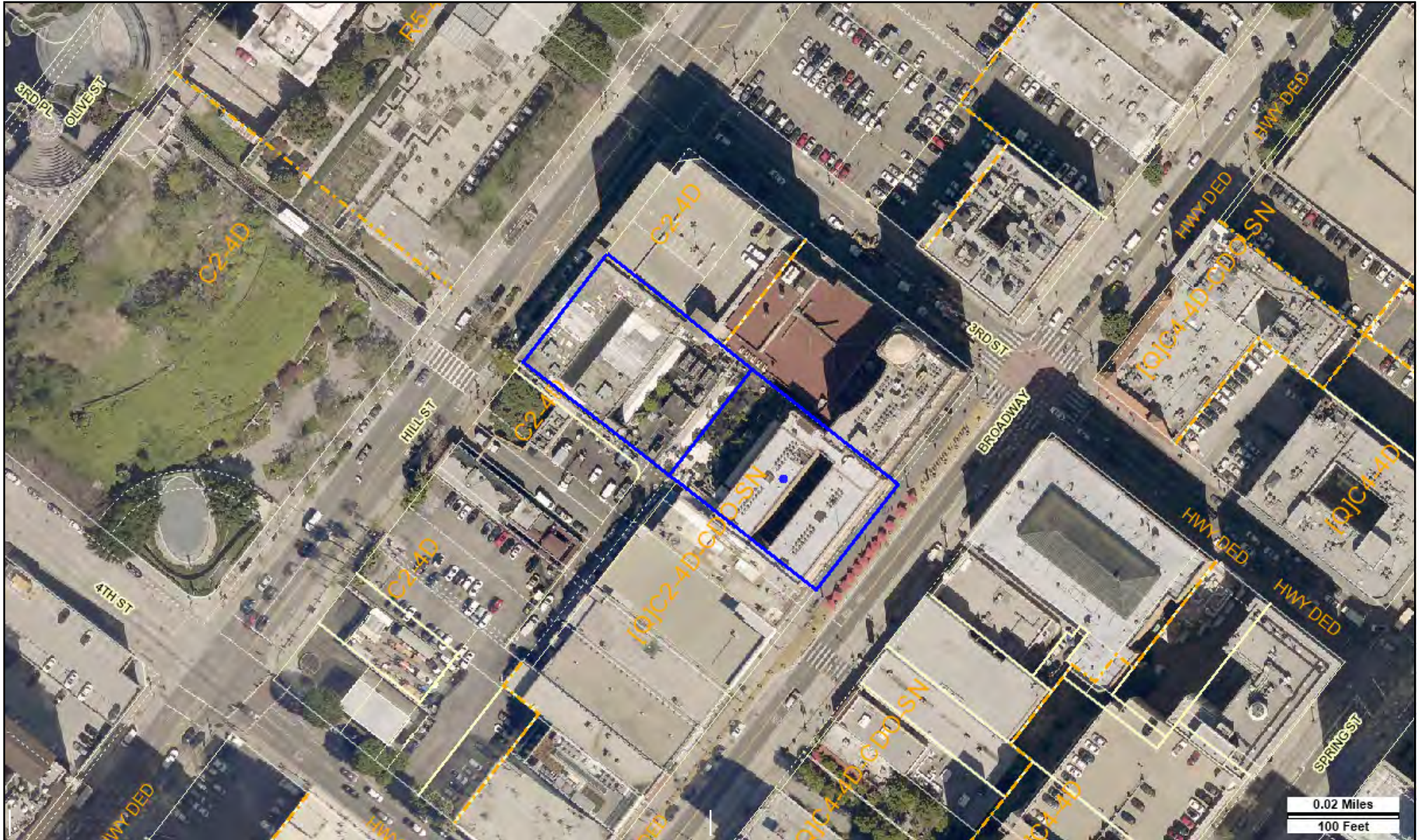
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Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	ENV-2009-1487-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ESTABLISHMENT OF THE BROADWAY COMMUNITY DESIGN OVERLAY
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	ENV-2005-8007-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CONDITIONAL USE FOR ON-SITE CONSUMPTION OF FULL LINE ALCOHOL IN THEATER LOBBY, RESTAURANT/CAFE OPERATING FROM 11AM TO 11PM 7 DAYS A WEEK.
Case Number:	ENV-2005-362-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	ENV-2005-1125-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	ENV-2005-1123-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA

DATA NOT AVAILABLE

- ORD-75667
- ORD-184056
- ORD-184055
- ORD-180871
- ORD-164307-SA955
- ORD-137036
- ORD-135901
- ORD-129944
- ORD-129279
- AF-94-134001-MB
- AF-93-1947758-LT
- AF-91-1288156-LT

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Address: 315 S BROADWAY

Tract: HOMER LAUGHLIN
PROPERTY

Zoning: [Q]C2-4D-CDO-SN

APN: 5149015025

Block: None

General Plan: Regional Center Commercial

PIN #: 130-5A211 88

Lot: LT A

Arb: None

