

## **C-3 - Historical Resources Assessment**

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**HISTORICAL RESOURCES ASSESSMENT REPORT AND  
IMPACTS ANALYSIS FOR THE PROPOSED 8150 SUNSET BOULEVARD  
MIXED USE PROJECT**

**8150 W. SUNSET BOULEVARD  
LOS ANGELES, LOS ANGELES COUNTY, CALIFORNIA**



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# I. INTRODUCTION

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## A. EXECUTIVE SUMMARY

The purpose of this Historical Resources Assessment Report and Impacts Analysis (“Assessment Report”) is to identify and evaluate potential historical resources on the project site (“Project Site”) that may be affected by implementation of the proposed 8150 Sunset Boulevard Mixed Use Project (“Project”), located at 8150 West Sunset Boulevard on Assessor parcels 5554-007-014 and 5554-007-015. This Assessment Report is also intended to support compliance with the California Environmental Quality Act (CEQA), and analyzes the potential impacts of the Project on historical resources. The Project includes demolition of the existing commercial buildings on the Project Site in order to support construction of residential and retail uses.

The Project Site is located on the southeast corner of Sunset Boulevard and Havenhurst Drive, between Havenhurst Drive to the west, North Crescent Heights Boulevard to the east, Sunset Boulevard to the north, and the City of West Hollywood to the south. There are four major improvements on the Project Site constructed in 1959-1960, 1961-62, 1972, and 1987. The Lytton Savings and Loan Association (“Lytton Savings”) designed by architect Kurt Meyer was initially developed on the Project Site between 1959 and 1962. Lytton Savings constructed their Hollywood Headquarters and Home Branch, a two-story bank building (“Bank”) with Modern landscaped plaza (“Plaza”) and integrated art between 1959 and 1960 in the northwest corner of the lot fronting Sunset Boulevard to the north. The Bank completed in 1960 (extant) is an eclectic example of California Mid-Century Modern architecture reflecting influences of New Formalism in its glass walls, travertine cladding and concrete columns, and Googie architecture in its zigzag folded plate roof. The Lytton Savings Hollywood Headquarters and Home Branch was designed as a showcase of Modern art and design to attract modern customers, communicating forward thinking and accessibility. The front entrance of the Bank on the east elevation originally had a Plaza with a sculpture garden, domed concrete pavilion and reflecting pool (later removed and paved over). Modern art was integrated into the exterior plaza and gardens as well as the interior of the Bank (two art works remain extant), which featured the work of interior designer Adele Faulkner (later removed). Between 1961 and 1962, an addition by Kurt Meyer was constructed for a museum and auditorium, the Lytton Center of the Visual Arts (“Lytton Center”), abutting the rear south façade of the Bank’s basement (substantially altered). Built on a steeply graded site, the Lytton Center had a separate south entrance (altered) while a ramp provided access to parking on the roof of the museum (extant). The period of significance associated with the Lytton Savings Hollywood property is from 1959 through 1969, from the time the Bank was designed and constructed in 1959-1960, including the 1962 Lytton Center addition, and ending with the bankruptcy of Lytton Savings in 1968 and closure of the Lytton Center in 1969. After Lytton Savings went bankrupt in 1968, the Project Site changed ownership and subsequent tenant improvements resulted in alterations to the Bank, removal of the Plaza, and one-story office addition designed in 1972 by Daniel Dworsky was built abutting the south elevation of the Lytton Center, blocking the primary elevation of the former museum. In 1987, a building permit was issued to add a two-story retail building above the office addition and a new underground garage in the southern portion of the Project Site. Throughout the years the office building addition was altered and enlarged into the current strip mall in the rear of the Project Site.

As detailed in Chapter III, of this Assessment Report, the Project Site does not meet the national and state criteria, but conservatively meets local criteria for its architecture necessary for designation as a historical

resource under CEQA. As originally completed in 1960, the design of the Bank was strategically conceived as a modern multi-media showcase for Modern art, architecture and interior design which related directly to its Sunset Boulevard context with a drive-up teller (removed) and ample parking, and a distinctive folded plate concrete roof (extant). Substantial alterations including removal and alteration of original features, materials and finishes and construction of the 1972 office addition and 1987 retail building have resulted in substantial material changes to the Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. Today, the Bank is an altered example of a Mid-Century Modern Bank, a relatively common building type in Southern California. The Bank's glazing and fenestration has been replaced, the auto teller was removed, some of the original materials and finishes on both exterior and interior are altered, the interior design and integrated art was removed and the interiors renovated, and an electrical substation was constructed in the private parking lot in front of the west Bank elevation in 1987. As it exists today, all that remains is the Bank architecture (altered), two nearly intact works of art in situ, and the Lytton Center structure (substantially altered). Due to the removal and alteration of the majority of the design features and art collection, the Project Site no longer conveys the entirety of Kurt Meyer's and Adele Faulkner's original program and design concept, and the integrity of the Bank and Lytton Center has been seriously compromised.

The Bank is an early example of Kurt Meyer's work and may have been instrumental in his success as a Savings and Loan ("S & L") architect for Lytton Savings and American Savings and Loan. The Bank may also be an early example in Southern California of the Mid-Century Modern Bank building type, and the Bank's structure with its large folded-plate concrete roof can be considered an example of Modern prefabricated concrete construction. However, the Bank is not a well-recognized work of Kurt Meyer who is better known for the New Formalist-style Lytton S & L Pomona Branch (1965), and the Canoga Park Branch (1966) which was featured in *Arts & Architecture* and won an honor award from the Precast Concrete Institute. The Pomona and Canoga Park and branches express the classical ideals of New Formalist architecture in their overall design, form, materials, and reverence of the classical concept/scheme and were described as "temples" by David Gebhard and Robert Winter. Furthermore, the Project Site is not associated with important trends or patterns in history, or significant events or persons. Lytton Savings and the Hollywood Home Branch had a minor role in the development of the S & L industry in California in contrast with larger and more successful financial institutions. Lytton Savings was the fifth largest S & L in the United States but by 1968 Lytton Savings had gone bankrupt after only ten years of operation, and the economic significance of Lytton Savings as compared to Home Savings and American Savings is insignificant by comparison. While Bart Lytton, the founder of Lytton Savings, was an important local social figure, his most influential contribution was to the local arts movement and not to the history of the S & L industry; however, the Lytton Center is no longer an identifiable feature of the property due to removal of the museum and auditorium use and substantial alterations that have rendered the museum nearly unrecognizable. Therefore, the Bank on the Project Site does not appear eligible for listing in the National Register or the California Register. The extant Bank building, however, has sufficient integrity of design for consideration as a potential historical resource at the local level.

Regarding historic impacts associated with the Project pursuant to CEQA, as detailed in Chapter IV, of this Assessment Report, the Project would demolish the Bank and Lytton Center. As summarized above, the Project Site was surveyed by PCR's architectural historians on February 27, 2013 and a detailed evaluation completed, the property was determined to be ineligible for listing in the National Register and the California Register, and was found conservatively eligible as a Los Angeles Historic-Cultural Monument. Therefore, the Project would have significant and unavoidable impacts on historical resources.

The project would potentially remove and/or destroy two important art works presently associated with the Project Site, Roger Darricarrere's *dalle de verre* stained glass *Screen* and David Green's *Family* sculptural group. The two art works are eligible as contributors because the primary resource, the Bank, is eligible. However, they are not eligible individually because they are works of fine art and do not meet any of the eligibility criteria for historical resources. Pursuant to the California Art Preservation Act, the two existing integrated artworks on the Project Site including Roger Darricarrere's *Screen* and David Green *Family* are of recognized quality. The families of the artists should be notified of the extant artworks and every attempt should be made to relocate the artwork. A relocation plan shall be prepared by a qualified professional conservator and implemented in accordance with nationally recognized conservation guidelines including the Code of Ethics and the Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works.

The Project would not result in significant indirect impacts to known historical resources within the immediate vicinity of the Project Site. While the Project will introduce improvements that are substantially increased in scale and massing than the existing conditions on the Project site, the Project is designed to be set back from the street adjacent properties to protect the spatial relationships that are important for experiencing the character and design of nearby historical resources. The Project would not destroy spatial relationships that characterize the settings and environment of identified historic resources within the immediate Project vicinity including Andalusia Apartments, Colonial House, Ronda Apartments, Chateau Marmont, The Granville, The Tuscany, The Savoy Plaza, or the Stahl House. The demolition of the Garden of Allah for the construction of the Bank in 1959, the Lytton Center in 1961-62, the 1972 one-story office addition, and the two-story retail addition in 1987 substantially altered the historic setting in the Project vicinity. The Stahl House is almost 0.25-miles distant and not in the immediate vicinity. Likewise the 1950s and 1960s automobile-oriented commercial development along the Sunset Strip, along with commercial high rise buildings, significantly altered the historic setting during the latter half of the 20<sup>th</sup> Century to the present. Therefore, construction of the Project would not materially impact the historic settings and environment of identified historic resources within the Project vicinity which has been eroded considerably. While the scale and location of the Project would change the existing setting, this change would be comparable to the scale and massing of improvements/developments existing on the southeast corner of Sunset and Crescent Heights and further east and west on Sunset. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of historical resources in the Project vicinity to a degree that would be considered substantial. In relation to the Los Angeles CEQA Thresholds, the Project would not cause a substantial adverse change in the significance of historical resources in the Project vicinity. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project would be substantially increased compared to existing conditions on the Project site, the Project would be set back from the street and adjacent historic properties and there would be no significant visual change in the public experience of the historical resources and their character and surrounding setting. Therefore, under CEQA, the Project would have no adverse indirect impacts on historical resources.

The cumulative impacts of related projects in the area would be focused on the Sunset Boulevard corridor. 38 related projects have been identified in study area and, of these, eight are located in proximity to the Project, and of these five projects would be affecting buildings over 45 years in age and two projects would be affecting Modern buildings, 8490 Sunset Boulevard and 9040 Sunset Boulevard, none of which have been

identified as eligible or listed historical resources. Therefore the Project analyzed in conjunction with the related projects would result in no cumulatively considerable impacts on historical resources. Furthermore, other related projects are not within the community or neighborhood characterizing the Project Site and the cumulative impacts of these other related projects on historical resources would not be cumulatively considerable.

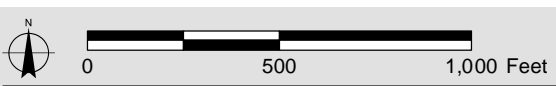
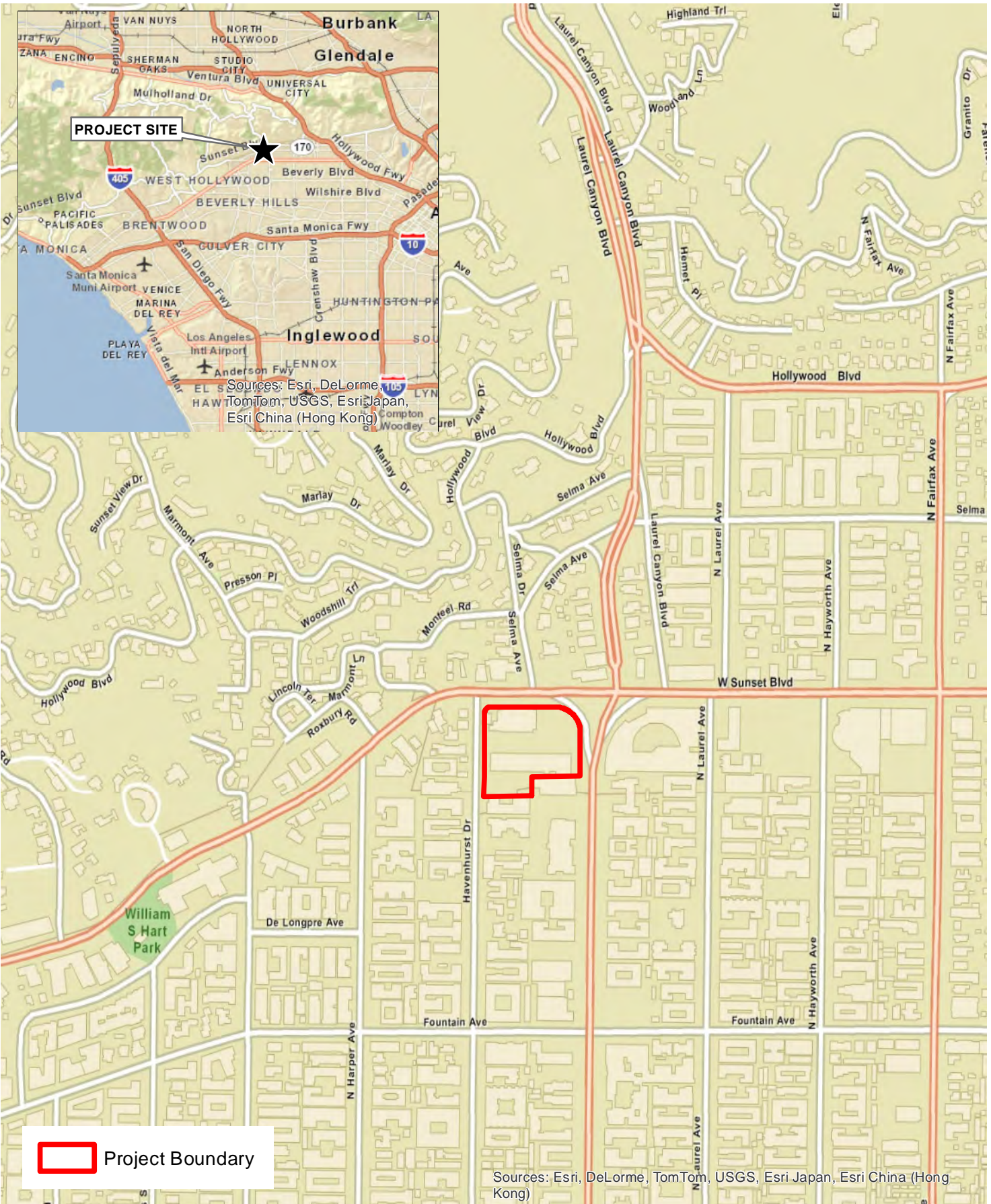
## **B. PROJECT SITE**

The Project Site is located at 8150 W. Sunset Boulevard in the Hollywood community of the City of Los Angeles, at the foot of the Hollywood Hills, approximately seven miles northwest of Downtown as shown on Figure 1 *Regional and Project Vicinity Locations* on page 5. The approximately 2.56-acre Project Site contains two commercial structures and other improvements and is located on Assessor parcels 5554-007-014 and 5554-007-015. The Project Site is located within the block bounded by Sunset Boulevard on the north, Havenhurst Drive on the west, and Crescent Heights Boulevard on the east, and multi-family residential uses within the City of West Hollywood on the south, as shown in Figure 2, *Aerial Photograph with Surrounding Land Uses*. The Project Site is situated at the western terminus of the Hollywood Community of the City of Los Angeles, and therefore the site functions as a part of the western gateway to the Sunset Strip. The project vicinity is highly urbanized and densely developed. The Project Site, with frontage on Sunset Boulevard, lies in the more active regional center of Hollywood with its mixed-use blend of commercial, restaurant, bars, studio/production, office, entertainment, and high density residential uses.

## **C. PROJECT DESCRIPTION**

The Project includes the demolition of the existing commercial buildings and the construction of a mixed-use residential and retail project. The Project would consist of two buildings over a single podium structure with various elements ranging in height from two stories to 16 stories in height as measured from the intersection of Sunset and Crescent Heights Boulevards (approximately 42 feet above the ground elevation at the intersection of Sunset and Crescent Heights Boulevards (the “North Building”), increasing to approximately 108 feet for the nine-story portion and approximately 191 feet for the 16-story portion of the building (the “South Building”); the overall building height is approximately 216 feet as measured from the low point of the site along Havenhurst Drive to the top of the South Building). The North Building, which would be built along Sunset Boulevard, would include two levels with a rooftop terrace containing exclusively commercial uses. The South Building would contain commercial uses on the first two levels, residential uses on levels three through 15, and a rooftop restaurant/lounge on the top level.

The Project would include 111,339 square feet of commercial retail and restaurant uses within three lower levels (one subterranean) and one rooftop level, 249 apartment units, including 28 affordable housing units, within the twelve upper levels representing 222,564 gross square feet of residential space. The Project would also provide a new, 9,134-square-foot public space at the northeast corner of the site (this area is, and would continue to be, owned by the City, although the Applicant would be required to improve and maintain the area), a 34,050-square-foot central public plaza at the site interior, public rooftop deck/garden areas along Sunset Boulevard, a private pool and pool deck area for residents, as well as other resident-only amenities totaling approximately 6,900 square feet that would include a residential lobby, resident recreation room, fitness center, business center, changing rooms, and library. Parking for all proposed uses would be provided on-site via a seven-level (three subterranean and semi-subterranean levels) parking structure housed within the podium structure that includes 849 total parking spaces (295 for residential

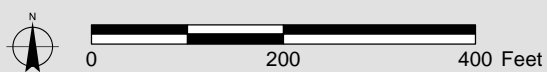


### Regional and Vicinity Map

8150 Sunset Boulevard Mixed-Use Project  
 Source: ESRI Street Map, 2009; PCR Services Corporation, 2013.

FIGURE

1



**Aerial Photograph with Surrounding Land Uses**

8150 Sunset Boulevard Mixed-Use Project  
 Source: ESRI, 2010; PCR Services Corporation, 2013.

uses and 554 for commercial retail and restaurant uses). The total development would include up to 333,903 square feet of commercial and residential space with a maximum floor-area ratio (FAR) of 3:1.

Implementation of the Project would require the demolition and removal of the Bank building in order to construct subterranean parking levels, the proposed supermarket, and commercial retail and restaurant uses within the western portion of the North Building. However, two extant pieces of art associated with the Lytton Savings Hollywood home branch, including a sculpture and a stained glass piece, would be incorporated into the Project design or preserved at an off-site location in accordance with CEQA.

## D. RESEARCH AND FIELD METHODOLOGY

The Assessment Report was conducted by PCR's Cultural Resources personnel Margarita J. Wuellner, Ph.D., Director of Historic Resources, and Amanda Kainer, M.S., Architectural Historian, who meet and exceed the *Secretary of the Interior's Professional Qualification Standards* in history and architectural history. Professional qualifications are provided in Appendix A.

The Assessment Report involved a multi-step methodology:

- A review of the National Register of Historic Places ("National Register") and its annual updates, the California Register of Historical Resources ("California Register"), the California Historic Resources Inventory Database maintained by the State Office of Historic Preservation ("OHP"), City of West Hollywood's inventory of historic properties, and the City of Los Angeles's inventory of historic properties was performed to identify any previously recorded properties within or near the survey area.
- Conducted field inspections of the study area and utilized the survey methodology of the State OHP.
- Conducted site-specific research on the Project Site utilizing building permits, assessor's records, Sanborn fire insurance maps, city directories, historical photographs, California Index, Avery Index, Online Archive of California, Marc Wanamaker's Bison Archives, USC Digital Collections, historical *Los Angeles Times*, AIA historical directory, and other published sources. Conducted research at the City of Los Angeles Department of Building and Planning, UCLA library, and the Getty Research Institute. In addition to using the Getty Research Institute general reference material, utilized the Julius Shulman Photography Archive in Special Collections. Obtained the original architectural drawings of the Bank from Meyer & Allen Associates. Conducted an oral interview with Josine Ianco-Starrels, the former curator of the Lytton Center, Pamela Deuel-Meyer, wife of architect Kurt Meyer, and Cliff Allen, architect Kurt Meyer's successor and president of Meyer & Allen Associates.
- Reviewed and analyzed ordinance, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment processes, and related programs.
- Evaluated potential historic resources based upon criteria used by the National Register, the California Register, and City of Los Angeles Cultural Heritage Ordinance.
- Assessed the Project against the CEQA thresholds for determining the significance of impacts to historical resources.



## II. REGULATORY FRAMEWORK

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Historic resources fall within the jurisdiction of several levels of government. Federal laws provide the framework for the identification, and in certain instances, protection of historic resources. Additionally, states and local jurisdictions play active roles in the identification, documentation, and protection of such resources within their communities. The National Historic Preservation Act (NHPA) of 1966, as amended and the California Register of Historical Resources are the primary federal and state laws and regulations governing the evaluation and significance of historic resources of national, state, regional, and local importance. Descriptions of these relevant laws and regulations are presented below.

### A. FEDERAL LEVEL

#### 1. National Register of Historic Places

The National Register was established by the NHPA as “an authoritative guide to be used by Federal, state, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”<sup>1</sup> The National Register recognizes properties that are significant at the national, state, and/or local levels.

#### National Register Criteria

To be eligible for listing in the National Register, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A. It is associated with events that have made a significant contribution to the broad patterns of our history;
- B. It is associated with the lives of persons significant in our past;
- C. It embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;
- D. It yields, or may be likely to yield, information important in prehistory or history.<sup>2</sup>

Districts, sites, buildings, structures, and objects that are 50 years in age must meet one or more of the above criteria and retain integrity (this is, convey their significance) to be eligible for listing.

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<sup>1</sup> 36 CFR Section 60.2.

<sup>2</sup> “Guidelines for Completing National Register Forms,” in *National Register Bulletin 16, U.S. Department of Interior, National Park Service, September 30, 1986. This bulletin contains technical information on comprehensive planning, survey of cultural resources and registration in the NRHP.*

## Integrity for National Register Listing

Within the concept of integrity, the National Register recognizes seven aspects or qualities that, in various combinations, define integrity: Location, Design, Setting, Materials, Workmanship, Feeling, and Association:

1. *Location* is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.
2. *Design* is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.
3. *Setting* is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historic role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.
4. *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components.
5. *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. A property must retain key exterior materials dating from the period of its historic significance.
6. *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.
7. *Association* is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer.<sup>3</sup>

<sup>3</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 44-45*, <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed July 7, 2013.

To retain historic integrity, a property will always possess most of the aspects and depending upon its significance, retention of specific aspects of integrity may be paramount for a property to convey its significance.<sup>4</sup> Determining which of these aspects are most important to a particular property requires knowing why, where and when a property is significant.<sup>5</sup>

For properties that are considered significant under National Register Criteria A and B, for historical association with an event, pattern or person, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (“*National Register Bulletin 15*”) explains, “a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).”<sup>6</sup>

In assessing the integrity of properties that are considered significant under National Register Criterion C, for architectural merit, *National Register Bulletin 15* states, “a property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.”<sup>7</sup>

## B. STATE LEVEL

### 1. California Register of Historical Resources

The OHP, as an office of the California Department of Parks and Recreation (“DPR”), implements the policies of the NHPA on a statewide level. The OHP also carries out the duties as set forth in the PRC and maintains the HRI and the California Register. The State Historic Preservation Officer (“SHPO”) is an appointed official who implements historic preservation programs within the State’s jurisdictions. Also implemented at the State level, CEQA requires projects to identify any substantial adverse impacts which may affect the significance of identified historical resources.

The California Register was created by Assembly Bill 2881 which was signed into law on September 27, 1992. The California Register is “an authoritative listing and guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change.”<sup>8</sup> The criteria for eligibility for the California Register are based upon National Register criteria.<sup>9</sup> Certain resources

<sup>4</sup> *The National Register defines a property as an “area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places.” An “Historic Property” is defined as “any prehistoric or historic district, site, building, structure, or object at the time it attained historic significance. Glossary of National Register Terms, [http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a\\_appendix\\_IV.htm](http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a_appendix_IV.htm), accessed June 1, 2013.*

<sup>5</sup> *National Register Bulletin 15, p. 44.*

<sup>6</sup> *“A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property’s historic character. . . Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register.” Ibid, p. 46.*

<sup>7</sup> *“A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.” Ibid.*

<sup>8</sup> *PRC Section 5024.1(a).*

<sup>9</sup> *PRC Section 5024.1(b).*

are determined by the statute to be automatically included in the California Register by operation of law, including California properties formally determined eligible for, or listed in, the National Register.<sup>10</sup>

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

- California properties listed on the National Register and those formally Determined Eligible for the National Register;
- California Registered Historical Landmarks from No. 770 onward;
- Those Points of Historical Interest (“PHI”) that have been evaluated by the OHP and have been recommended to the State Historical Commission for inclusion on the California Register.<sup>11</sup>

Other resources which may be nominated to the California Register include:

- Individual historical resources;
- Historical resources contributing to historic districts;
- Historical resources identified as significant in historical resources surveys with significance ratings of Category 1 through 5;
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an HPOZ.<sup>12</sup>

### California Register Criteria

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

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
2. Is associated with the lives of persons important in our past;
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
4. Has yielded, or may be likely to yield, information important in prehistory or history.

### Integrity for California Register Listing

Additionally, a historic resource eligible for listing in the California Register must meet one or more of the criteria of significance described above and retain enough of its historic character or appearance to be

<sup>10</sup> PRC Section 5024.1(d).

<sup>11</sup> *Ibid.*

<sup>12</sup> PRC Section 5024.1(e)

recognizable as a historic resource and to convey the reasons for its significance. Historical resources that have been rehabilitated or restored may be evaluated for listing. Similar to the National Register, integrity under the California Register is evaluated with regard to the retention of seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Similarly, historical resources must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Alterations over time or changes in its use may themselves have attained historical, cultural, or architectural significance. It is also possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register which has a lower threshold of integrity. Under the California Register, historical resources must retain sufficient integrity and character-defining features necessary to convey their significant associations and period of significance in local, regional or state history and architecture..<sup>13</sup>

## 2. California Office of Historic Preservation Survey Methodology

The evaluation instructions and classification system prescribed by the California Office of Historic Preservation in its Instructions for Recording Historical Resources provide a three-digit evaluation rating code for use in classifying potential historic resources. The first digit indicates one of the following general evaluation categories for use in conducting cultural resources surveys:

1. Listed on the National Register or the California Register;
2. Determined eligible for listing in the National Register or the California Register;
3. Appears eligible for the National Register or the California Register through survey evaluation;
4. Appears eligible for the National Register or the California Register through other evaluation;
5. Recognized as Historically Significant by Local Government;
6. Not eligible for any Listing or Designation; and
7. Not evaluated for the National Register or California Register or needs re-evaluation.

The second digit of the evaluation status code is a letter code indicating whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number that is used to further specify significance and refine the relationship of the property to the National Register and/or California Register. Under this evaluation system, categories 1 through 4 pertain to various levels of National Register and California Register eligibility. Locally eligible resources are given a rating code level 5. Properties found ineligible for listing in the National Register, California Register, or for designation under a local ordinance are given an evaluation status code of 6. Properties given an evaluation status code of 6Z are “found ineligible for the National Register, California Register, or Local designation through survey evaluation.”

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<sup>13</sup> Codified in California Code of Regulations, Title 14, Chapter 11.5, Section 4852(c) which can be accessed on the internet at <http://ohp.parks.ca.gov>

### 3. California Art Preservation Act

Described in California Civil Code §987, the California Art Preservation Act protects the artist's moral rights of integrity and paternity and contains specific provisions covering the right of integrity for art incorporated into buildings. Passed in 1979, The California Art Preservation Act provides protection for "fine art" which includes paintings, murals, sculptures, drawings or works of art in glass of "recognized quality." These rights exist for fifty years past the artist's death.<sup>14</sup>

Special accommodations are provided for integrity rights for art attached to buildings. If the art cannot be removed from the building without damage to the art, the owner is free from liability for damage caused by such removal, unless the owner waives the right of removal in an instrument in writing signed by the building owner. If this right is waived and the instrument is properly recorded, then subsequent building owners are bound by the writing. Art which can be removed from a building without damage to the art is protected by the statute. In the latter circumstance, if the owner has made a diligent attempt to notify the artist, without success, or if after receiving such notice, the artist fails to remove or pay for the art's removal within ninety days, then the moral rights protections do not apply.

## C. LOCAL LEVEL

### 1. City of Los Angeles

The City of Los Angeles ("City") enacted a Cultural Heritage Ordinance in April 1962 which defines City Monuments. According to the Ordinance, City Monuments are sites, buildings, or structures of particular historic or cultural significance to the City in which the broad cultural, political, or social history of the nation, state, or City is reflected or exemplified, including sites and buildings associated with important personages or which embody certain distinguishing architectural characteristics and are associated with a notable architect. These City Monuments are regulated by the City's Cultural Heritage Commission and the City Council.

#### a. Los Angeles Cultural Heritage Ordinance

The Los Angeles Cultural Heritage Ordinance (Los Angeles Administrative Code, Chapter 9, Division 22, Article 1, Section 22.171.7) establishes criteria for designating local historic resources as City Monuments. A City Monument is any site (including significant trees or other plant life located on the site), building or structure or particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites:

- In which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified;
- Which are identified with historic personages or with important events in the main currents of national, State or local history;
- Which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style or method of construction; or

<sup>14</sup> California Civil Code §987, <http://leginfo.ca.gov/cgi-bin/displaycode?section=civ&group=00001-01000&file=980-989>, accessed September 30, 2013.

- Which are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

A proposed resource may be eligible for designation if it meets at least one of the criteria above.

When determining historic significance and evaluating a resource against the Cultural Heritage Ordinance criteria above, the Cultural Heritage Commission and the staff of the Office of Historic Resources often ask the following questions:

- Is the site or structure an outstanding example of past architectural styles or craftsmanship?
- Was the site or structure created by a “master” architect, builder, or designer?
- Did the architect, engineer, or owner have historical associations that either influenced architecture in the City or had a role in the development or history of Los Angeles?
- Has the building retained “integrity”? Does it still convey its historic significance through the retention of its original design and materials?
- Is the site or structure associated with important historic events or historic personages that shaped the growth, development, or evolution of Los Angeles or its communities?
- Is the site or structure associated with important movements or trends that shaped the social and cultural history of Los Angeles or its communities?<sup>15</sup>

With regard to integrity, the seven aspects of integrity of the National Register and California Register are the same and the threshold of integrity for individual eligibility is similar. However, the threshold of integrity for HPOZs is lower; a contributing structure in an HPOZ is a building that was constructed during the predominant period of development in the neighborhood and that has retained most of its historic features.

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<sup>15</sup> *What Makes a Resource Historically Significant?*, City of LA Office of Historic Preservation, <http://preservation.lacity.org/commission/what-makes-resource-historically-significant>, accessed July 7, 2013.



### III. ENVIRONMENTAL SETTING

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#### A. HISTORIC CONTEXT

The Lytton Savings and Loan Association constructed two improvements on the Project site, first, the Hollywood Headquarters and Home Branch (“Home Branch”) including the Bank and Plaza was constructed between 1959-1960 and second, the Lytton Center of the Visual Arts, was constructed between 1961 and 1962. After the collapse of the Lytton Savings the property was sold and a one –story office addition was constructed in 1972 and two-story retail building was constructed in 1987. The historic context developed below presents the background necessary to evaluate the historical and architectural significance of the Project Site including the construction history and alterations of the Home Branch and Lytton Center, Lytton Savings history, information on the architects, interior designers, contractors, and artists associated with the Home Branch and Lytton Center, and history of its occupation and use. Although located within the Hollywood Community in the City of Los Angeles, the property is also located just outside the boundary of the City of West Hollywood, and its development is a part of the regional history of both Los Angeles and West Hollywood. The period of significance associated with the Home Branch and Lytton Center is from 1959 through 1969, from the time the Bank was constructed in 1959 through the closure of the Lytton Center in 1969 and the change in property ownership. Historical themes discussed below that are associated with the Project Site include: Rancho La Brea and Early Settlement, 1821-1897, Early Settlement and Growth, 1898-1913, Interwar Residential Development, 1918–1941, Post-World War II Transformation 1955 – Present, the Bank Building Property Type, Savings and Loan Industry, Integration of Art and Bank Design, Bart Lytton (1912-1969), Kurt Werner Meyer, Architect (1922-Present), Adele Faulkner-Quinn, Interior Designer (1911-2000), Integrated Art Components, Dalle de Verre, Roger Darricarrere, Artist (1912 - 1983), and David Green (1908-2000).

#### 1. Rancho La Brea and Early Settlement, 1821-1897

During the Mexican period from 1821 to 1847, the Project area was part of the large rancho known as Rancho La Brea and was only sparsely populated.<sup>16</sup> During the mid-nineteenth century, the area was characterized by a generally agricultural economy. In 1848, California was transferred by the Treaty of Guadalupe Hidalgo to the United States. Development of the Project area as agricultural land increased from that time as numerous parcels were subdivided and sold for farmland. Other early farmers in the vicinity chose land near present Santa Monica Boulevard, where the soil was considered better quality for agriculture than that nearer the mountains. Crops often included peas, beans, chilies, fruits, vegetables, and barley for the Los Angeles market.<sup>17</sup>

During the second half of the 1800s, agricultural land use patterns began to shift toward commercial and industrial uses. Acquiring Rancho La Brea as payment for surveyor services, Major Henry Hancock, for whom Hancock Park is named, began making commercial use of the tar fields in 1850 by selling refined tar

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<sup>16</sup> Ryan Gierach, *Images of America: West Hollywood*, (Charleston: Arcadia Publishing, 2003).

<sup>17</sup> Robert Vulcan, “A Community Evolves: History of West Hollywood,” *West Hollywood Incorporation Committee*, 1984.

and asphalt to Los Angeles and San Francisco. Control of most of the Rancho La Brea during the oil boom of the 1880s and 90s made the Hancock family one of the wealthiest in California.<sup>18</sup>

## 2. Early Settlement and Growth, 1898-1913

At the turn of the twentieth century, many small communities rose up within the former lands of Rancho La Brea. A 1902 topographic map (Figure 3) notes the settlements of Sherman (site of future West Hollywood), Colegrove, and Hollywood as the primary towns within the vicinity. Also, the 1902 map depicts only a few major streets, which indicates that, aside from these residential settlements, the majority of the area was undeveloped, used for agriculture, or used for the production of various raw materials (e.g., oil, asphalt, etc.). Many of these new towns voted to join the growing metropolis of Los Angeles during this period. By 1910, both Colegrove and Hollywood were annexed by the City of Los Angeles.

From 1909 until the start of World War I in 1914, residential subdivisions became predominant within what is now Hollywood and West Hollywood. The burgeoning motion picture industry was a key factor spurring the change. Motion pictures were being made in Los Angeles as early as 1907, primarily in Hollywood and Beverly Hills, which at the time were among the most desirable and flourishing communities in the region. As the industry expanded, the Hollywood area became especially attractive for movie-industry housing.<sup>19</sup> Between 1900 and 1920, residential subdivision development in the vicinity of the Project area was characterized by single-family homes; some modest, while other more extravagant homes were built for Hollywood stars.<sup>20</sup> In 1918, Alla Nazimova, a silent-film actress, bought an eight-room Spanish Colonial Revival style U-shaped mansion on two and a half acres located on the Project Site, which she named the "Garden of Alla."<sup>21</sup> Her home is represented on the 1919 Sanborn map (Figure 6).

Review of historic tract maps for the Project area shows that the Project Site was located in the Crescent Heights Tract, one of the earliest subdivisions in the area. The Crescent Heights Tract (Figures 4 and 5), bounded by Sunset Boulevard, Fairfax Avenue, Santa Monica Boulevard, and Harper Avenue, was subdivided in 1905. A *Los Angeles Times* article from August 1905 reports numerous sales within the tract with individual lots being sold within the range of \$275 to \$1100.<sup>22</sup>

## 3. Interwar Residential Development, 1918–1941

Hollywood was annexed to the City of Los Angeles in 1910. Then known as Sherman, West Hollywood was approximately bounded by Beverly, La Brea, Sunset, and Doheny, although the town of Sherman voted against annexation in 1924. The following year, the town of Sherman voted to change its name to "West Hollywood," both maintaining its individual identity and merging its future with its neighbor to the east, Hollywood.<sup>23</sup>

<sup>18</sup> Robert Vulcan, "A Community Evolves: History of West Hollywood," *West Hollywood Incorporation Committee*, 1984.

<sup>19</sup> *Ibid.*

<sup>20</sup> Ryan Gierach, *Images of America: West Hollywood*.

<sup>21</sup> "Bio," *Alla Nazimova Society*, <http://www.allanazimova.com/bio/>, accessed October 9, 2013.

<sup>22</sup> "Beach Lots and Ranches: Hollywood's Progress," *Los Angeles Times*, August 6, 1905.

<sup>23</sup> *Architectural Resources Group, R2, R3, R4 Multi-Family Survey Report, Prepared for City of West Hollywood (November 2008): 19.*

During the Interwar Period (1918 to 1941), the vicinity of the Project Site was residential and sparsely developed with residences. 1919 Sanborn maps show that nearly all of the homes in the vicinity of the Project Site were single-family dwellings, often with small detached sheds or garages (Figures 6 and 7). Even the parcels fronting Sunset Boulevard were developed with single-family residences. The Project Site was occupied by two two-story residences; the U-shaped residence was Alla Nazimova's home, and there were three outbuildings. The remainder of the block was sparsely developed and improved with five dwellings. The adjacent blocks were also sparsely developed with one and two-story residences.

The burgeoning residential development of single-family houses and bungalow courts in the area was due to the emerging movie industry that had a profound impact on development on the Hollywood area during the 1920s. Both the United Artists Studios, founded in 1919, and the Silent Dramas Syndicate established themselves in Sherman (West Hollywood). This emerging identity as a center of entertainment, both for movie production and nightlife, necessitated the development of small, affordable homes and apartments for the craftspeople of the movie industry.<sup>24</sup>

During the 1920s, with the onset of Prohibition, the portion of Sunset Boulevard known as the Sunset Strip ran through unincorporated West Hollywood, which with its relaxed County regulations and law enforcement, was a perfect area for the development of entertainment industry-related nightlife. Nightclubs such as the Trocadero, the Mocambo and Ciro flourished from the thirties through the forties. In addition, apartment hotels were developed along the strip, such as the Garden of Alla and Chateau Marmont, catering to entertainment clientele.<sup>25</sup>

After falling on hard times, actress Alla Nazimova converted her "Garden of Alla" property into a hotel in 1927. Alla Nazimova remodeled her Spanish Colonial Revival style mansion into hotel with a the lobby, dining room, and hotel rooms and constructed a swimming pool and thirty villas comprised of one and two bedrooms, as shown on Figure 8, and the layout of the hotel is shown on the 1951 Sanborn Map in Figures 9 and 10.<sup>26</sup> In 1930, the Central Holding Corporation purchased the property and changed the name to the "Garden of Allah." The Central Holding Corporation proposed the development of a twelve-story Italian Renaissance style apartment hotel designed by Gilbert Stanley Underwood on the Project Site, however, the proposed hotel tower was never constructed.<sup>27</sup> The Garden of Allah became synonymous with bohemian Hollywood glamour. The roster of its famous guests, many of whom were long-term residents, included famous actors (Ronald Reagan, Humphrey Bogart, Ginger Rogers, Marlene Dietrich, Gloria Stuart, the Marx brothers and many others), writers (F. Scott Fitzgerald, Dorothy Parker, Lillian Hellman, Robert Benchley and Lucius Beebe) and musicians (Artie Shaw and Dimitri Shostakovich). The Garden of Allah was previously located on the Project Site. Another prominent building constructed to the west of the Project Site during the 1920s was the Chateau Marmont hotel, located at 8221 Sunset Boulevard. Inspired by the architecture of the Loire Valley in France, the Chateau Marmont was opened in 1929 as an apartment house, and the use was changed to a hotel in 1931 effectively becoming the "Hotel to the Stars."

<sup>24</sup> Architectural Resources Group, *R2, R3, R4 Multi-Family Survey Report*, Prepared for City of West Hollywood (November 2008): 19.

<sup>25</sup> Architectural Resources Group, *R2, R3, R4 Multi-Family Survey Report*, Prepared for City of West Hollywood (November 2008): 21.

<sup>26</sup> "New Hostelry in Hollywood to Open Today," *Los Angeles Times* (June 9, 1927): 15.

<sup>27</sup> "Five Skyscrapers Announced for City," *Los Angeles Times* (June 15, 1930):D1.

## 4. Post-World War II Transformation 1955 – Present

As a result of the emerging Post World War II automobile culture, commercial properties along the Sunset Strip were designed in Modern and Googie styles to appeal to the automobile consumer. The Googie style responded to lifestyle changes and attempted to attract drivers off the road through catchy, bold and futuristic architecture. Roadside architecture such as markets, service stations, coffee shops, fast-food restaurants, drive-in theaters and bowling alleys along boulevards and commercial strips were perfect candidates for the Googie style. The Googie style was named for “Googies” coffee shop at 8100 Sunset Boulevard on the southeast corner of Sunset Boulevard and Crescent Heights in Los Angeles, designed by architect John Lautner in 1949.<sup>28</sup>

The Lytton Savings & Loan Association purchased the Garden of Allah property for \$755,000 and soon after demolished the Garden of Allah in September, 1959.<sup>29</sup> Constructed between 1959 and 1960, the design of the Lytton Savings Hollywood Headquarters and Home Branch Bank responded to car culture with its ample parking lot, rear entrance, drive-up teller, and Zigzag folded plate concrete roof were created to draw drivers off the road and into the bank and accommodate patrons arriving by automobile. Just to the west of the Bank at the southwest corner of Sunset Boulevard and Havenhurst Drive was a roadside café, The Plush Pup, designed by Daniel Dworsky and constructed in 1960,<sup>30</sup> The Plush Pup (now altered) also had a smaller scale folded plate concrete roof (altered) and mimicked the design of Lytton Savings. The relationship of Lytton Savings and the Plush Pup is shown in Figure 11.

Other Googie style buildings constructed along Sunset Boulevard during the 1950s and 1960s include Plastic Surgery Center located at 8760 W Sunset Boulevard (constructed 1962, designed by Frank Schneider), Ben Frank’s (now Mel’s) at 8585 West Sunset Boulevard (constructed 1962, designed by Lane and Schlick), Screen Actor’s Guild at 7750 Sunset Boulevard (constructed 1956, designed by E.J. Samaniego), Director’s Guild at Sunset Boulevard and Hayworth (constructed 1955, designed by Arthur Froehlich), Pioneer Chicken at 7290 West Sunset (constructed in 1965), Saharan Motel at 7212 Sunset Boulevard (constructed in 1954), Cinerama Dome at 6360 Sunset Boulevard (constructed in 1963, designed by Welton Becket and Associates), and the Sunset and Vine Tower (constructed in 1964, designed by Honnold, Reibsamen and Rex).<sup>31</sup>

## 5. The Bank Building Property Type

The history of the bank building property type in Los Angeles is closely connected to the economic development history of Los Angeles and Southern California.

### Beaux Arts and Neo-Classical Style Banks (1920s)

During the 1920s, the banking industry experienced unprecedented growth and influence fueled by an influx of capital created by the real estate boom taking place throughout Southern California. Banks competed with one another by outward displays of strength, power, and stability that were often represented through architecture. Throughout the city, banks built “temples of finance” using the classically-derived Beaux Arts

<sup>28</sup> Alan Hess, *Googie Redux: Ultramodern Roadside Architecture*, (San Francisco: Chronicle Bks, 1986): 67-68.

<sup>30</sup> Alan Hess, *Googie Redux: Ultramodern Roadside Architecture*, (San Francisco: Chronicle Bks, 1986): 202.

<sup>30</sup> Alan Hess, *Googie Redux: Ultramodern Roadside Architecture*, (San Francisco: Chronicle Bks, 1986): 202.

<sup>31</sup> *Ibid*, 202.

style or the more monumental Neo-Classical style to articulate their solidity through building form. Often these buildings were constructed in heavy masonry with large columns and other Greek or Roman architectural detailing. One excellent example of the type is the Neo-Classical Farmers and Merchants National Bank (Figure 12) at 4<sup>th</sup> and Main Street in Downtown Los Angeles. The 1923 bank, with its heavy engaged columns and classical pediment represents the height of 1920s bank design and clearly expresses the identity of bank capital and power.

### Art Deco and Moderne Style Banks (1930s)

As the prolonged growth and expansion of the 1920s economy ended with the stock market crash in 1929, the architecture of banking changed as well. Like other commercial sectors of the economy, banking in the 1930s sought to connect itself to the security of the federal government to assure people of its stability during economic uncertainty. The Art Deco and Moderne styles became dominant public architecture and, subsequently, became the architecture of choice for many commercial ventures including banks during this period. The Art Deco and Moderne styles were economic and stylistic responses to the ravaging effects of the Great Depression. The new styles expressed optimism and a bright look toward the future through the use of forms borrowed from art, nature, and new technologies. Art Deco, Streamline Moderne, and Regency Moderne commercial buildings were constructed throughout Los Angeles during the 1930s. An excellent example of an Art Deco bank in Los Angeles is the former Security First National Bank (Figure 13), located at 5209 Wilshire Boulevard. The Security First National Bank Building is clad in black and gold terra cotta with cast aluminum grillwork.

### International Style

During the 1950s and 1960s, distinct and identifiable stylistic variants of Modernism evolved. The aesthetic closest to the 1920s origins of Modernism in Europe was dubbed the International Style and was identified by its rectilinear form, flat roofs, open floor plans, use of steel and glass, and lack of applied ornamentation. Celebrated examples included Philip Johnson's Glass House of 1949 which gave notable evidence of the continuation of the Miesian aspect of the International Style, as other American architects were also doing, such as Eero Saarinen and Skidmore Owings and Merrill (SOM). One of the most famous banks designed in the International style is the Midtown-Manhattan branch of the Manufacturers Trust Company constructed in 1954 by SOM (Figure 14). The Manufacturers Trust Company is a clear glass box filled with luminous ceiling planes and delicately contained by a grid of projecting mullions, and one of the most important contributions of the design was the prominent placement of the vault visible from street view.<sup>32</sup> Another example of an International style bank is Ludwig Mies van der Rohe's Federal Savings and Loan Association bank constructed 1959 in Des Moines, Iowa (Figure 15). The square plan bank had a second floor cantilevered over the first supported on a grid of columns three bays in both directions.<sup>33</sup>

An example of an International style bank in Los Angeles is Union Bank (Figure 16) in Downtown Los Angeles designed by Albert C. Martin and Associates in 1968. Union Bank is a typical example of the late 1960s International style being a vertical box set on a low podium.<sup>34</sup>

<sup>32</sup> Carol J. Dyson and Anthony Rubano, "Banking on the Future: Modernism and the Local Bank," *Preserving the Recent Past 2* (Washington, D.C.: Historic Preservation Education Foundation, 2000): 2-47.

<sup>33</sup> Franz Schulze and George E. Danforth, *The Mies Van Der Rohe Archive* (New York, NY: Museum of Modern Art, 1992).

<sup>34</sup> David Gebhard and Robert Winter, *Architecture in Los Angeles* (Salt Lake City, Utah: Gibbs Smith Books, 2003): 237.

### Mid-Century Modern Banks (1950s and 1960s)

During the postwar era, the economy had recovered from depression and war, and a nationwide period of growth and stability created a sudden increase for access to credit and other banking needs. During the 1950s and 1960s, the banking industry experienced intense growth with older banks expanding and new banks being created. Many of the new banks were S & Ls, which were focused on short-term commercial lending and was a highly-competitive mass-marketed industry, enthusiastically selling new products with convenience and efficiency. Like the 1920s, banks competed with one another through marketing their strength and stability architecturally. As a result of competition, architects incorporated retail design into the design of S & Ls to create a warm, friendly customer-service driven environment; interiors became open and warm with floor to ceiling windows and large elaborate exterior signs advertised the S & L.

While early classical and later Art Deco and Moderne style architecture had been used by banks during the first half of the twentieth century, during the post-World War II era Modernism in Architecture emerged as the dominant idiom for commercial architecture. Mid-Century Modern design used sleek, simplified geometry and asymmetrical, intersecting angular planes of masonry volumes and glass curtain walls, locked together by a flat planar roof. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, such as concrete and aluminum, and incorporating futuristic elements. Under the Mid-Century Modern design umbrella were a number of stylistic influences including Eclectic, International, New Formalist, Googie, California Modern, and Neo-Expressionism. S & Ls sought after talented architects to create an identifiable architectural brand. Kurt Meyer designed for Lytton Savings and Loan; C.M. Deasy for Lincoln S & L; Austin, Field, and Fry for First Federal S & L; Allison and Roble for North Hollywood Federal S & L; Young and Remington for Harbor S & L; W. A. Sarmiento for Bank Building & Equipment Corporation; Millard Sheets for Home S & L; Ladd & Kelsey for Belmont Savings Bank; Skidmore, Owings & Merrill for Great Western Savings; and Edward Durell Stone for Home Federal Savings.<sup>35</sup>

Often the early S & Ls of the 1950s were designed in an eclectic Mid-Century Modern style. One excellent example of an early eclectic Mid-Century Modern style S & L is Wenceslao A. Sarmiento's Newport-Balboa Savings bank (Figure 17) constructed in 1954 with a 1960 addition. The asymmetrical bank had a boomerang awning cover over the primary entrance, natural stone veneer wall, concrete multi-colored sun-shading louvers, curtain wall, folded plate and flat roof, and prominent signage.

Sarmiento, a student of Brazilian master architect Oscar Niemeyer, was one of the more prolific S & L architects working throughout the country in the Mid-Century Modern style. Sarmiento was a designer for the Bank Building & Equipment Corporation, headquartered in St. Louis. He became an innovator in revolutionizing the design approach of banking and "changed the public personality of banks" in postwar America between 1952 and 1964. His *Los Angeles Times* obituary stated, "Sarmiento drew customers with splashes of color and playful architectural features, including winding, sensuous staircases that would have been just right for Fred Astaire and Ginger Rogers." He designed banks with open interiors, curving surfaces, light, and vaults visible to the public. During this period he designed many financial landmarks in communities across the country including Van Nuys Savings (1954) in Van Nuys (Figure 18); Newport Balboa Savings (1954; 1960) in Newport Beach (Figure 17); First Security Bank (1955) in Salt Lake City, UT;

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<sup>35</sup> *Inventory of the Julius Shulman Photography Archive, 1935-2009. Collection Number 2004.R.10. Getty Research Institute.*  
<http://www.you-are-here.com/architect/>

Glendale Federal S & L (1958) in Glendale; Liberty National Bank & Trust in Louisville, KY; and the Phoenix Financial Center (1964; 1970) in Phoenix, AZ.<sup>36</sup>

Sarmiento's broad influence on the development of the property type can be seen in the local development of Mid-Century Modern bank design. Local architects in Southern California began to more freely interpret the strict tenets of Modern design. For example, the Mid-Century Modern style Commonwealth S & L at 5077 North Lankershim Boulevard (Figure 19), constructed in 1961, is architecturally interesting because it embodies a creative approach to a commercial building type, the suburban bank that merged several architectural design strategies common in postwar Modern architecture. The architect, Gerald H. Bense, incorporated architectural ideas from roadside architecture, the corporate tower, and indoor-outdoor residential design, and reassembled them into a single entity.

### **New Formalist Modern Style**

Far from the radical vision of early Modernism, postwar New Formalist Modern Architecture used modern materials and was centered on the creation of space and light, but the overall design was dictated by balance, proportion, and a classical concept or scheme. For banks, the architectural conservatism of New Formalist Modernism was combined with the forward-looking and high-tech use of modern materials to create an ideal architectural identity for postwar banks. Because many New Formalist S & L branches were low-rise, the S & L branches were often designed with one to three stories of glazed walls, with either the upper floors or roof extending out over the perimeter of the glazed walls to act as a sun shade for the glazing below. The upper floors or roof were either cantilevered or supported by an exo-structure that was vertical to the outer edge of the upper floors or roof. Roofs dominate the form of New Formalist buildings and are designed as large, heavy slabs that project out from the building. Often supported by massive tapering concrete columns, the roof underside sometimes features a raised grid pattern. These buildings were often on a platform or plinth that opened onto a landscaped plaza. This modern sub-type of New Formalism was modeled on classical architecture with its base or plinth (ground floor), column (vertical structure), and entablature organization (upper floors or roof). New-Formalist style S & L branches often had a central plan with a full-height banking ground floor and second-story balcony overlooking the lobby floor. The interior was often designed by the architect or an interior designer and artwork was integrated into the design.

Edward Durell Stone popularized the New Formalist style during the early 1960s. An example of his work is the Home Federal Savings and Loan (Figure 20), constructed in 1962 and located at 9720 Wilshire Boulevard, Beverly Hills.<sup>37</sup> The eight-story Home Federal Savings building is a simple glass-skinned high-rise completely sheathed in a pierced concrete screen of repeating parabolic arches. In front of the building is a character-defining plaza containing four flagpoles with a dramatic circular fountain.

The first branch building constructed for Great Western S & L in 1961 was a New Formalist bank at 2501 W. Rosecrans Avenue in Gardena (Figure 21). The branch buildings would become the prototype for all other branches constructed as part of the bank's 1960s expansion and relocation plan. The branch was designed by Paffard Keatinge-Clay of Skidmore, Owings & Merrill. The basic form of the Gardena branch was a Miesian

<sup>36</sup> "About W.A. Sarmiento," *Defining Downtown at Mid-Century*, <http://www.midcenturybanks.recentpast.org/architecture/meet-the-architects/item/224>, accessed February 6, 2014.

Steve Chawkins, "W.A. Sarmiento dies at 91; architect redesigned banks for modern era," *Los Angeles Times*, December 4, 2013.

<sup>37</sup> "Home Federal Savings/ Pacific Mercantile Bank Building," <https://www.laconservancy.org/locations/home-federal-savings-pacific-mercantile-bank-building>, accessed February 11, 2014.

glass box, but with a massive concrete frame of eight columns supporting a giant flat slab of a concrete roof set within a landscaped plaza.<sup>38</sup>

An excellent example of a New Formalist style bank-branch building is the former Belmont Savings Bank (Figure 22) located at 500 N. Glendale Boulevard in Glendale, California, designed by Ladd & Kelsey in 1964.<sup>39</sup> The building was constructed with a ground floor of double-height glazed walls set back from the perimeter of the building with a wide open floor plan and framed by an exo-structure of concrete columns supporting concrete girders below a grid of concrete squares supporting the roof. Another example of the New Formalist style S & L is the former Great Western Savings branch building (Figure 23) at 2501 W. Rosecrans Avenue in Gardena, California designed by Skidmore, Owings & Merrill in 1961. Like Belmont Savings, the Great Western Savings is a glass pavilion on a plinth and topped with wide overhanging roof supported by a symmetrically aligned exo-structure. Located in Marina del Rey, is another example of a New Formalist style bank, Civic National Bank (Figure 24), which features a series of columnar support encircling the entire structure. Another New Formalist style S & L is Great Western Savings located at 7919 Sunset Boulevard, Hollywood (Figure 25) designed by Maxwell Starkman in 1966.

### Neo-Expressionism

Also during this period, banks started to experiment with more unusual forms reflecting the influence of futuristic Neo-Expressionism. Neo-Expressionism style banks appeared throughout Los Angeles County and had titled roof planes, exaggerated geometries, and expressive structural systems. Bank buildings with oval, football, and diamond plans and covered with hyperbolic paraboloids, folded plates, and even inflated domes were captured in futuristic bank designs. For example, Coast Federal Bank constructed in 1964 has a football shape (Figure 26) and Harbor Savings and Loan Association designed by Young and Remington (Figure 27) had a circular floor plan. Because of their single function, independent ownership, and substantial budgets, banks were able to push the boundary of design in pursuit of modernity.<sup>40</sup>

## 6. Savings and Loan Industry

In California, the Savings and Loan industry (“S & Ls”) fueled the economic boom that made California the capital of the homebuilding industry during the post-World War II era. Within California’s unique Savings and Loan industry, there were two promoters who played the biggest role in their success, S. Mark Taper, Chairman of First Charter Financial Corporation, the nation’s biggest publicly held savings and loan holding company, and Howard Ahmanson, who headed Home Savings & Loan, the biggest in the United States. Between them, they controlled over \$4 billion, or 18 percent of all of savings deposited in California S & Ls. While problems with S & Ls in the 1930s made contemptuous this form of investment, Ahmanson kept some of his funds in S & Ls during this period – chiefly to encourage them to send him their insurance business. Although the poor performance of S & Ls during the Depression disenchanted Ahmanson about them for years afterward, by the late 1930s he owned as much as 28 percent of one S & L. Returning home after the war Ahmanson realized there would be a major demand for houses and other buildings, so he invested in cement companies. But by 1945 he saw the real action was going to be in S & Ls. In 1947, he purchased Home Savings & Loan (“Home Savings”), the ultimate parent of his empire, for \$160,000. As Home Savings

<sup>38</sup> “Chase Bank, Gardena,” <https://www.laconservancy.org/locations/chase-bank-gardena>, accessed February 11, 2014.

<sup>39</sup> “Chase Bank,” Los Angeles Conservancy, <https://www.laconservancy.org/locations/chase-bank-0>, accessed February 11, 2014.

<sup>40</sup> Carol J. Dyson and Anthony Rubano, “Banking on the Future: Modernism and the Local Bank,” *Preserving the Recent Past 2* (Washington, D.C.: Historic Preservation Education Foundation, 2000): 2-47.

grew, Ahmanson followed a simple formula, pick a corner where someone would most want to erect a billboard and put a Home Savings branch there instead. He also took the novel step of having an accomplished artist, Millard Sheets, design his buildings which incorporated mural paintings and mosaics by the artist. Highly competitive, the threat of coming in second spurred Ahmanson to buck trends in the rest of the industry. In 1966, S & Ls discovered there were more houses than people willing to buy, and there was a limit to the money an S & L could buy. In 1966, higher interest rates on bonds and other investments began to lure back the big eastern money that had financed the California boom. But it was Ahmanson who led the way to higher interest rates for savings at a time when most of the industry were reluctant to raise rates. He did so with an eye on his main competitor, Mark Taper, who was making a bid for the claim that American Savings, not Home Savings, was the biggest. Ahmanson's big push for savings in 1966 staved off the Taper challenge and he retained Home Savings' number one position in California.<sup>41</sup>

Millard Sheets designed over forty Home Savings branches in California, both the interior and exterior plans. The distinctive modular design that Sheets created highlighted local historical events or natural features, and became synonymous with the Home Savings, as described above in Integration of Art and Bank Design, Section 11. Sheets used his architectural firm, Millard Sheets Design Company, to promote and illustrate his philosophy that art should be incorporated into every aspect of daily living. On April 25, 1968, the Southern California Chapter of the National Society of Interior Designers presented Millard Sheets with a "Total Design Award."<sup>42</sup> The Home Savings branch designed by Millard Sheets for 2600 Wilshire Boulevard in Santa Monica, constructed in 1970, displays all of the key character-defining features of the bank buildings he had designed for Home Savings at that time (Figure 28). It exhibits the typical rectilinear form, solid massing, travertine cladding, flat roof with parapet, glazed gold-colored ceramic tiled friezes, and prominent custom site-specific artwork of mosaic tiles, stained glass, and bronze statuary.

## 7. Integration of Art and Bank Design

The integration of art and bank design derived primarily from two building designs in the 1950s. On the east coast, this movement was reflected in the design of the One Chase Plaza Building in New York, which included integrated art components as a key part of the design. Better known for this trend, however, was Howard Ahmanson's Home Savings design. The oldest extant Home Savings branch integrating art components is the Beverly Hills branch located at 9450 Wilshire Boulevard in Beverly Hills. Designed by Millard Sheets Designs in 1954, the integration of mosaic, stained glass, and sculpture with the more classic bank design, representing stability and strength, became a prototype and brand for Home Savings branches as well as a model for future banking institutions.<sup>43</sup>

Following the example of Home Savings, many home savings and loan banks adopted the practice of incorporating an integrated art program during the late 1950s and 1960s and are reflective of art trends. The Columbia S & L bank (1965), located at 5220 Wilshire Boulevard, had a *dalle de verre* skylight designed by Roger Darricarrere and a screen-waterfall sculptural fountain designed by Taki. California Federal Savings and Loan Association, located at 5760 Wilshire Boulevard, featured Claire Falkenstein's *Sculptured Water*, an abstracted crashing wave crafted from copper tubing and Venetian glad with integrated jets of water.

<sup>41</sup> John Lawrence, "The Master Builders of Savings & Loan," *Los Angeles Times* (June 15, 1969): M8.

<sup>42</sup> Letter to Millard Sheets from the Southern California Chapter of the National Society of Interior Designers, March 20, 1968.

<sup>43</sup> February 2009, Los Angeles Department of City Planning, Wilshire and La Brea Project Final EIR Response to Comments, p. III-64.

## 8. Bart Lytton (1912-1969)

Born in New Castle, Pennsylvania on October 4, 1912, Bart Lytton was the founder of Lytton Savings and Loan. Bart Lytton was described as “one of the most complicated showmen of contemporary time: financier, philanthropist, full of his own egocentricities.”<sup>44</sup> He attended Staunton Military Academy, Westminster College, and University of Virginia. Between 1937 and 1945, he worked in the motion picture, newspaper, radio and magazine industries. In 1958, he became active in Democratic politics, was a political contributor, and served as Finance Chairman of the California Democratic Party between 1958 and 1962.<sup>45</sup>

*Who's Who in California* lists Bart Lytton as the Chairman and President of First Western Savings and Loan, Las Vegas (1954-58), Silver State Savings and Loan Association, Denver (1957-58), and Lytton Financial Corporation, California (1959-1969) (parent company of eleven offices including Lytton Savings Hollywood, Canoga Park, Pomona, and Home Foundation Savings and Loan Association, Palo Alto).<sup>46</sup> By 1963, Bart Lytton had built the fifth largest savings and loan association in the United States, worth approximately five-billion dollars.<sup>47</sup>

Bart Lytton was also an avid collector of paintings and sculpture and established one of the first corporate art programs in the Western United States. Bart Lytton believed “art is fundamental to business as is central heating or plumbing.”<sup>48</sup> One year after his Hollywood Home Branch was completed in 1960, Lytton constructed a museum and art center on the Project Site, the Lytton Center, which housed a permanent exhibition of pre-cinema artifacts, changing exhibitions, and an auditorium. Bart Lytton was specifically interested in California contemporary art and supported this group of artists through frequent exhibitions and patronage. His extensive art collection was displayed in the Lytton Center as well as in all of his Lytton Savings branches.

Outside of the Lytton Savings art collection and Lytton Center, Bart Lytton also contributed to the Los Angeles County Museum of Art (“LACMA”). Together with Howard F. Ahmanson, Sr., and Anna Bing Arnold, Lytton was among the first principal patrons of the LACMA and donated finances and support to construct the new LACMA museum on Wilshire Boulevard. As a result of his donations, the LACMA promised Lytton a building at the new LACMA museum would be named in his honor. However, Lytton disagreed with LACMA’s preference of judging the quality of artists on an international level, instead of regional. As a result, a disagreement ensued and Lytton withdrew his promised support in 1966. LACMA museum planners renamed the Lytton Building to the Frances and Armand Hammer Building and recognized Lytton’s reduced contributions by naming a gallery space in his honor.<sup>49</sup> In 1966, Bart Lytton attempted to preserve the early Modern style Dodge House (1914-1916), located at 905 North Kings Road in West Hollywood, an architecturally significant house designed by Irving Gill. During the 1960s the Dodge House was under extreme redevelopment pressures, as a result, there was a preservation movement to protect the residence from demolition. Bart Lytton planned to redevelop the property while preserving the Dodge House, and

<sup>44</sup> Art Seidenbaum, “How Lytton Garden Grew,” *Los Angeles Times Calendar* (April 7, 1963): 11.

<sup>45</sup> Alice Catt Armstrong, “Bart Lytton,” *Who's Who in California* (1961): 37

<sup>46</sup> *Ibid.*

<sup>47</sup> Art Seidenbaum, “How Lytton Garden Grew,” *Los Angeles Times Calendar* (April 7, 1963).

<sup>48</sup> Lytton Center of Visual Arts, *Contemporary California Art from the Lytton Collection* (Los Angeles, CA: Lytton Center of Visual Arts, Summer 1966).

<sup>49</sup> “Gift Reduced to \$250,000: Long ‘Feud’ Between Lytton and County Art Museum Settled,” *Los Angeles Times* (August 12, 1966).

hired architect Kurt Meyer to develop a plan to preserve the house and design condos around the Dodge House.<sup>50</sup> However, his plans fell apart after his empire crumbled.<sup>51</sup>

In 1968, Bart Lytton's S & L empire collapsed. Because of the demands of creditors, Bart Lytton resigned from his position as chairman, president and chief executive officer of Lytton Savings in April 1968, in addition to his position on the board of directors.<sup>52</sup> A new board composed of representatives of organizations which Lytton Financial owed 2.5 million dollars was elected.<sup>53</sup> Lytton Savings merged with Equitable S & L and Mission S & L in September 1968.<sup>54</sup> The name Lytton Savings was changed to Equitable S & L, also the name of Lytton Financial Corporation was changed to LFC Financial Corporation.<sup>55</sup> After losing his financial empire, Bart Lytton passed away in 1969. In 1970, LFC Financial Corporation merged with Great Western Financial Corporation, as a result Equitable S & L changed its name to Great Western S & L.<sup>56</sup>

## 9. Lytton Savings Home Branch Building, Constructed 1959-1960 (Project Site)

In 1959, the Garden of Allah Hotel was demolished to make way for the Home Branch.<sup>57</sup> On June 28, 1959, the *Los Angeles Times* announced the proposed first and second phases of a Lytton Savings & Loan Association business center as represented in Figure 29; the first phase was the construction of a two-story Bank proposed to begin in October 1959, followed by the second phase of a twelve-story office tower with stores on the ground level and triple-deck parking structure (the twelve-story tower was never built).<sup>58</sup> The *Los Angeles Times* article did not indicate the second phase was intended as a museum. For unknown reasons the second phase of the project as proposed was never built, instead, the second phase was modified to a museum addition, the Lytton Center, adjoining the south side of the Bank.<sup>59</sup>

Constructed for an estimated five million dollars between 1959 and 1960 (Figure 30), the new 150 foot by 100 foot Bank (Figure 31) housed the Lytton Savings head office, as well as the executive offices of Lytton Financial Corporation.<sup>60</sup> The original architectural drawings for the Home Branch dated November 2, 1959

<sup>50</sup> "Kurt Werner Meyer Building List." Compiled by Kurt Meyer and Pamela Deuel-Meyer. Book Draft Version February 2012.

John Pastier, "Dodge House Future Hangs in Balance as Threats Reach Peak," *Los Angeles Times* (August 31, 1969): D1.

<sup>51</sup> "Saving of Dodge House Assured by Financier," *Los Angeles Times* (November 5, 1967).

The Dodge House was demolished in 1970.

<sup>52</sup> "Bart Lytton: The Many Faces of a Frustrated Financier: the Many Faces of Bart Lytton" *Los Angeles Times* (April 28, 1968): N1.

<sup>53</sup> "Creditors Force Lytton to Lose Control of Financial Empire: Lytton Loses Control of Financial Empire," *Los Angeles Times* (April 26, 1968): 1.

<sup>54</sup> "Lytton Outlines Merger Details, Refinancing Plan," *Los Angeles Times* (October 1, 1968): B8.

"Lytton Financial Loss Widens in 3rd Quarter: Equitable, Mission Merger Plan Gets Government," *Los Angeles Times* (November 16, 1968): C7.

<sup>55</sup> "Long Delayed Lytton Meeting Set for Dec. 17" *Los Angeles Times* (October 25, 1968): F14.

"Sign Painters Put End to Lytton, Launch LFC," *Los Angeles Times* (December 21, 1968): C12.

<sup>56</sup> "LFC Financial Corp. to Merge with Great Western Financial," *Los Angeles Times* (October 9, 1970): 1.

<sup>57</sup> *Los Angeles Department of Building and Safety, Permits LA46016-LA46027, November 2, 1959, Application to Demolish Garden of Allah Hotel Apartment Buildings.*

<sup>58</sup> "Big Project Slated for Hollywood Site," *Los Angeles Times* (June 28, 1959): F4.

<sup>59</sup> "Exhibit Area Part of Building Addition." *Los Angeles Times* (October 15, 1961): I15.

<sup>60</sup> *Los Angeles Department of Building and Safety, Permits LA46335, November 4, 1959, Application to Construct Commercial bank and Parking. 27,000 sf Including Basement and 2 Stories.*

are included in Appendix B. The architect was Kurt Meyer of Hagman and Meyer, A.I.A., the interior designer was Adele Faulkner, A.S.I.D, and the contractor was the William Simpson Construction Company. The architect and interior designer worked closely with Bart Lytton to achieve a total design for the site and building.<sup>61</sup> When completed the glass, Bouquet Canyon stone, travertine, and concrete 30,000 square foot Bank was situated on a two and one-half acre plaza.<sup>62</sup> To the east of the Bank was a landscaped plaza with gardens, shade trees, a reflecting pool, benches, and a pavilion. Julius Shulman photographed the completed Home Branch in June 1960 for Lytton Savings' public relations campaign, as represented in Figures 32 to 46.

A spring 1961 article published in *The Architectural Digest* shows the finished interior of the Bank, included in Appendix C.<sup>63</sup> Every aspect of the interior was overseen by Adele Faulkner. The interior colors were earth and metal tones. The interior had custom designed cabinets, furniture, railings, music system with room controls, and aluminum screens. The carpets were fabricated by Decorative Carpets, Inc. and the lobby featured a carpet with sunburst design. Walls were veneered with exotic woods, such as Indian Rosewood and African Limba. For Bart Lytton's desk, a tape recorder, stereophonic music system, and TV controls were designed into his desk. There were a number of art pieces integrated into the interior design: bronze sculpture by Gianni (removed), *dalle de verre Screen* by Roger Darricarrere (extant), and a painting by Robert Frame (removed).

The focal point of the Bank's design was the folded plate concrete roof. The roof design was a result of construction time constraints. Bart Lytton needed the building construction to be completed quickly, so Kurt Meyer's solution was to use pre-cast concrete building technology. The concrete roof panels were poured the same time as the walls, and then assembled once dry saving time during building construction, as shown in Figure 47.<sup>64</sup>

In January 1960, there was a 10 by 16 square foot addition (Figure 48) constructed onto the southwest corner of the Bank.<sup>65</sup> This addition was designed by Kurt Meyer and constructed in Bart Lytton's private patio accessed from his executive office. In May 1961, interior partitions and ceilings were added in the Bank (150 feet by 100 feet).<sup>66</sup> And in December 1961 there was a building permit for interior partitions and ceiling in the Bank valued at \$20,800.<sup>67</sup> The building permits on file at the Los Angeles Department of Building and Safety Permit Number were reviewed to determine the history of construction and alterations for 8148-8152 Sunset Boulevard and are included in Table 1 on page 29.

<sup>61</sup> "1st Phase of \$5 Million Business Center Begun," *Los Angeles Times* (October 25, 1959): F16.

<sup>62</sup> "Savings Firm Opens Home Building," *Los Angeles Times* (July 10, 1962): 115.

<sup>63</sup> "Lytton Savings, Home Office," *The Architectural Digest*. Volume XVIII Number 1 (Spring 196): 109-115.

<sup>64</sup> Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

The placement of the concrete roof on the Bank was described in the February 1960 Los Angeles Times: "Six-ton V-shaped concrete slabs were hoisted into place by two huge cranes which carried out the delicate maneuver in perfect synchronization. Known as folded plate slabs, the sections are each 100 ft. in length, six ft. in height, and 18 ft. in span, and are the largest and longest pre-cast slabs ever raised. They are four inches thick and heavily reinforced with steel. ("Raising the Roof" Displays Skill of Construction Crews." *Los Angeles Times* (February 28, 1960): H13.)

<sup>65</sup> Los Angeles Department of Building and Safety Permit Number LA03071, December 7, 1961, Application to Construct Interior Partitions and Ceiling in Office Building (150' x 100').

<sup>66</sup> Los Angeles Department of Building and Safety Permit Number LA03071, December 7, 1961, Application to Add Interior partitions and ceiling in office building (150' x 100').

<sup>67</sup> Los Angeles Department of Building and Safety Permit Number LA50724, January 7, 1960, Application to Construct a 10x16 sq ft 1-Story Addition.

Table 1

## Construction Permit History for 8148-8152 Sunset Boulevard

Date	Permit#	Address	Owner	Architect	Contractor	Engineer	Cost	Notes
7/31/1959	LA38860	8152 Sunset	Lytton Savings	none	Elect Prod Corp	G.T. Farrell	101	Change plot plan, see LA37364/59 for legal
9/21/1959	LA37364	8152 Sunset	Lytton Savings	none	Elect Prod Corp	G.T. Farrell	3,696	Neon sign and pedestrian shelter.
10/8/1959	LA44254	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	74,676	Foundation only for 27,000 sf basement and 2 stories.
11/2/1959	LA46020	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		250	Demolish hotel apts bldg (20x30), 1 story, height 14'. There are 12 existing buildings on the site.
11/2/1959	LA46027	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		250	Demolish hotel apts bldg (20x30)
11/2/1959	LA46026	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		250	Demolish hotel apts bldg (20x30)
11/2/1959	LA46025	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		350	Demolish hotel apts bldg (20x50)
11/2/1959	LA46023	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		275	Demolish hotel apts bldg (25x30)
11/2/1959	LA46024	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		1,400	Demolish hotel apts bldg (40x50 - 2 stories)
11/2/1959	LA46022	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		490	Demolish hotel apts bldg (20x30)
11/2/1959	LA46021	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		200	Demolish hotel apts bldg (20x30)
11/2/1959	LA46019	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		250	Demolish hotel apts bldg (20x30)
11/2/1959	LA46018	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		250	Demolish hotel apts bldg (20x30)
11/2/1959	LA46017	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		780	Demolish hotel apts bldg (30x50 -1.5 stories)
11/2/1959	LA46016	8152 Sunset	Lytton Savings	none	Cleveland Wrecking		350	Demolish hotel apts bldg (30x20-1.5 stories)
11/4/1959	LA46335	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	746,762	Commercial bank and parking. 27,000 sf basement and 2 stories.
1/7/1960	LA50724	8150 Sunset	Lytton Savings & Loan Assn	Kurt W. Meyer	Wm Simpson Constr Co	Carl Johnson	1,500	Construct 10' x 16' 1-story addition.
3/4/1960	LA54799	8152 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp	G.T. Farrell	657	Reinstallation of double face illuminated sign on poles in yard. 12'x28'
4/22/1960	LA 58910	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Johnson & Neilson	5,000	Pavilion. 15' round. 1 bank existing on lot.
5/17/1960	LA60733	8150 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp		270	1 -SF sign 15'4"x3'7" for bank building
5/23/1960	LA61252	8150 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp	Johnson & Neilson	2,618	1 - 4'x8' and 1 - 16'3"x12'8" sign - bank building
7/22/1960	LA65997	8150 Sunset	Lytton Savings & Loan Assn		Elect Prod Corp		120	1 single face illuminated wall sign for bank. 6' x 3'1"
3/17/1961	LA83695	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	200,000	Addition (172' x 100' - 1 story, height 15') for Lytton Center.

Table 1 (Continued)

## Construction Permit History for 8148-8152 Sunset Boulevard

Date	Permit#	Address	Owner	Architect	Contractor	Engineer	Cost	Notes
5/11/1961	LA87997	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	1,500	Retaining walls for underpinning pool. Size of new building 45' long, 6' high.
5/11/1961	LA87996	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	4,000	Add retaining wall, stairs and landings to office building addition at the rear (southern) lot line.
9/20/1961	LA97887	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co	Carl Johnson	101	Change in legal description
12/7/1961	LA03071	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Wm Simpson Constr Co		20,800	Interior partitions and ceiling in office building (150' x 100')
1/10/1963	LA28313	8150 Sunset	Lytton Savings & Loan	Hagman & Meyer	Casner Cont	Johnson & Neilson	3,000	Temporary structure for this location only.
6/17/1963	LA40793	8150 Sunset	Lytton Savings & Loan Assn	Hagman & Meyer	Owner	Carl Johnson	500	Exhibit - temporary 30 days
8/19/1963	LA45625	8150 Sunset	Lytton Savings & Loan Assn		Owner		5,000	10' x 10'x10' temporary display. 8/26/1963-11/1/1963
4/10/1968	LA65057	8150 Sunset	Lytton Savings & Loan Assn	Kurt Meyer & Assoc		Johnson & Neilson	3,000	Trash enclosure (14'8"x35'4", height 8'4.5") at rear of property.
9/10/1972	LA57766	8150 Sunset	Great Western Savings & Loan	Daniel L. Dworsky, FAIA & Assoc	C.W. Driver	Johnson & Neilson	225,000	1-Story addition (14 ft. high, 50' x 145' and 7,250 sq. ft.) and alterations for office space.
12/9/1983	LA78530	8148 Sunset	Quest Star	Brian Murphy	Brian Murphy Safeway	Masoud Bokaie		Demolish 50% exist partitions, add carpet and paint in Lytton Center and 1972 office addition.
1/18/1984	LA80594	8150 Sunset	BAM Construction		Sandblasting		75,000	Sandblast columns and interior fountain
12/3/1986	LA52015	8148 Sunset	Hillside Village Property Develop		Owner/contractor		110,000	Remove existing partitions (existing improvements) replace with self-storage room. Present tenant is health club.
6/8/1987	LA67349	8148 Sunset	Metropolitan Art Storage		Yoav Contr.		7,500	Revise permit LA 52015, change owner's name, change floor plan layout
9/22/1987	LA83538	8150 Sunset	Suncrest Associates	Oved/Zimmerman	Sinianian Development	Taubman & Assoc	47,000	Electrical station. Construct 25'x43' one- story building, 20' high near the west elevation of the Bank.
10/21/1987	LA78787	8150 Sunset	Suncrest Associates	Oved/Zimmerman	Sinianian Development	Taubman & Assoc	25,000	Add elevator (8'6"x8') 2-story fast food restaurant.
11/12/1987	LA80864	8150 Sunset	Suncrest Associates		Sinianian Development	Anacal Engineering		Grading of the area east of the bank and north of the rear building.
1987	Illegible	8150 Sunset	Illegible	Oved/Zimmerman		Taubman & Assoc	1,880,000	Add 2-story addition for retail stores and B-1 garage.
3/14/1988	LA91945	8148 Sunset	G.W. Consolidated, Inc.	Rockefeller/Hricak Architects	Archetype		45,000	Retail into restaurant. Metal stud, gypsum board, tile, tenant improvement.

Table 1 (Continued)

## Construction Permit History for 8148-8152 Sunset Boulevard

Date	Permit#	Address	Owner	Architect	Contractor	Engineer	Cost	Notes
								Tenant change of use.
9/6/1988	LA09481	8150 Sunset	Suncrest Associates	Oved/Zimmerman		Taubman & Assoc	10,000	Add to existing concrete deck and parking garage of retail/restaurant.
9/13/1988	LA10085	8148-8152 Sunset	Berkins	HMCA, Inc.	Richard Moore		21,000	Add interior partitions, install acoustical clg, tile, etc. for retail store.
10/12/1988	LA13174	8150 Sunset	Barry Fogel	Habegger & Brown, Arch			158,000	Retail into restaurant. Tenant Improvement.
9/26/1997	LA81650	8148-8152 Sunset	McDonalds Corp		Eleven Western	David Taubman	26,000	Add drive thru canopy to existing drive thru.
8/22/2002	02016- 10000- 16438	8150 Sunset	Suncrest Associates	Charles Balber	Metro Construction Co.		55,000	Upgrade existing restrooms and staff room to comply with title 24 requirement. Existing use Bank.
2/3/2010	09016- 20000- 18125	8150 Sunset	Suncrest Associates	Mark Edward Levine	DBSI Inc.		65,000	Non-structural interior TI - within portion of existing bank; re-stripe existing handicap parking stalls.
1/3/2013	12016- 20000- 24156	8150 Sunset	AG SCH 8150 Sunset Blvd	Chris Lee, Nadel Studio One	Fry CE Construction		72,700	TI within bank: non-bearing walls, partitions, patching ceilings, finishes, and related millworks. Working area is approx. 1,300 sq ft.

The Bank underwent alterations after the property changed ownership after the collapse of Lytton Savings in 1968. In 1987, a one-story electrical station (25 feet by 43 feet) was constructed in front of the west elevation of the Bank at the southeast corner of Sunset Boulevard and Havenhurst Drive in a private parking area for bank executives as represented in Figure 49.<sup>68</sup> In 1987, the Plaza at the northeast corner of the lot was graded for parking.<sup>69</sup> In 2002, the Bank restrooms and staff room were upgraded to comply with Title 24 requirements valued at \$55,000.<sup>70</sup> In 2010, a portion of the Bank interior was remodeled for approximately \$55,000, and three years later the Bank was remodeled for approximately \$72,700.<sup>71</sup> The 2013 remodel included the erection of non-bearing walls, partitions, and millwork and patching of ceilings and painting.<sup>72</sup>

## 10. Lytton Center of the Visual Arts, Constructed 1961-62 (Project Site)

In October 1961, an addition to the Bank was constructed to house the Lytton Center and construction was completed in 1962 (Figures 50 and 51).<sup>73</sup> The Lytton Center was designed by architect Kurt W. Meyer, interior designer Adele Faulkner, and structural engineer Johnson & Neilson, and was constructed by William Simpson Construction Company. The Modern style Lytton Center, valued at \$200,000, was constructed below ground level, adjoining the basement of the rear (south elevation) of the Bank, and had a parking deck on of the roof.<sup>74</sup> The primary entrance to the Lytton Center was located on the south elevation. Figure 52, shows a sketch of the completed Lytton Center site; the Lytton Center is located below the parking deck for twenty-eight cars and is referred to as “office below.” A car ramp with a pedestrian stair was located on the west side of the addition and there were also two secondary pedestrian stairs that lead to the rooftop parking lot located on Havenhurst Drive and the southeast corner of the rear addition.<sup>75</sup>

The newly completed Lytton Center was featured in *The Architectural Digest* in the spring 1963 issue and the article is included in Appendix D. In 1961, the *Los Angeles Times* described the Lytton Center:

Scheduled for completion in September, the new addition will conform to the California modern architectural design of the main building, which features extensive use of glass, marble and native stone. Retaining the natural slope of the site, the architect has designed part of the new structure below ground level, with its rooftop to be used for additional automobile parking space. Of reinforced concrete construction, the building will be fully air conditioned.

<sup>68</sup> Los Angeles Department of Building and Safety Permit Number LA83538, September 22, 1987, Construction of One-Story Electrical station (25'x43' and 20' high).

<sup>69</sup> Los Angeles Department of Building and Safety Permit Number LA80864, November 12, 1987, Grading of the area east of the bank and north of the rear building.

<sup>70</sup> Los Angeles Department of Building and Safety Permit Number 02016-10000-16438, August 22, 2002, Upgrade existing restrooms and staff room to comply with title 24 requirements in bank.

<sup>71</sup> Los Angeles Department of Building and Safety Permit Number 09016-20000-18125, February 3, 2010, Non-structural interior TI - within portion of existing bank; re-stripe existing handicap parking stalls.

<sup>72</sup> Los Angeles Department of Building and Safety Permit Number 12016-20000-24156, January 3, 2013, TI within bank: non-bearing walls, partitions, patching ceilings, finishes, and related millworks. Working area is approx. 1,300 sqft.

<sup>73</sup> Los Angeles Department of Building and Safety, Permits LA83695, March 17, 1961, Application to Construct Addition (172' x 100' - 1 story, height 15').

<sup>74</sup> “Exhibit Area Part of Building Addition.” *Los Angeles Times* (October 15, 1961): 115.

<sup>75</sup> Los Angeles Department of Building and Safety Permit Number LA87996, May 11, 1961, Application to Add Retaining Wall, Stairs and Landings to Office Building Addition at the Rear (Southern) Lot Line.

The grand opening of the Lytton Center was held in July 1962 and promoted the Cartoonist Film & Art Festival, as presented in Figure 53. The Lytton Center was described as a “prelude to the Hollywood Museum” and had a 200-seat auditorium, an area for the display of the Lytton collection of pre-cinema artifacts, and an area for showing educational and art exhibits.<sup>76</sup> Included in Appendix E, is a promotional pamphlet created by the Lytton Savings promoting their new Lytton Center. A 75 foot photo-mural *History of Hollywood* designed by Eliot Elisofan, Life photographer and movie color consultant, was displayed on the west wall of the lobby (Figure 54).<sup>77</sup> To the left of the lobby was the auditorium (Figure 55), a multi-purpose area with partially fixed and partially moveable seating for movie screenings, lectures, and a training center for Lytton Savings employees. The permanent exhibit (Figure 56) was assembled by Mogens Skot-Hansen, Danish film director-producer, and depicted “the various methods of Man’s long struggle to create the illusion of motion for entertainment and instruction.” The collection included shadow puppets, Kircher’s Magic Lantern, the Praxinoscope, Zoetrope, Lefeve’s hand painted slides, and a library of over two-hundred books written between 1500 and 1900.<sup>78</sup> An article in the October 1962 issue of *Art Forum* featured the permanent exhibit and is included in Appendix F. Bart Lytton collaborated with movie producer Sol Lesser and antiquarian Jake Ziegler to purchase Mogens Skot-Hansen’s collection.<sup>79</sup> Standing at the front of the permanent exhibit was Roger Darricarrere’s *Spatial Kaleidoscope* depicting the abstraction of light and motion that cast moving color onto a curved wall.

The Lytton Center operated between 1962 and 1969. The curators of the Lytton Center were Herbert Kline and his wife Josine Ianco-Starrels.<sup>80</sup> During this period the Lytton Center held countless exhibitions including Dr. Seuss Exhibit (Figure 57), Art and Culture of India exhibit held in 1963, “Collector’s Choice” Sculpture exhibit held April 1 to July 10 1964, The Dead Sea Scrolls exhibition held in 1964, Contemporary California Art exhibit held in Summer 1966, Artist’s Artists exhibition held in 1967, California Artist Festival exhibit held in Summer 1967, Newcomers 1968 exhibition held in 1968, and 25 California Women of Art exhibition held March to April 1968.<sup>81</sup> The later exhibits were important in showcasing emerging California art and artists; an area Bart Lytton was particularly interested in collecting and exhibiting. Among the exhibited California artist were Bruce Conner, Robert Cremean, Claire Falkenstein, William T. Wiley, and Jack

<sup>76</sup> “Exhibit Area Part of Building Addition.” *Los Angeles Times* (October 15, 1961): 115.

<sup>77</sup> Art Seidenbaum, “How Lytton Garden Grew,” *Los Angeles Times Calendar* (April 7, 1963).

<sup>78</sup> Albert Johnson, ‘Prelude to a Palace’, *Sight & Sound* (Winter 1962-63): 14.

<sup>79</sup> Oral Interview with Josine Ianco-Starrels, interviewed by Margarita Wuellner and Amanda Kainer, PCR Services (September 13, 2013).

<sup>80</sup> “The Lytton Center of the Visual Arts, Hollywood, California,” *Architectural Digest* 20.1 (Spring 1963): 136-142.

<sup>81</sup> “Dead Sea Scrolls Panel at Lytton,” *California Jewish Press* (September 18, 1964).

Lytton Center of Visual Arts, *Contemporary California Art from the Lytton Collection* (Los Angeles, CA: Lytton Center of Visual Arts, Summer 1966).

Lytton Center of Visual Arts, *California Art festival: Lytton Center of the Visual Arts Selects California Art from American Museums* (Los Angeles, CA: Lytton Center of Visual Arts, Summer 1967).

Henry J. Seldis, “Revealing, Rewarding Show,” *Los Angeles Times* (July 10, 1967).

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

Lytton Center of Visual Arts, “Collector’s Choice” *Sculpture Exhibit* (Los Angeles, CA: Lytton Center of Visual Arts, April 1-July 10 1964).

William Wilson, “Women’ Exhibition Nicely Balances Art, Femininity,” *Los Angeles Times* (March 18, 1968).

John Magloff, “Art in L.A.,” *Open Arts: Weekly Review of the Los Angeles Renaissance*, No. 55, June 7-16 1968.

Zajac.<sup>82</sup> Josine Ianco-Starrels, curator of the Lytton Center, realizing women were being left out of the art scene, organized the first west coast exhibition of women artists, the 25 California Women of Art exhibition (Figures 58 and 59). The exhibition was well reviewed and Ianco-Starrels was credited with “identifying early, some of the strongest west coast women artists, some of whom she also features in subsequent mixed shows.”<sup>83</sup>

The Lytton Center was also active in the social and cultural life of Los Angeles. The international film committee of the Hollywood Foreign Press established a Foreign Film Festival at the Lytton Center that ran for six years.<sup>84</sup> Many famous individuals visited the Lytton Center, including Martin Luther King, Israel Ambassador Abba Eban, Producer Joseph Levine, Herbert Luft of Hollywood Foreign Press, Dean Martin, Pierre Langlois, Head of Cinema Museum in Paris, Dick van Dyke, as represented in Figures 60 to 64. Also, the Lytton Center hosted events to help fundraise for the Watts Tower Art Center fund project.<sup>85</sup>

After Bart Lytton’s empire crumbled in 1968, Equitable savings occupied the property (Figure 65) and operated the Lytton Center. In a May 17, 1968 *Los Angeles Times* article reporter Henry J. Seldis stated the “extraordinary Lytton Center of Visual Arts exists as one of the most vital community centers concerned with the arts.” The reporter further stated:

Its existence was not one of Bart’s follies nor merely one of the controversial banker’s ego-props but a truly unique experiment which gained community acceptance (including regular reviews in these spaces) because it is not just a promotional gimmick taking advantage of the fact that art is “in” but a legitimate enterprise whose physical and curatorial separation from the Lytton Savings and Loan headquarters next door brought its corporate sponsors the sort of prestige it could not come by through conventional advertising nor through homey offers of coffee and cookies for savors.”<sup>86</sup>

Shortly after Equitable S & L retained ownership of the property in 1968, the Lytton Center was closed on January 31, 1969.<sup>87</sup> The collection of pre-cinematic artifacts and books are now part of the University of Southern California Cinematic Arts Library collection.<sup>88</sup> The Lytton Center records, 1961-1969, are in the Smithsonian Archives of American Art.<sup>89</sup> However, the art collection became the property of Great Western S & L and was dispersed.<sup>90</sup> The Lytton collection is documented in exhibition catalogues held by the Getty Research Institute, LACMA, the University of California, Los Angeles, the University of Southern California, the California Institute of the Arts, the Metropolitan Museum of Art, the Autry National Center, the California State Library and others.

<sup>82</sup> *Lytton Center of the Visual Arts records, 1961-1969. Donated 1995 by Josine Ianco-Starrels, curator-director of the Lytton Center in the 1960s. Archives of American Art, Smithsonian Institution, Washington, D.C. 20560. Acquired August 11, 1992.*

<sup>83</sup> Faith Wilding, *By our own hands: The woman artist's movement, Southern California, 1970-1976* (Santa Monica, CA: Double X, 1977): 42-43.

<sup>84</sup> “Hollywood Foreign Press Rebuttal,” *Los Angeles Times* (March 10, 1968): P21.

<sup>85</sup> Henry J. Seldis, “Art Center’s Fate in Doubt,” *Los Angeles Times* (May 7, 1968).

<sup>86</sup> *Ibid.*

<sup>87</sup> “Center Will Be Missed,” *Los Angeles Times* (January 19, 1969): O45.

<sup>88</sup> Personal communication, Josine Ianco-Starrels. September 13, 2013.

<sup>89</sup> Smithsonian Archives of American Art, Research Collections, Lytton Center of the Visual Arts Records, 1961-1969 (<http://www.aaa.si.edu/collections/lytton-center-visual-arts-records-6400>, accessed 10/15/2013).

<sup>90</sup> Personal communication, Josine Ianco-Starrels, September 13, 2013.

In 1972, Great Western S & L constructed a one-story office expansion (50' x 145') valued at \$225,000, designed by Daniel L. Dworsky, directly adjoining the south elevation of the museum, as represented in Figure 66.<sup>91</sup> It appears the height of the office addition was the same height as the former Lytton Center and also had a parking lot the rooftop. In 1983, Quest Star applied to remodel and demolish fifty percent of the existing partitions in the office addition and Lytton Center for offices, medical office, restaurant, and health club.<sup>92</sup> Three years later on December 3, 1986 another permit was filed to remove existing partitions in the 1972 office addition and former Lytton Center to convert the health club to a self-storage facility.<sup>93</sup> The 1972 office addition underwent a number of alterations and additions between 1983 and 1997 to accommodate new tenants as provided in Table 1 on page 29, above. The two-story retail mall in the southern portion of the property was constructed between 1987 and 1988.

## 11. Kurt Werner Meyer, Architect (1922-Present)

Born in Zurich, Switzerland on June 3, 1922, Kurt W. Meyer received his Bachelor of Architecture from Swiss Institute of Technology in 1946. After graduation he traveled around Europe visiting Paris, Brittany, Loire Valley, Brussels, and Amsterdam, and then moved with his wife to Harrisburg, Pennsylvania in 1948. In 1949, he left Pennsylvania in search of new opportunities and ended up in Los Angeles, California. Two weeks after moving to Los Angeles, he accepted a position at the Bechtel Corporation, Los Angeles. In 1955, he became a licensed architect and started a new job at Kistner, Wright & Wright. Between 1955 and 1957, he was partner of Cox, Hagman & Meyer and between 1957 and 1963 he was Principal of Hagman & Meyer. He opened his own firm, Kurt Meyer and Associates, in 1963. One of his first commissions was Death Valley High School in 1959. However, it was winning the commission for the Home Branch circa 1959 that would first define his career. Kurt Meyer formed a relationship with Bart Lytton and would eventually design four other banks for Lytton Savings. His work for Lytton Savings would lead to commissions for other S & L banks; he also designed many banks for Mark Taper who owned American S & L.<sup>94</sup>

Between 1967 and 1975, he had an architecture office on Guam Island in the Pacific Ocean where he would visit periodically to oversee construction projects. He opened the office after he won a project to design the resort style Guam-Daikyo Hotel. Meyer was appointed to the board of the Los Angeles Community Redevelopment Agency (CRA) in 1973 and would become chairman of the board in 1976 and served a two year term. Under his leadership, the Japanese Village Plaza was created in Japanese character; Angeles Plaza, Bunker Hill housing for elderly and low-income elderly was constructed, and the jewelry industry was kept from moving away from downtown.<sup>95</sup> In 1988, the firm changed names to Meyer & Allen Associates and Cliff Allen was named president of the practice. Four years later, Kurt Meyer retired and sold the firm to Cliff Allen. During his retirement, Kurt Meyer spent nine years in the Himalayas in search of folk art with his second wife, Pamela Deuel. They took photos and published books about the artistic Tharu culture of Nepal,

<sup>91</sup> *Los Angeles Department of Building and Safety Permit Number LA57766, September 10, 1972, Application for Addition and Alterations.*

<sup>92</sup> *Los Angeles Department of Building and Safety Permit Number LA78530, December 9, 1983, Application to Demolish 50% Existing Partitions, add Carpet and Paint.*

<sup>93</sup> *Los Angeles Department of Building and Safety Permit Number LA52015, December 3, 1986, Application to Remove Existing Partitions from Health Club and Replace with Self-Storage Room.*

<sup>94</sup> *Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.*

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

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

<sup>95</sup> *"Kurt Meyer to be Honored at Scholarship Dinner," Los Angeles Times (May 5, 1985).*

collected rare photographs of the Himalaya taken around 1900 by Englishman John Claude White, curated exhibits, and published the historic photographs in their book, *In the Shadow of the Himalayas: Tibet, Bhutan, Nepal and Sikkim* (2005).<sup>96</sup>

Kurt Meyer was a member of the Los Angeles Goals Council (1965), board member of Hollywood YMCA, Director of Southern California Chapter of American Institute of Architects (AIA) (1968-1971), chairman of the board the Southern California Institute of Architect (SCI-Arc) (1986-1992), and an elected Fellow of the Explorers' Club (1990).<sup>97</sup>

Kurt Meyer won many accolades, including an honor award for Death Valley High School (1957); national citation for design for Lytton Savings Canoga Park branch and concrete prize winner for Lytton Savings Oakland branch (Figure 67), from Prestressed Concrete Institute (1966)<sup>98</sup>; 20 Year Grand Prix for Liberty Building, Los Angeles (1967); honor award for Liberty Building from Portland Cement Corporation (1968); Awarded the LA Chamber of Commerce Lifetime Achievement Award (1992); Awarded the Public Service Award, California Council of the AIA (1992). Most importantly, in 1973 Kurt Myer was named a Fellow of the AIA.<sup>99</sup>

Kurt Meyer designed banks, S & Ls, office buildings, resort hotels, schools, and other institutional buildings. The majority of his projects were for S & L companies. One of his first S & L commissions was the Home Branch for Lytton Savings in 1959 that would establish his architectural career and garner him more savings and loan commissions. Kurt Meyer considered the Lytton Savings Home Branch a cornerstone of his career and the recognition it received launched his career.<sup>100</sup> Kurt Meyer also designed S & Ls for Mark Taper and noted the difference between his design projects for Mark Taper and Bart Lytton in the following quote, "I designed many S & Ls in the 60s and 70s. One of my biggest clients was for Mark Taper, president of American S & L, for whom I designed over 35 projects....Mark was the polar opposite of Bart Lytton, (Bart was extravagant, Mark was a penny-pincher) but I worked easily with both."<sup>101</sup> Between 1958 and 1980, he designed approximately twenty S & Ls and financial buildings in Southern California and Washington, including Federal Savings, Los Angeles (1958); American Savings and Loan, 15725 Whittier Boulevard, Whittier (1960s); Financial Savings and Loan Association, 9801 Washington Boulevard, Culver City (1965-66) (Figure 68)<sup>102</sup>; Brentwood S & L, 12001 San Vicente, Los Angeles (1964); Eastland Savings Building, Anaheim (1965); Lytton Savings Pomona Branch, 300 Pomona Mall West, Pomona (constructed 1965);

<sup>96</sup> Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

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

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

<sup>97</sup> "Kurt Werner Meyer Life Chronology." Compiled by Kurt Meyer and Pamela Deuel-Meyer.

<sup>98</sup> "National Honor," *Los Angeles Times* (July 24, 1966): N2.

<sup>99</sup> Leon Whiteson, "Kurt Meyer Picks His Successor: Cliff Allen Lays Stress on Design for Social Good," *Los Angeles Times* (July 3, 1988).

Kurt Werner Meyer ahd1030269, *The AIA Historical Directory of American Architects*, <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1030269.aspx>, accessed March 20, 2013.

George S. Koyl, ed, *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1962): 480.

George S. Koyl, ed, *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1970): 618.

<sup>100</sup> Oral Interview with Pamela Deuel-Meyer, interviewed by Amanda Kainer, PCR Services. February 4, 2014.

<sup>101</sup> "Kurt Werner Meyer Building List." Compiled by Kurt Meyer and Pamela Deuel-Meyer. Book Draft Version February 2012.

<sup>102</sup> "Financial Loan Marks Move to New Building," *Los Angeles Times* (January 16, 1966): I25.

Fisherman & Merchants Building, San Pedro (1966); Liberty S & L Building, 1180 S. Beverly Drive, West Los Angeles (1966) (Figure 69); 6601 Topanga Canyon Boulevard, Canoga Park (constructed 1966); Lytton Savings Temporary Bank, Wilshire and Hobart, Los Angeles (circa 1967) (demolished) (Figure 70); Ventura Financial Center, Mills Road (1969)<sup>103</sup>; Safety Savings, Wilshire and Plymouth (1968) (Figure 71)<sup>104</sup>; Century Federal S & L, 501 Santa Monica, Santa Monica (1976); S & L, 1265 14th Avenue, Longview, Washington (1970s); Fisherman & Merchants S & L, 29000 S. Western Avenue, Rancho Palos Verdes (1970s); Palomar S & L, Escondido (1970s); Glendale Schools Credit Union, 1800 Broadway, Glendale (1980s); Glendale Savings Federal and Loan, 472 S. Mills, Ventura (1986); and Lockheed Federal Employees Credit Union, 2340 Hollywood Way, Burbank (1987).<sup>105</sup>

His other principal works include Death Valley Union High School, Shoshone (1957); Mount Washington School, Los Angeles (1968); the 425 Shatto Place office building (1969); a planning study of downtown Pomona (1969)<sup>106</sup>; Huntington Beach Civic Center comprising a complex of five buildings, 2000 Main Street, Huntington Beach (1975) (Figure 72); Maple Drive Condos, 320 N Maple Drive, Beverly Hills (1975); Fresno State Science Building, 600 E. San Ramon, Fresno (1976); Guam-Daikyo Hotel, Aganya, Guam (1970s); Meyer & Allen Architects Office and Home, 2690 Beachwood Drive (1977); Plaza de la Raza Hispanic Cultural Center, 3540 N. Mission road, Los Angeles (1982); Exxon Western regional Headquarters, at Marin, Wilbur and Hillcrest Streets, Thousand Oaks (1983); Fuller Theological Seminary, 135 N Oakland, Pasadena (1980s); San Bernadino County Government Center, 385 N. Arrowhead Drive, San Bernadino (1985); Janss Village Car Wash. 467 N. Moorpark, Thousand Oaks (1980s); San Bernadino County Sheriff's Headquarters, San Bernadino (1988); UCLA Medical 300 Building, Los Angeles (1990); South Coast Air Quality Management District Headquarters (AQMD), 21865 Copley Drive, Diamond bar (1990-1991); and University of Redland Campus Center/Master Plan, Redlands (1992)<sup>107</sup>

One of Kurt Meyer's most admired projects is the South Coast AQMD (constructed 1990-1991) while working under Meyer and Allen Associates. Professor David Gebhard and Robert Winter describe the building in their book, *Architecture in Los Angeles*:

As to the design of the building, it is well carried out with remembrances here and there of such great modern buildings of the 1920s as Gropius's Bauhaus at Dessau. Visually this is one of the biggest hits registered in this *Guide*. How such a revolutionary and brilliant design could pass a school board's scrutiny is a story we wish we knew. It is very much a theater-piece as Frank Gehry's Walt Disney Concert Hall in central Los Angeles.<sup>108</sup>

<sup>103</sup> "First High-Rise Slated for Ventura County," *Los Angeles Times* (January 12, 1969): J4.

<sup>104</sup> "Safety Savings Slates Move," *Los Angeles Times* (August 11, 1968): O2.

<sup>105</sup> George S. Koyl, ed, "Kurt Werner Meyer," *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1962): 480.  
George S. Koyl, ed, "Kurt Werner Meyer," *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1970): 618.  
"Kurt Werner Meyer Building List." Compiled by Kurt Meyer and Pamela Deuel-Meyer. Book Draft Version February 2012.

<sup>106</sup> "\$6 Million Hotel May Key Project in Pomona," *Los Angeles Times* (February 2, 1969): SG\_A1.

<sup>107</sup> George S. Koyl, ed, "Kurt Werner Meyer," *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1962): 480.  
George S. Koyl, ed, "Kurt Werner Meyer," *American Architects Directory*, Second Edition (New York, NY: R. R. Bowker, 1970): 618.  
"Kurt Werner Meyer Building List." Compiled by Kurt Meyer and Pamela Deuel-Meyer. Book Draft Version February 2012.

<sup>108</sup> David Gebhard and Robert Winter, *Architecture in Los Angeles* (Salt Lake City, Utah: Gibbs Smith Books, 2003): 465.

A catalogue of Kurt Meyer's projects compiled by Kurt Meyer and Pamela Deuel-Meyer is included in Appendix G.

Kurt Meyer described his approach to architecture, "I work to my strengths, in problem-solving. In intellectual analysis of a proposed building. For example, the AQMD was a very complex project with multiple needs that needed to be wrapped into one: public spaces, science labs, offices."<sup>109</sup> In reviewing his completed buildings, it is clear he designed around a specific program and site.

According to Kurt Meyer, his primary source of inspiration was the work of fellow Swiss architect, Le Corbusier. Meyer's favorite work was Le Corbusier's chapel of Notre Dame du Haut in Ronchamps, France (1950-1955).<sup>110</sup> Constructed on the site of a former chapel destroyed by World War II, Le Corbusier's chapel has a sculptural quality constructed primarily of concrete with thick walls and an upturned roof. The expansive interior is flooded with light from the varying window openings. Le Corbusier's influence is also apparent in Kurt Meyer's experimentation with concrete as an aesthetic architectural material. Kurt Meyer designed three bank buildings for Lytton Savings in Southern California: Mid-Century Modern style Home Branch and Lytton Center, 8150 Sunset Boulevard, Hollywood (constructed 1959-1961); New Formalist style Pomona Branch, 300 Pomona Mall West, Pomona (constructed 1965) (Figures 73 to 75); and New Formalist style Canoga Park Branch, 6601 Topanga Canyon Boulevard, Canoga Park (constructed 1966) (Figure 76 to 78). In addition, he designed a temporary Mid-Century Modern style Lytton Savings bank on Wilshire and Hobart that is now demolished. The Home Branch was one of Kurt Meyer's first architectural works where he experimented with new reinforced concrete technology on a large-scale project. The interior of the Bank by designer Adele Faulkner was featured in the spring 1961 issues of *The Architectural Digest*. (included in Appendix C)<sup>111</sup> Meyer further refined his designs using concrete technology in the succeeding Lytton branches. In University of California, Santa Barbara, Professor David Gebhard and Robert Winter's well known book, *Architecture in Los Angeles*, the Pomona and Canoga Park branches are described as "temples," however the earlier Home Branch was not mentioned.<sup>112</sup> The Pomona branch is now occupied by the School of Arts and Enterprise and the Canoga Park branch is now a Chase Bank. The Canoga Park branch was featured in the January 1964 issue of *Arts & Architecture* and also won an honor award from the Precast Concrete Institute.<sup>113</sup>

Kurt Meyer's design for S & Ls falls within the larger context of the history of the Bank Building property type in Southern California, as discussed above in the Bank Building Property Type section. Among other more prominent architects working for larger more influential S & Ls during this period were Millard Sheets and W.A. Sarmiento. Their work created an identifiable and unique architectural brand for the S & L industry to visually set them apart and attract new customers. In terms of his architectural progression, Meyer's Lytton Savings Home Branch building constructed in 1959-60 was an eclectic Mid-Century Modern building,

<sup>109</sup> "Kurt Werner Meyer Life Chronology." Compiled by Kurt Meyer and Pamela Deuel-Meyer.

<sup>110</sup> "Kurt Werner Meyer Life Chronology." Compiled by Kurt Meyer and Pamela Deuel-Meyer.

"Chapelle Notre Dame du Haut, Ronchamp, France, 1950 - 1955," *Foundation Le Corbusier*, <http://www.fondationlecorbusier.fr/corbuweb/morpheus.aspx?sysId=13&IrisObjectId=5147&sysLanguage=en-en&itemPos=3&itemCount=5&sysParentName=Home&sysParentId=11>, accessed February 7, 2014.

<sup>111</sup> "Lytton Savings, Home Office," *The Architectural Digest*. Volume XVIII Number 1 (Spring 196): 109-115.

<sup>112</sup> David Gebhard and Robert Winter, *Architecture in Los Angeles* (Salt Lake City, Utah: Gibbs Smith Books, 2003): 360, 463.

<sup>113</sup> "Lytton Savings, Pomona," *Arts & Architecture* v. 81 (January 1964): 14-15.

which was a springboard for his career, while the latter two banks he would design for Lytton in Canoga Park and Pomona were distinctive, masterful examples of New Formalist architecture.

## 12. Adele Faulkner-Quinn, Interior Designer (1911-2000)

Adele Faulkner Quinn was the first woman to be named a fellow by the American Society of Interior Designers. Born Adele Faulkner in Los Angeles, she went to Woodbury College and started in the interior design business in the 1930s. Her clients included the Mattel family, silent film star Harold Lloyd, and performer Carmen Miranda. The designer's career included corporate work and teaching interior design at UCLA. It appears Adele Faulkner-Quinn worked closely with Kurt Meyer to design the interiors of many Lytton S & Ls. Her interior design work in the Project Site was featured in both the Spring 1961 and 1963 issues of *The Architectural Digest*. In the 1960s, her work for the Lytton Savings Canoga Park branch earned a national award from the American Society of Interior Designers. She received her second national award in 1969 for her work in designing Boys Town of the Desert in Beaumont, California. For seventeen years she taught interior design at UCLA. Over the last twenty years of her life, Quinn designed all five of the Interval House Crisis Shelters for battered women and children in Orange County and was also board member of Interval House.<sup>114</sup>

## 13. Integrated Art Components

During the operation of the Lytton Center, there were a number art pieces integrated into the buildings and landscaped grounds. Henry Moore's *Three Part Reclining Figure* was commissioned by Bart Lytton in 1961 and was on display in the East Plaza of the property (Figure 41).<sup>115</sup> There was another sculpture outside the north elevation, David Green's *The Family*. Inside the Bank there were a number of paintings and sculptures on display. However, there are only two extant *in situ* integrated art components associated with the Bank today: Roger Darricarrere's *dalle de verre* stained glass *Screen* and David Green's *The Family* sculptural group.

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

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

Although Darricarrere has executed numerous commissions, the Lytton screen is a landmark in his career it is his first commercial commission. It is also a significant example of architectural

<sup>114</sup> "Adele Faulkner Quinn: Pioneering Interior Designer," *Los Angeles Times* (October 28, 2000).

"Adele Quinn, 86; Designer Who Led O.C. Crisis Shelters," *Los Angeles Times* (October 24, 2000).

<sup>115</sup> Lytton Center of Visual Arts, "*Collector's Choice*" *Sculpture Exhibit* (Los Angeles, CA: Lytton Center of Visual Arts, April 1-July 10 1964).

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

Creation of the screen began with a one-inch scale model, which was then enlarged to full size in color. A tracing and two copies of a full-size cartoon were made – for the template, the working drawing, and the reinforcing steel frame. Each glass outline was marked with its color and a number. The stained glass, made in kilns designed by Darricarrere, was poured into steel forms and, when cool, cut with a diamond saw to conform to design shapes. The glass chunks were then set directly over the working drawing in their designated spaces, within lines made by the steel reinforcing bars. The concrete was placed by hand with a trowel.<sup>116</sup>

The Lytton Center also featured Darricarrere's sculpture titled *Spatial Kaleidoscope* (Figure 56) located in the permanent exhibit. However, this piece is no longer on site.

#### 14. Dalle de Verre

*Dalle de verre*, also known as faceted glass, consists of cast faceted glass slabs set into epoxy or concrete which is sculpted into panels. The edges of the glass are chipped or "faceted" to bend the light rays like lenses for interesting light effects. *Dalle de verre* first appeared in Europe during the 1930s. The earliest pioneer of the glass technique includes the French artist Auguste Labouret (1871-1964).<sup>117</sup> *One of the Magi* (1936) was one of Auguste Labouret's best known works displayed at the 1936 New York World's Fair in the French pavilion.<sup>118</sup> The first installation of a *dalle de verre* window in North America was the Shrine of St. Anne de Beaupre in Quebec, Canada, in 1939 by Auguste Labouret. He later exhibited his work at the Philadelphia Art Alliance.<sup>119</sup>

After World War II, the *dalle de verre* glass technique increased in popularity in North America. The height of *dalle de verre* production in the United States and Canada was between 1955 and 1975.<sup>120</sup> A group of stained glass craftsman with *dalle de verre* experience moved to the United States in 1951. Roger Darricarrere and Robert Pinart, who apprenticed with Auguste Labouret, and the Spaniard Simon Beraslucé, moved to America and established their own *dalle de verre* studios.<sup>121</sup> The first major *dalle de verre* commission was created by Gabriel Loire inside Wallace K. Harrison's First Presbyterian Church in Stamford, Connecticut, which had walls almost entirely of *dalle de verre*.<sup>122</sup> By 1960, at least 124 installations of *dalle de verre* had

<sup>116</sup> "Roger Darricarrere," *Craft Horizons* v. 22 (July/August 1962): 33-34.

<sup>117</sup> Lacey Bubnash, *Dalle de Verre-faceted glass: new approaches to a modern material*. Historic Preservation Thesis, Columbia University Graduate School of Architecture, Planning, and Preservation. May 2008.

<sup>118</sup> *Ibid*, 17.

<sup>119</sup> *Ibid*, 18.

<sup>120</sup> *Ibid*, 21.

<sup>121</sup> *Ibid*, 19.

<sup>122</sup> *Ibid*, 20.

been produced and installed by American studios.<sup>123</sup> Of the 124 installations, less than 10 were installed in a non-religious context.<sup>124</sup> Some of the earliest *dalle de verre* artists in the United States who designed and manufactured *dalle de verre* included Harold Cummings of San Francisco, Roger Darricarrere of Los Angeles, Bernard Gruenke of Conard Schmitt Studios in Milwaukee, Winterich Studios in Cleveland, Emil Frei of St. Louis, and Henry Willet in Philadelphia.<sup>125</sup>

## 15. Roger Darricarrere, Artist (1912 - 1983)

The *Screen* in the Lytton Savings bank was designed by the French artist Roger Darricarrere (1912-1983). Born in Bayonne, France, Roger Darricarrere studied at the *École de Beaux-Arts*, Bayonne; *École Nationale Supérieure des Arts Decoratifs*; and the *École Nationale Supérieure d'Arts et Métiers*, Paris.<sup>126</sup> In 1946, he was voted one of twenty outstanding French painters by the Visconti Gallery.<sup>127</sup> After serving with the French Underground and with his discharge from the French army, he came to the United States in 1948 and taught interior design at Coe College, Cedar Rapids, Iowa. In 1950 he moved to California to work at Goodyear Rubber Company as an architectural designer, and five years later he opened a studio-factory in Los Angeles.<sup>128</sup> He was a member of the Southern California Designer-Craftsman and won many fine arts and craftsmanship awards, including an Award for Merit in Fine Arts from the American Institute of Architects for the stained glass in Good Shepherd Lutheran Church, Long Beach; and a 1964-1965 New York World's Fair prize for his 10'6" x 42" window, *Christ, the Light of the World* in The Protestant Center.<sup>129</sup> In 1966, *Christ, the Light of the World* was later installed in St. Stephen's Church, Granada Hills (Figure 79). Darricarrere's works were exhibited at the Pasadena Art Museum, Pasadena; Otis Art Institute, Los Angeles; World's Fair, New York; and Museum of Contemporary Crafts, New York. In 1977, his firm was named Darricarrere and Fairbanks, Inc., located on 1204 San Fernando Road, Los Angeles.<sup>130</sup>

His works were located in over 100 churches and temples, including Faith Morning Lutheran Church and Good Shepherd Church, Inglewood; Chapel of Rice Institute, Houston, Texas; Lutheran Chapel and Student Center, University of California, Los Angeles, 10915 Strathmore Drive, Westwood (Figure 80); St. Stephen's Episcopal Church, Belvedere, California; St. Stephen's Episcopal Church, Granada Hills, California; and Evangelical Lutheran Church, South Dakota.<sup>131</sup> His works in commercial buildings include Automobile Club

<sup>123</sup> *Ibid*, 21.

<sup>124</sup> *Ibid*, 21.

<sup>125</sup> *Ibid*, 21.

<sup>126</sup> Howard Creps, ed., *Biographical encyclopedia of American painters, sculptors & engravers of the U.S.: Colonial to 2002*. Compiled by Bob Creps. Vol. 1 (Land O' Lakes, FL: Dealer's Choice Books, 2002): 332.

<sup>127</sup> "Roger Darricarrere," *Craft Horizons* v. 22 (July/August 1962):34.

<sup>128</sup> Lovoos, Janice. "The Decorative Glass of Roger Darricarrere," *American Artist*, v.31 (May 1967), p. 48-49.

<sup>129</sup> "Roger Darricarrere Obituary," *Stained Glass* 78.4 (Winter 1983-81): 391.

"Roger Darricarrere," *Craft Horizons* v. 22 (July/August 1962): 33-34, 50-51.

"Winners of AIA Awards Named," *Los Angeles Times* (December 20, 1959): E4.

<sup>130</sup> "A Stained Glass Directory," *Los Angeles Times*, (April 10, 1977): J20.

<sup>131</sup> "Roger Darricarrere," *Craft Horizons* v. 22 (July/August 1962): 33-34, 50-51.

"Roger Darricarrere Obituary," *Stained Glass* 78.4 (Winter 1983-81): 391.

"Southland Architects Win Award for Church design," *Los Angeles Times* (October 11, 1959): F3.

of Southern California, North Hollywood; Minskoff Building, Beverly Hills; Lytton Savings, Hollywood and Oakland; and Standard Oil, Concord.<sup>132</sup>

Roger Darricarrere was an important *dalle de verre* artist practicing in Los Angeles and the United States from 1950 to 1980. He was trained by one of first practitioners of *dalle de verre*, the French artist Auguste Labouret. Roger Darricarrere crafted *dalle de verre* pieces for over 100 churches. One of his most important works is *Christ, the Light of the World*, located in St. Stephen's Church, Granada Hills and was first exhibited in the New York World's Fair. However, Roger Darricarrere crafted far fewer *dalle de verre* pieces in commercial buildings. The *Screen* in the LBank was mentioned in *Los Angeles Times* articles and art journals, including *Craft Horizons*, and was noted to be one of his first commercial commissions. Additionally, the *Screen* is an important rare example of Roger Darricarrere's work in a commercial context, although there are other better examples of his work in a religious context.

## 16. David Green, Sculptor (1908-2000)

The second existing on-site integrated artwork, *The Family*, is figural sculpture of a family with raised hands designed by David Green and located in front of the primary (north) elevation. An Altadena sculptor, David Green (1908-2000) was born in Enid, Oklahoma and obtained an education at the American Academy of Art in Chicago. He began exhibiting in 1935 at the Art Institute of Chicago and established a studio in Chicago. In 1947, he moved to Altadena and taught at County Art Institute, South Pasadena Art Institute, Scripps College and Otis College of Art and Design.<sup>133</sup> Two of David Green's more prominent sculptures are a grouping of animals placed in front of the Monterey Park Bruggemeyer Public Library and *The Tree of Life*, a welded brass sculptural fountain, in front of the Altadena Public Library.<sup>134</sup>

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<sup>132</sup> "Roger Darricarrere Obituary," *Stained Glass* 78.4 (Winter 1983-81): 391.

<sup>133</sup> "Art News: Picasso Linocuts in UCLA Show," *Los Angeles Times* (February 7, 1965): B23.

<sup>134</sup> Mary Barber, "Art Designs Sculpture to Interest Children at Library," *Los Angeles Times* (August 14, 1968).

"Senator Percy, Wife Dedicate Brass Sculpture," *Los Angeles Times* (April 23, 1969).

"Biography for David Green," Ask Art, <http://www.askart.com/AskART/artists/biography.aspx?searchtype=BIO&artist=10021461>, accessed September 25, 2013.

### HISTORICAL FIGURES

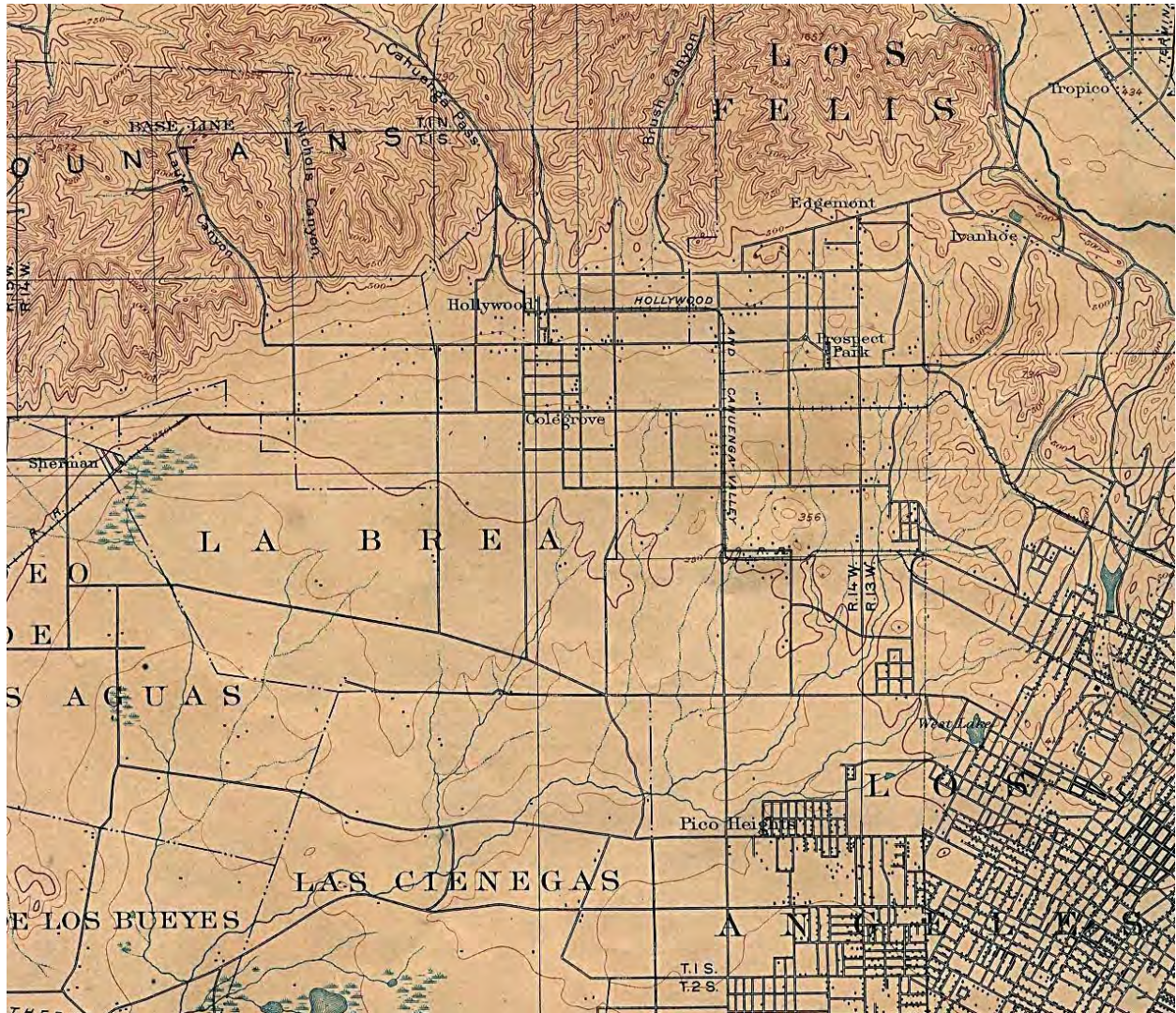


Figure 3 Topographic Map with Sherman, Hollywood and Colegrove Noted, 1902 (Los Angeles Public Library Historical Map Collection)

MAP OF  
 CRESCENT HEIGHTS  
 Sheet No. 1 in the County of Los Angeles  
 State of California Being a subdivision of  
 the Southeast one quarter of Sec. 8 T1 S R 14 W S 31 M  
 True courses Surveyed in November 1904 by  
 V. J. Roman, Surveyor  
 Scale 100 feet to an inch.



For Sunset Blvd in Blk. F See D.M. 4727-B  
 - - - - - E - D.M. 4725-125  
 - - - - - D.M. 4728-16217-183  
 Blocks G, V, W and SE See D. 5049-140, 217-220  
 V and W See D. 5045-M1 D. 17-223  
 W and SE Sunset Blvd. Harbor Drive Sunset Place D. 12-187

Overlaid by *John S. ...*  
 by *D. B. Grant* Geo. Eng.  
 & *P. O. Clark* Geo.

Recorded Jan 31<sup>st</sup> 1905  
 (book referred to see '16 1/2') WEST 25-000000 TO PARTIAL INT. ORD. 2587  
 Sunset Blvd changed to Crescent Heights Blvd  
 Highway changed to Harbor Drive D. 13-20  
 Highway 100 D. 12-187

Figure 4 Crescent Heights Tract, Map Book 6, Page 92 (Los Angeles City, Department of Public Works, Bureau of Engineering)

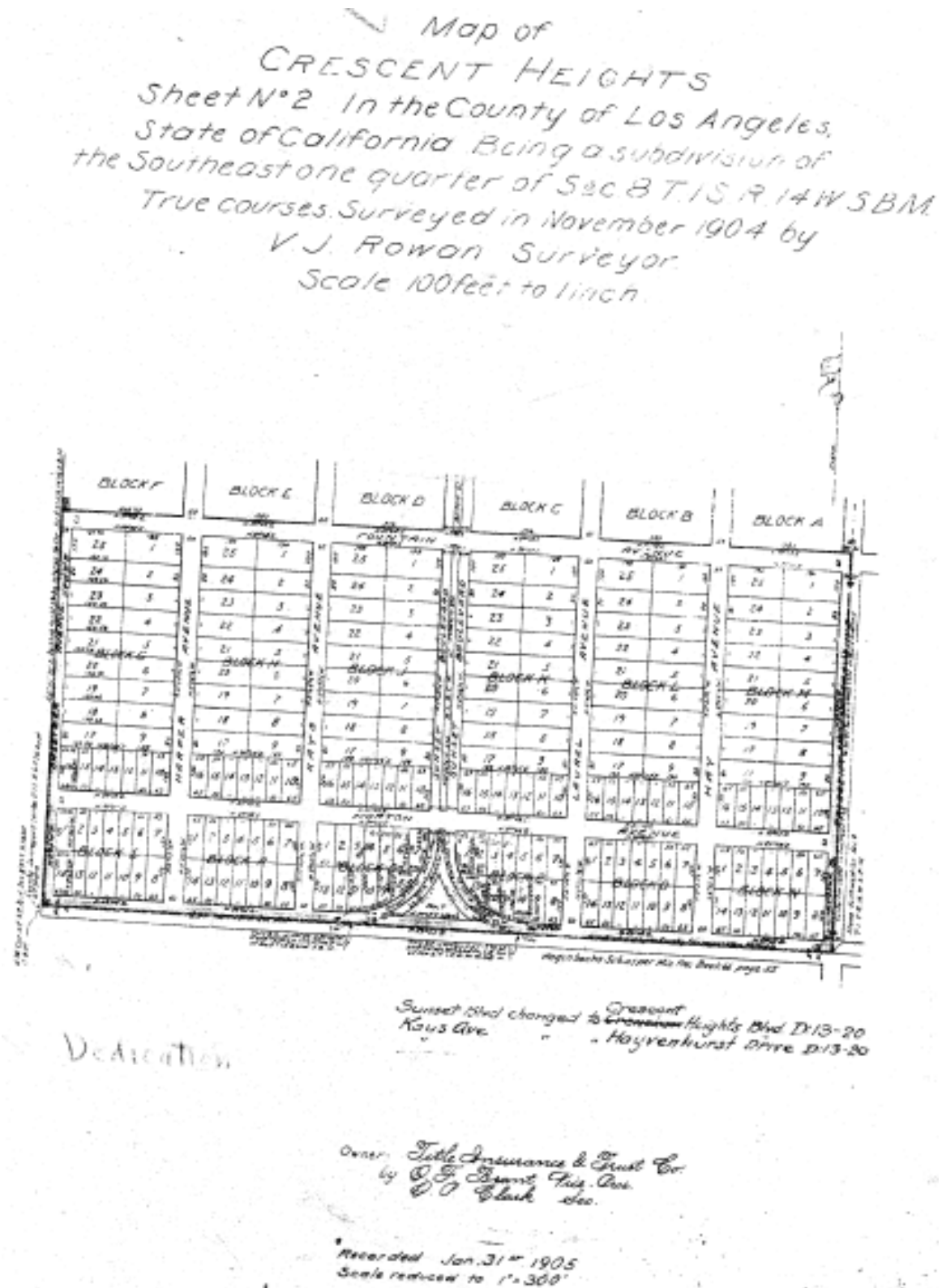


Figure 5 Crescent Heights Tract, Map Book 6, Page 93 (Los Angeles City, Department of Public Works, Bureau of Engineering)



Figure 6 1919 Sanborn Map, Volume 10, Page 1088

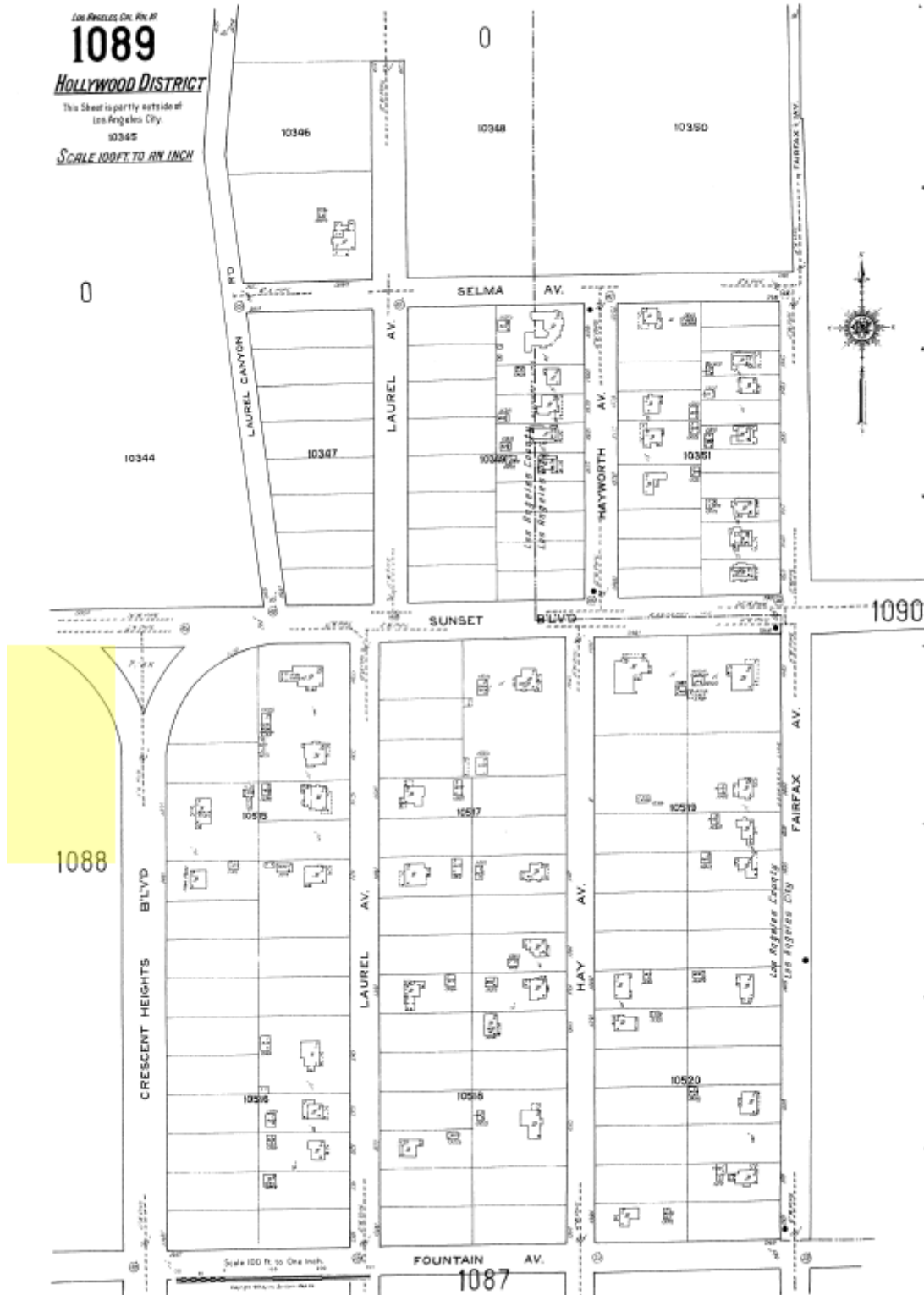


Figure 7 1919 Sanborn Map, Volume 10, Page 1089



*Figure 8 Garden of Alla, Circa 1920s (Los Angeles Public Library Photo Collection)*



Figure 9 1951 Sanborn Map, Volume 10, Page 1088

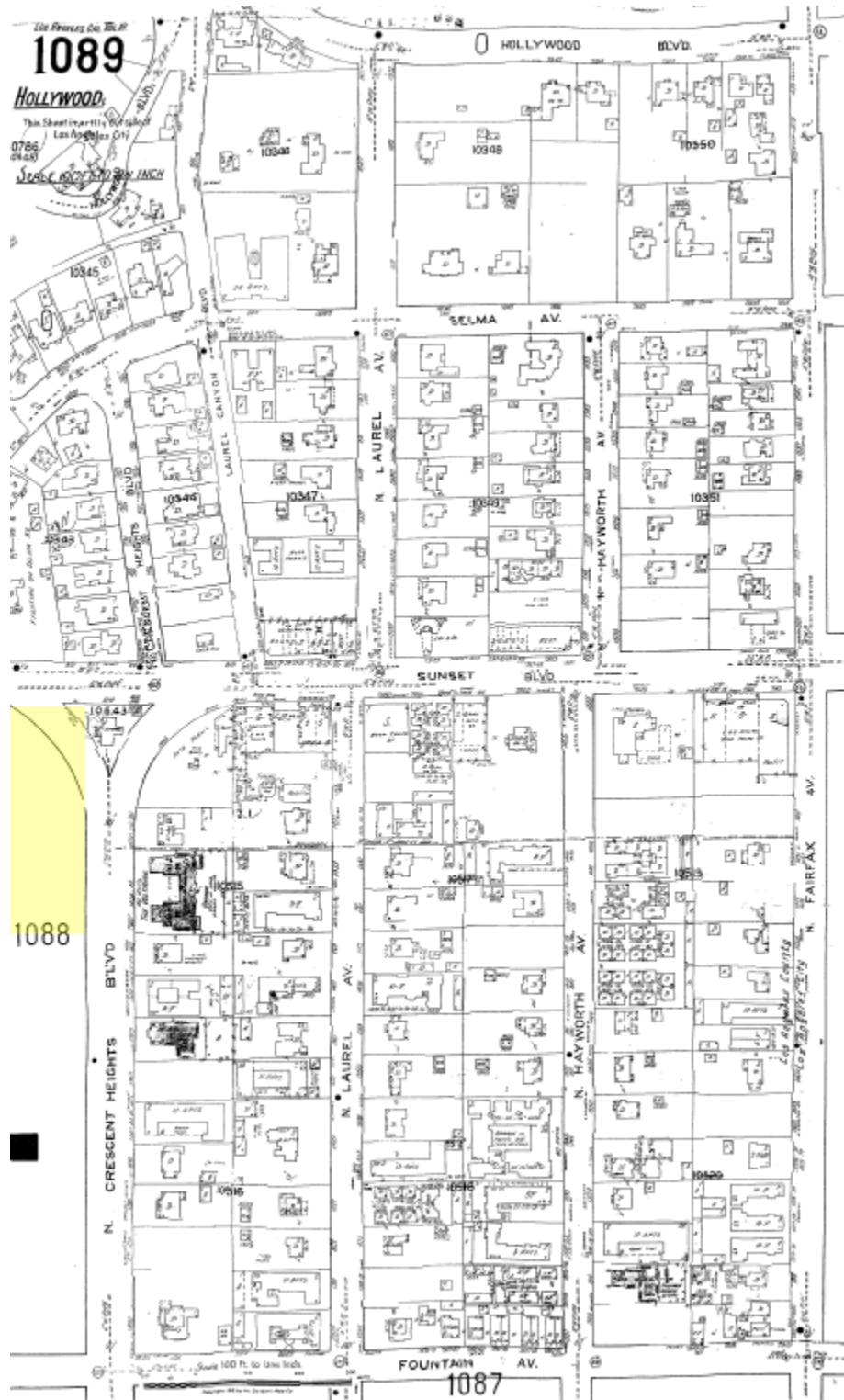


Figure 10 1911 Sanborn Map, Volume 10, Page 1089



*Figure 11 Lytton Savings Home Branch to the Left and The Plush Pup to the Right, Public Relations Photographs of New Home Office, June 22, 1960, View to Southeast (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 12 Farmers and Merchants National Bank, 4th and Main Street, Downtown Los Angeles, Constructed 1923 (Google Street View)*



*Figure 13 Security-First National Bank, 5209 Wilshire Boulevard, Los Angeles, Constructed Circa 1929 (Google Street View)*



*Figure 14 Manufacturers Trust Company, 510 Fifth Avenue, New York City, Architects SOM, Constructed in 1954 (Google Streetview)*



*Figure 15 Federal S & L, Des Moines, Iowa, Architect Ludwig Mies van der Rohe, Designed 1959 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>))*



*Figure 16 Union Bank, Figueroa between West 4<sup>th</sup> and West 5<sup>th</sup> Streets, Designed by Albert C. Martin and Associates, Constructed in 1968 (<http://blog.preservationnation.org/2013/06/21/slideshow-touring-los-angeles-modern-skyline/>)*



Figure 17 Newport-Balboa Savings, 3366 Via Lido, Newport, Architect W. A. Sarmiento, Constructed in 1954 with a 1960 Addition, (<http://www.flickr.com/photos/14696209@N02/3727437494/sizes/l/>)



Figure 18 8201 Van Nuys Savings, Van Nuys Blvd, Panorama City, Architect W.A. Sarmiento, Constructed in 1954 (Google Street View)



Figure 19 Commonwealth S & L, 5077 Lankershim Boulevard, North Hollywood, Architect Gerald H. Bense, Constructed 1961 (<http://www.you-are-here.com/modern/commonwealth.html>)



Figure 20 Home Federal S & L, 9720 Wilshire Boulevard, Beverly Hills, Architect Edward Durrell Stone, Constructed 1961 (<https://www.laconservancy.org/locations/home-federal-savingspacific-mercantile-bank-building>)



Figure 21 Great Western Savings and Loan, 2501 W. Rosecrans Avenue, Gardena, Designed by Paffard Keatinge-Clay of Skidmore, Owings & Merrill, Constructed 1961 (<https://www.laconservancy.org/locations/chase-bank-gardena>)

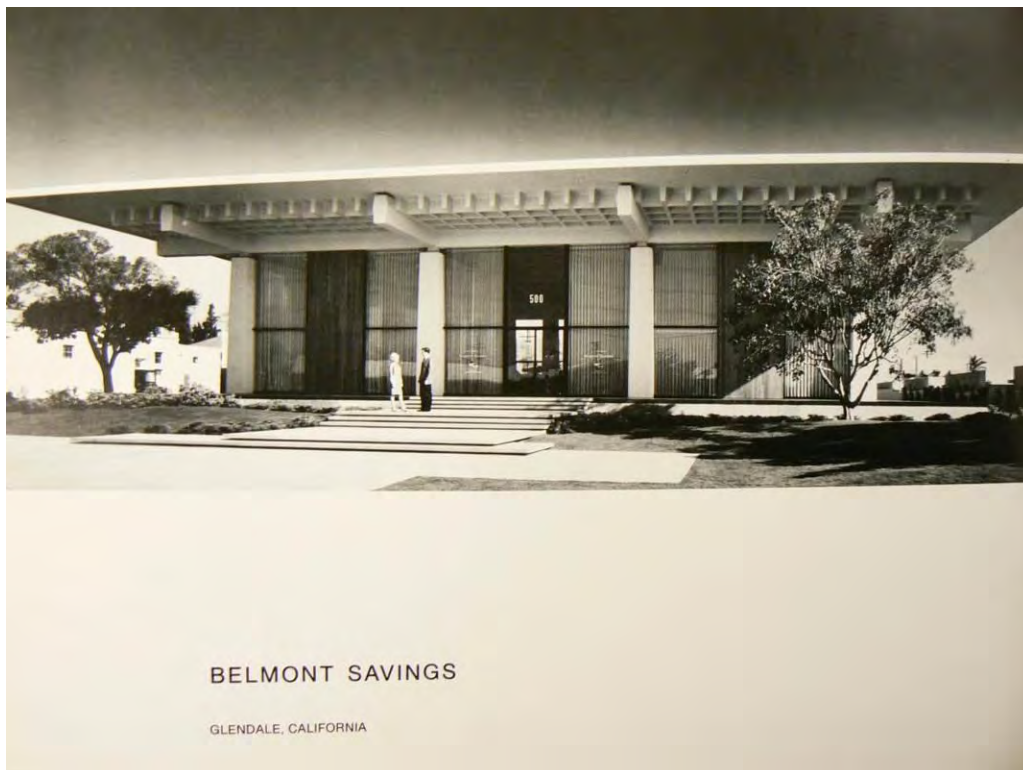
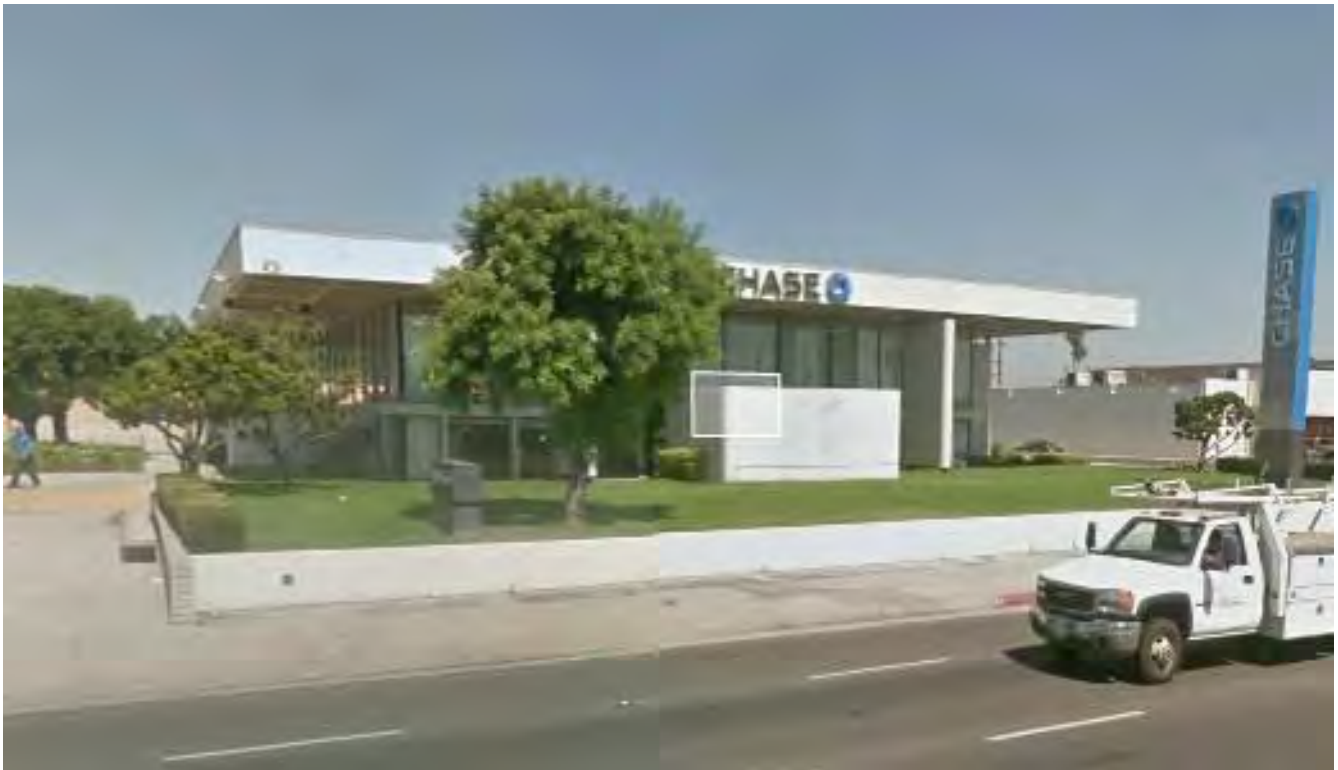


Figure 22 Belmont Savings Bank, 500 N. Glendale Boulevard, Glendale, Architects Ladd & Kelsey, Designed in 1964 (Ladd & Kelsey Architects, engineers and planners, edited by David Wesley, Pasadena, California, 197-)



*Figure 23 Great Western Savings and Loan, 2501 W. Rosecrans Avenue, Gardena, Architects Skidmore, Owings & Merrill, Constructed 1961 (Google Street View)*



*Figure 24 Civic National Bank, Marina del Rey, Architect Cejay Parsons, Constructed in 1965 (Google Street View)*



*Figure 25 Great Western S & L, 7919 Sunset Boulevard, Hollywood, Architect Maxwell Starkman, Constructed 1966 (<http://www.you-are-here.com/sunset/bank.html>)*



*Figure 26 Coast Federal, PCH and Artesia Blvd, 700 South Sepulveda, Manhattan Beach, Constructed in 1964 (Google Street View)*



*Figure 27 Harbor S & L, Designed by Young and Remington, Photographed 1963 by Julius Shulman (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*



*Figure 28 Home Savings Branch, 2600 Wilshire Boulevard, Santa Monica, Designed in 1969-1970 by Millard Sheets (<http://s.inimg.com/photo/full/7a0300dfc84543e29339c7a0db127ff8.jpg>)*

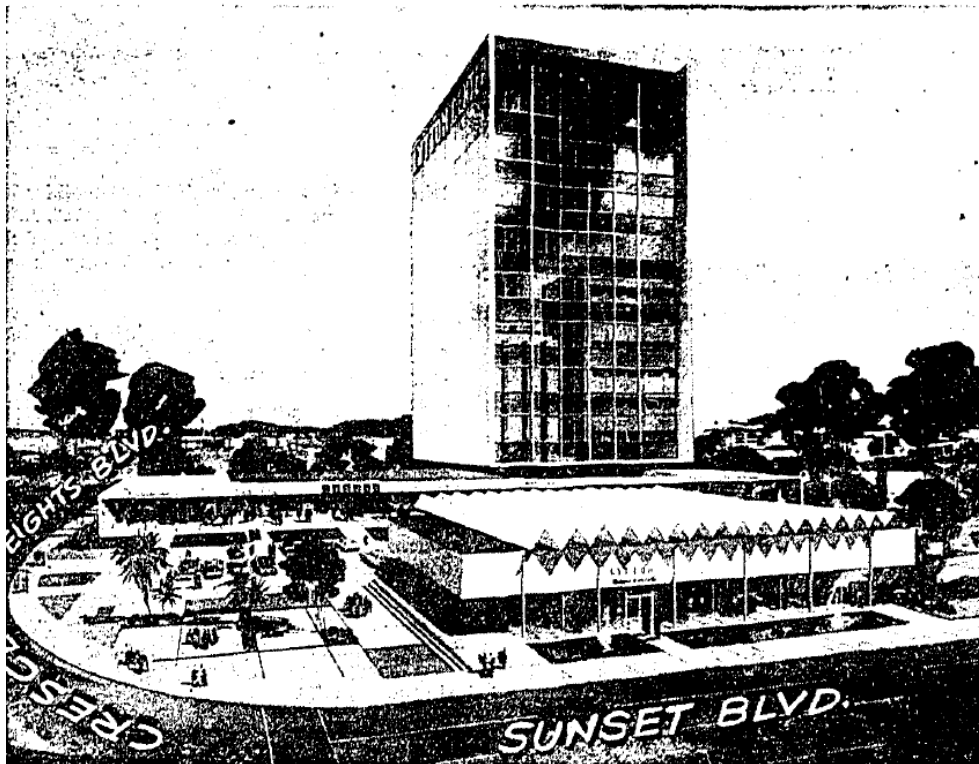


Figure 29 Proposed Project for Project Site, The Twelve-Story Tower in the Rear was Never Built ("Big Project Slated for Hollywood Site," *Los Angeles Times* (June 28, 1959): F4.)

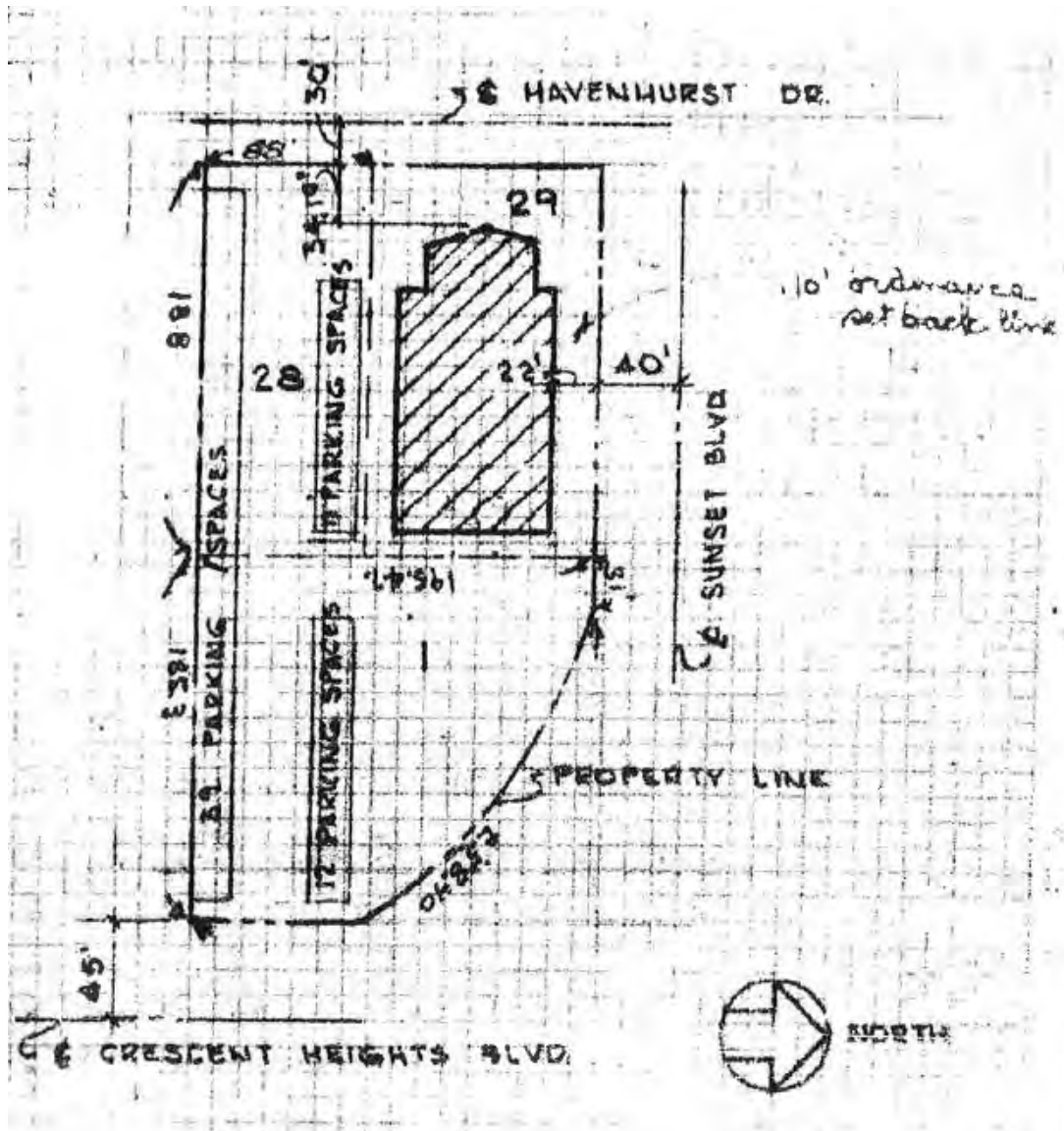


Figure 30 Sketch Map From Los Angeles Department of Building and Safety Permit Number LA46335, November 4, 1959, Application to Construct Commercial Bank and Parking 27,000, Square Feet Including Basement and Two Stories (Los Angeles Department of Building and Safety)



*Figure 31 Bank, 1959 (Kurt Meyer Archives)*



*Figure 32 Home Branch, Public Relations Photographs of New Home Office, June 22, 1960, View to Southwest (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 33 Home Branch, Public Relations Photographs of New Home Office, June 22, 1960, View to Southeast (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 34 Main Entrance of Bank, Public Relations Photographs of New Home Office, June 22, 1960, View to Southeast (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 35 Rear Elevation of Bank, Public Relations Photographs of New Home Office, June 22, 1960, View to Northwest (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 36 Rear Elevation of Bank, Public Relations Photographs of New Home Office, June 22, 1960, View to North (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 37 Rear Elevation of Bank, Public Relations Photographs of New Home Office, June 22, 1960, View to Northwest (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 38 Rear Elevation of Bank, Public Relations Photographs of New Home Office, June 22, 1960, View to Northwest (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 39 Plaza, Public Relations Photographs of New Home Office, June 22, 1960, View to West (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 40 Plaza, Pavilion, and Reflecting Pool of Lytton Savings Home Branch, Public Relations Photographs of New Home Office, June 22, 1960, View to West (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 41 Plaza, Henry Moore's "Three Part Reclining Figure", View to North, July 6, 1964 (Julius Shulman Photography Archive, 1935-2009, Box 564, Getty Research Institute)*



*Figure 42 Interior of Bank, Public Relations Photographs of New Home Office, June 22, 1960 (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 43 Interior of Bank, Public Relations Photographs of New Home Office, June 22, 1960 (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 44 Interior of Bank, Public Relations Photographs of New Home Office, June 22, 1960 (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 45 Executive Office in Interior of Bank, Public Relations Photographs of New Home Office, June 22, 1960 (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



*Figure 46 Executive Office in Interior of Bank, Public Relations Photographs of New Home Office, June 22, 1960 (Julius Shulman Photography Archive, 1935-2009, Box 524, Getty Research Institute)*



Figure 47 Placement of Folded Panels on Bank Under Construction, 1959 (Kurt Meyer Archives)

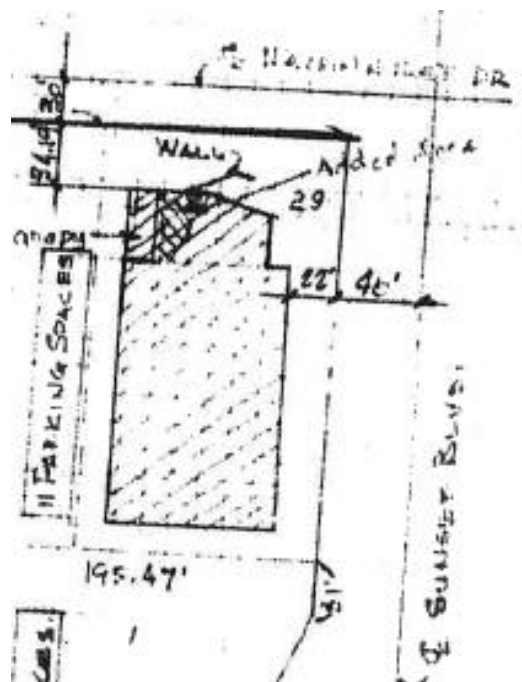


Figure 48 10 by 16 Square Foot Addition Constructed onto the Southwest Corner of the Bank, Los Angeles Department of Building and Safety Permit Number LA50724, January 7, 1960

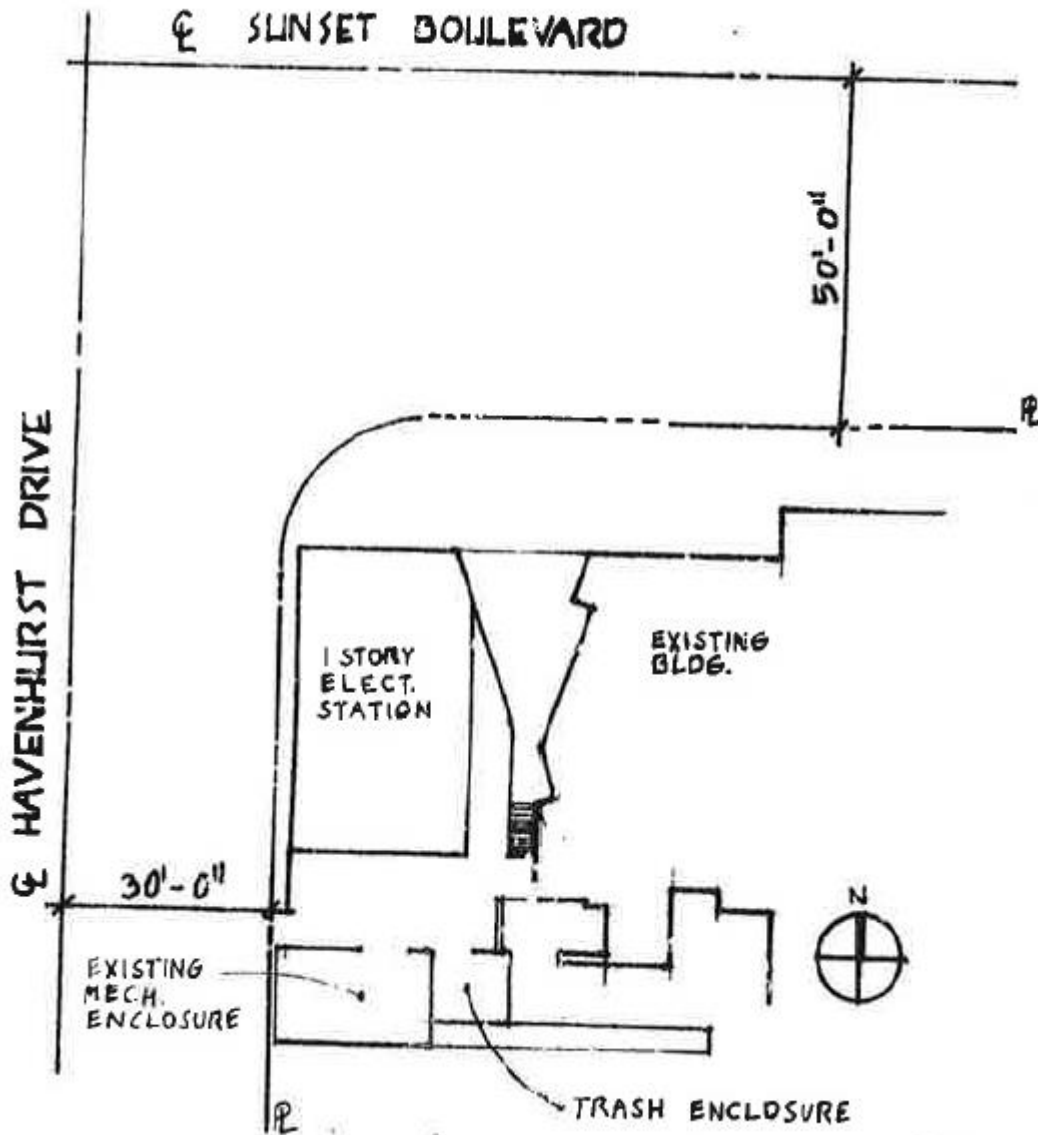


Figure 49 Construction of One-Story Electrical Station on West Elevation of Bank, 1987  
(Los Angeles Department of Building and Safety Permit Number LA83538, September 22, 1987, Construction of One-Story Electrical Station (25'x43' and 20' high))

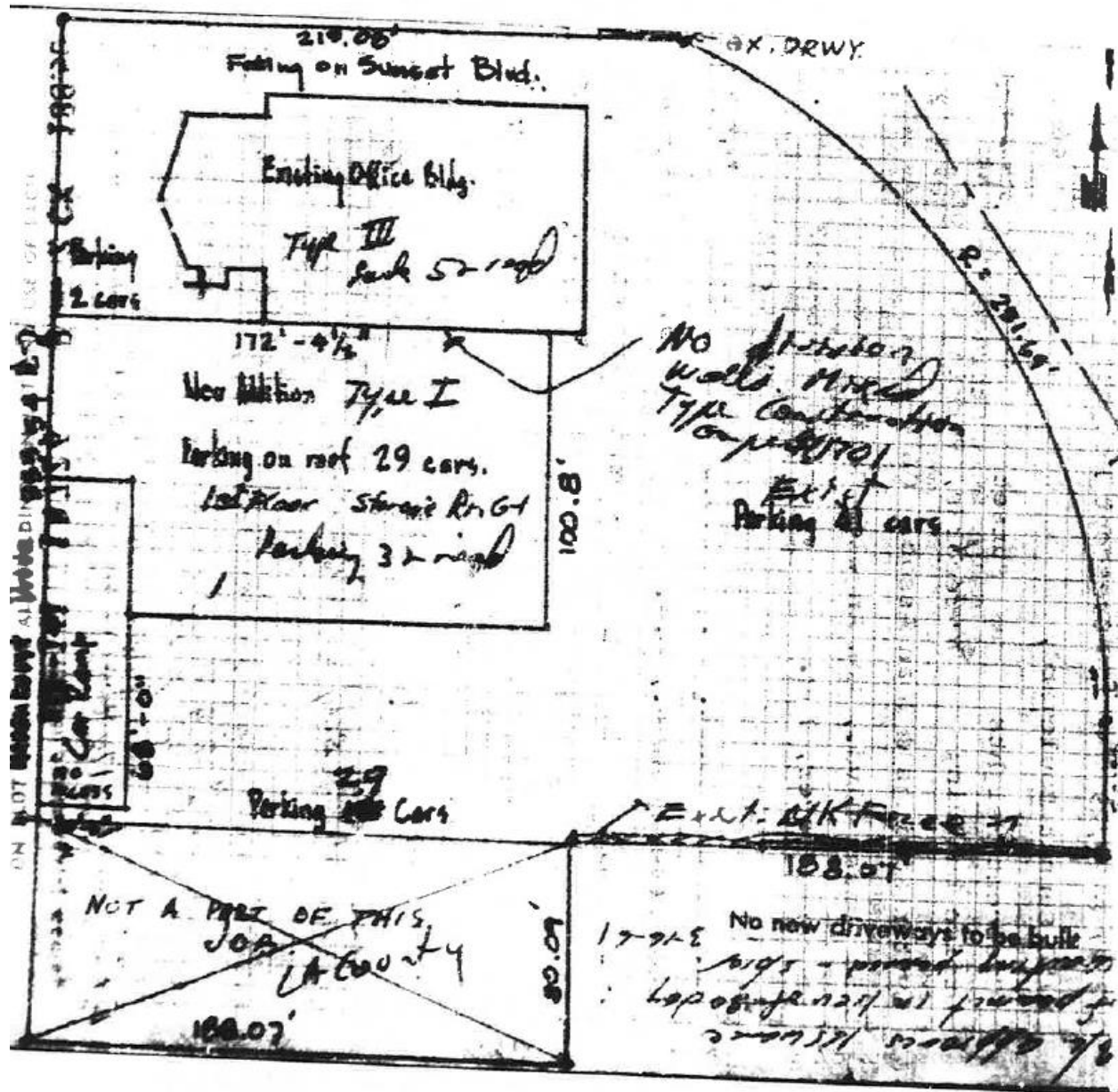


Figure 50 Construction of Rear Addition for the Lytton Center (172' x 100' - 1 story, height 15'), Los Angeles Department of Building and Safety, Permits LA83695, March 17, 1961



*Figure 51 Lytton Center, Primary (South) Elevation, Photographed by Julius Shulman 1962 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*

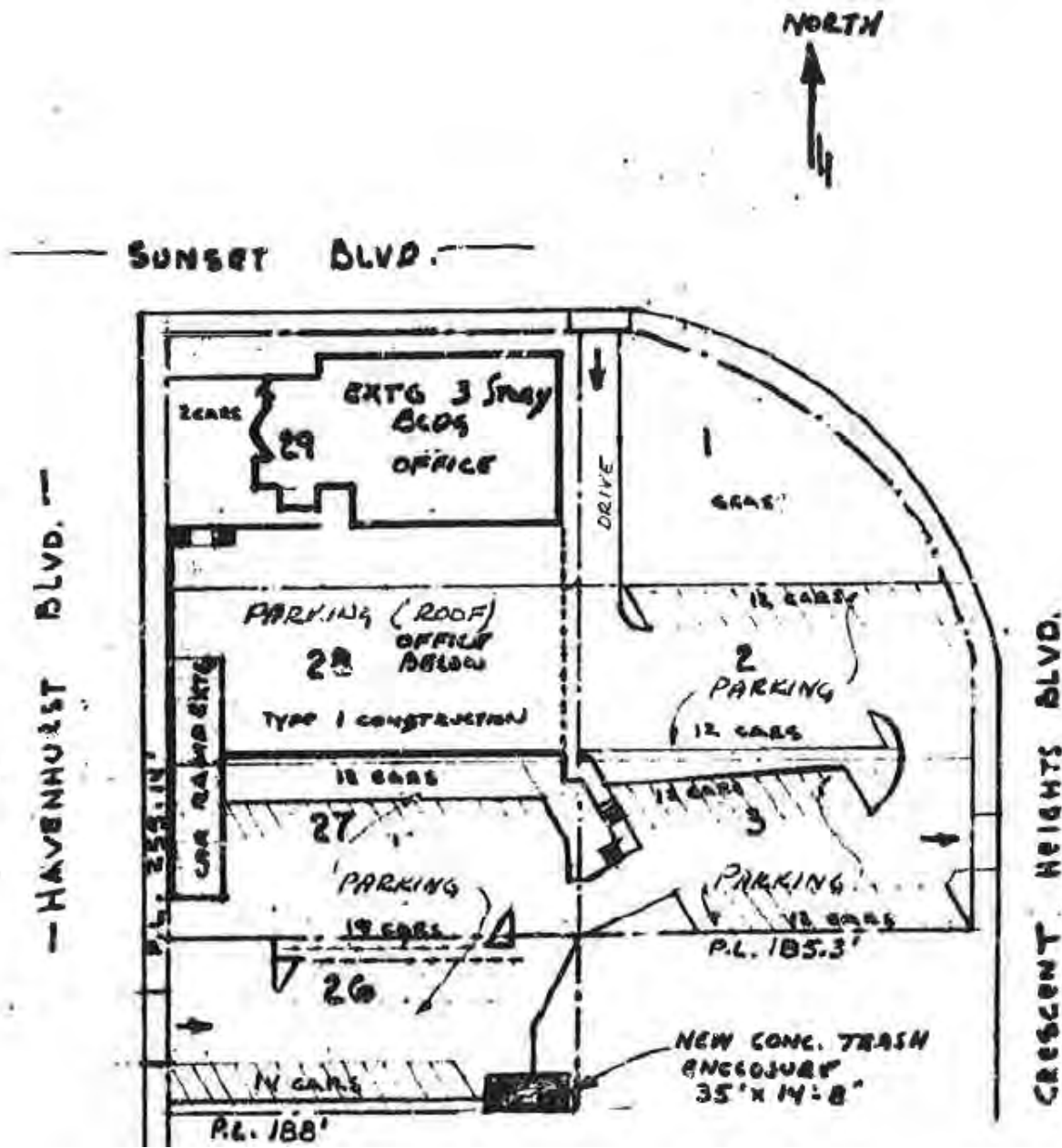


Figure 52 Site Plan of Complete Lytton Savings Hollywood Site, 1968 (Los Angeles Department of Building and Safety Permit Number LA65057, April 10, 1968, Application to Construct Trash enclosure (14'8"x35'4", height 8'4.5") at rear of property.)

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**and now, we proudly present the**

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You'll see free showings every hour on the hour, of your favorite cartoons and animated characters. Classic cartoons, Academy Award winners, creations of many of Hollywood's most famed animators: Cascade, Era Productions, Film Fair, Fine Arts Productions, Format Films, Hannah-Barbera, Jay Ward, John Uries and Associates, Larry Harmon Productions, Playhouse Pictures, Quartet Films, Ray Patin, Sutherland Productions, U.P.A., Walt Disney Productions, Warner Brothers.




---

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As part of the Cartoonists Art and Film Festival, you'll see an exhibit of the serious art of many of the men and women who create your favorite cartoon characters and animation films. All work was donated by the artists. You are invited to bid upon and purchase them with entire proceeds going to benefit the Hollywood Museum Associates. See cartoon and animation artists at work. Displays of how animated film is created. See Eliot Elisofon's 79-foot photo-mural, History of Hollywood. This gigantic tribute to film making is composed of hundreds of stills of Hollywood's greatest stars in scenes from their most memorable roles. This remarkable creation was made possible by the cooperation of the major film studios and the Museum of Modern Art in New York.

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Figure 53 "Announcing the Grand Opening Celebration of Lytton Center of the Visual Arts." *Los Angeles Times* (July 1, 1962): D6.





Figure 56 Lytton Center, Permanent Exhibit Featuring Roger Darricarrere's "Spatial Klaidoscope" ("The Lytton Center of the Visual Arts, Hollywood, California," *Architectural Digest* 20.1 (Spring 1963): 137-138.)



Figure 57 Part of Dr. Seuss Exhibition "Of Creatures and Kids and Dr. Suess" in Lytton Center Gallery Featuring Children's Imaginary Animals (Josine Ianco-Starrels Archive)

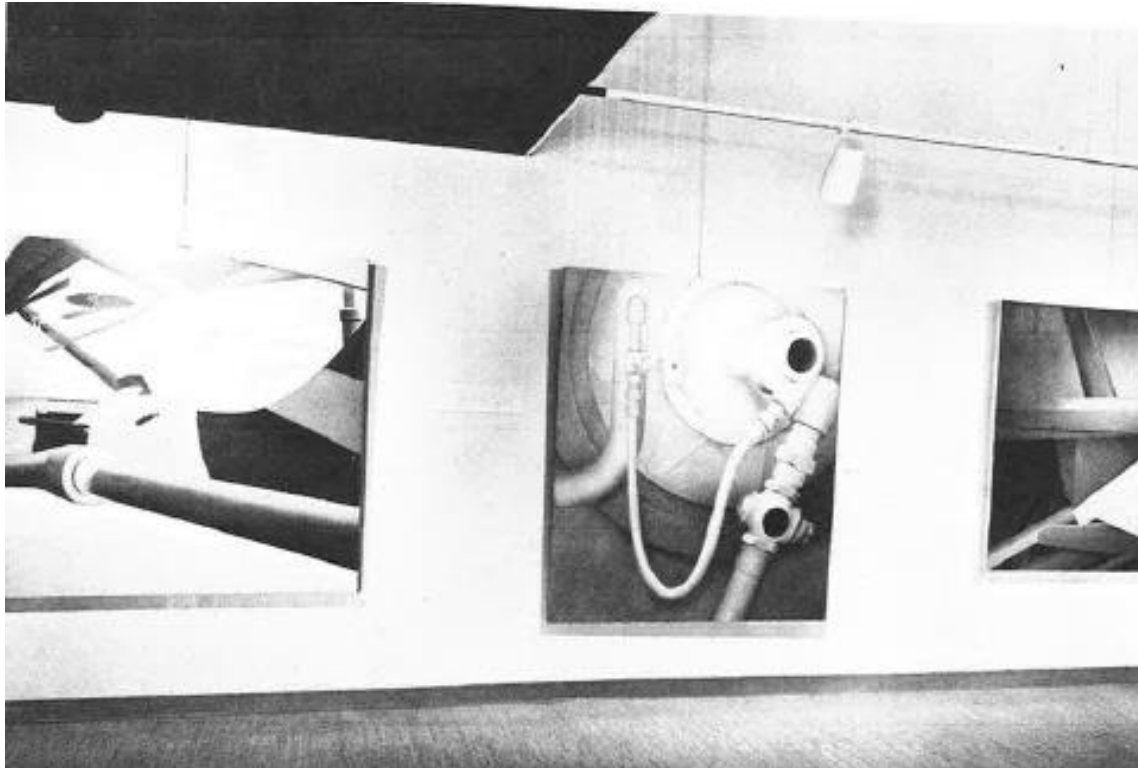


Figure 58 Mary Snowden Paintings installed in “25 California Women of Art” Exhibition at Lytton Center, Curated by Josine Ianco-Starrels (Josine Ianco-Starrels Archive)



Figure 59 “25 California Women of Art” Exhibition at Lytton Center, Curated by Josine Ianco-Starrels (Josine Ianco-Starrels Archive)



*Figure 60 Lytton Center Curator Josine Ianco-Starrels with Reverend Martin Luther King, Bart Lytton to Far Right, Date Unknown (Josine Ianco-Starrels Archive)*



*Figure 61 From Left to Right: Producer Joseph Levine, Herbert Luft of Hollywood Foreign Press, Carlo Ponit, Josine Ianco-Starrels, Herbert Kline, Lytton Center, Date Unknown (Josine Ianco-Starrels Archive)*



*Figure 62 Josine Ianco-Starrels Demonstrating a Phenakistiscope to Dean Martin, Bart Lytton in Background, Lytton Center, Date Unknown (Josine Ianco-Starrels Archive)*



*Figure 63 Bart Lytton (left) Shows Magic Lantern to Max Goodland, Los Angeles County-Hollywood Museum, and Pierre Langlois, Head of Cinema Museum in Paris, Lytton Center, Date Unknown (Business Science Magazine)*



*Figure 64 Dick van Dyke and Daughter Getting Autograph From Dr. Suess, Opening of "Of Creatures and Kids and Dr. Suess" in Exhibition at Lytton Center, Date Unknown (Josine Ianco-Starrels Archive)*



*Figure 65 Equitable Savings, 1968 (Bison Archives)*

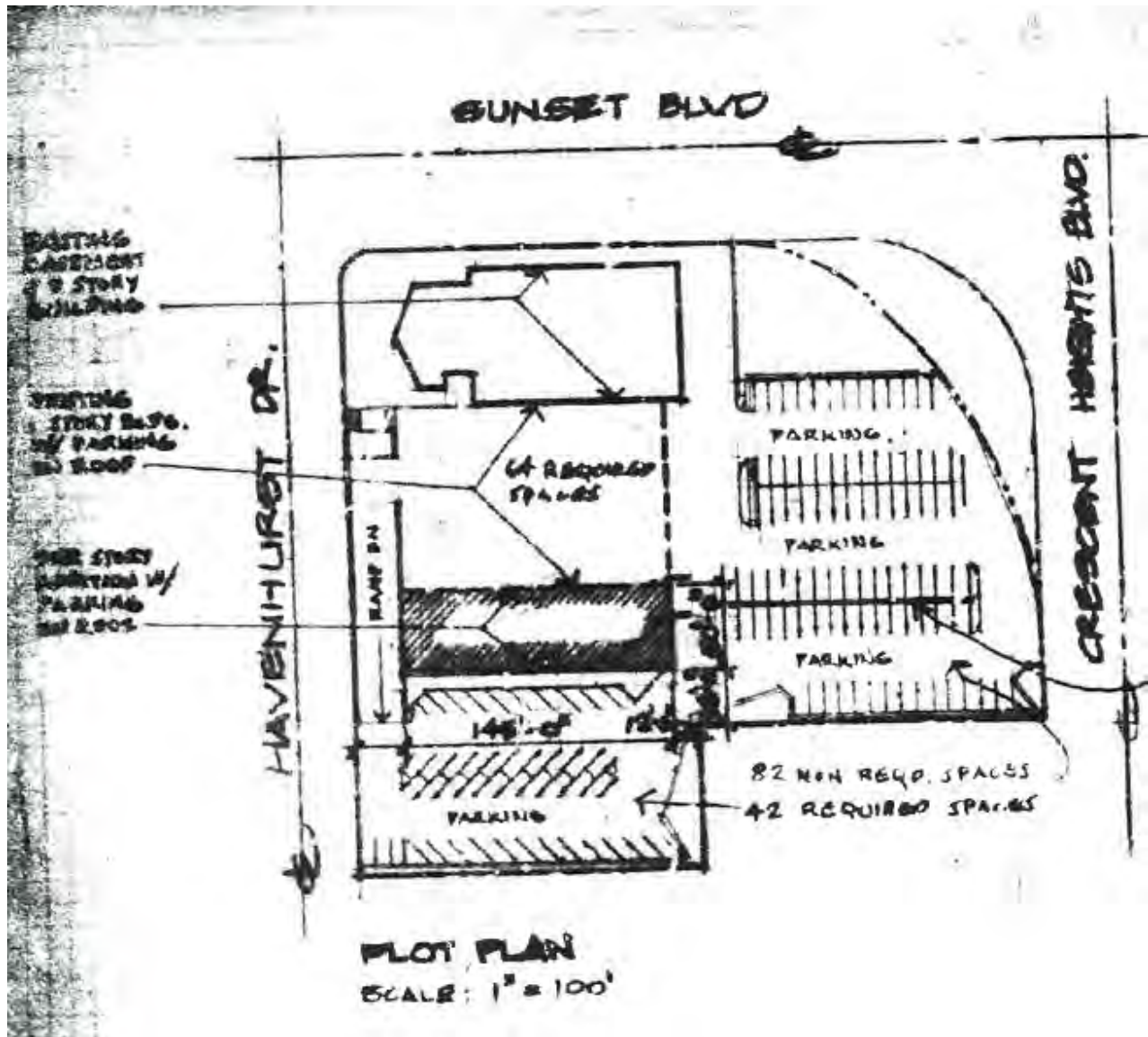


Figure 66 Office Addition Designed by Daniel L. Dworsky, 1972 (Los Angeles Department of Building and Safety Permit Number LA57766, September 10, 1972, Application for Addition and Alterations.)



*Figure 67 Lytton Savings Oakland Branch, Kurt Meyer Architect, Photographed by Julius Shulman 1966 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*



*Figure 68 Financial S & L, 9801 Washington Boulevard, Culver City, Constructed 1965-66 (<http://www.you-are-here.com/modern/financial.html>)*



Figure 69 Liberty S & L, 1180 S. Beverly Drive, West Los Angeles, Constructed 1966, Photographed by Julius Shulman 1966-1967 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)



Figure 70 Lytton Savings, Temporary Bank, Wilshire and Hobart, Designed by Kurt Meyer and Associates, February 6, 1967 (Julius Shulman Photography Archive, 1935-2009, Box 588, Getty Research Institute)



Figure 71 Safety Savings, Wilshire and Plymouth, Constructed in 1968 (Google Earth, 2014)



Figure 72 Huntington Beach Civic Center, Constructed 1975 (Los Angeles Public Library Images)



*Figure 73 300 Pomona Mall West, Pomona, Constructed 1965, Photographed by Julius Shulman 1965 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*



*Figure 74 Lytton S & L, December 1966 (Pomona Public Library, Collection SCP01997)*



*Figure 75 Interior of Lytton Savings Pomona, Photographed by Julius Shulman 1965 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009 (<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*



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*Figure 76 Lytton Savings Canoga Park, 6601 Topanga Canyon Boulevard, Canoga Park, Constructed 1966, Photography by Julius Shulman 1966-1967 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009 (<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*



*Figure 77 Interior of Lytton Savings Bank Canoga Park, 6601 Topanga Canyon Boulevard, Canoga Park, Constructed 1966, Photography by Julius Shulman 1966-1967 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009*

*(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*

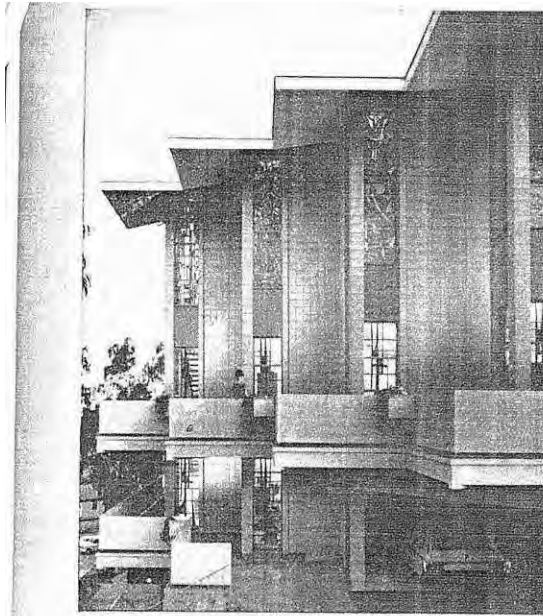


*Figure 78 Interior of Lytton Savings Canoga Park, 6601 Topanga Canyon Boulevard, Canoga Park, Constructed 1966, Photography by Julius Shulman 1966-1967 (Julius Shulman photography archive, 1936-1997. Series IV. Job numbers, 1934-2009*

*(<http://hdl.handle.net/10020/cat657475>) GRI Special Collections)*

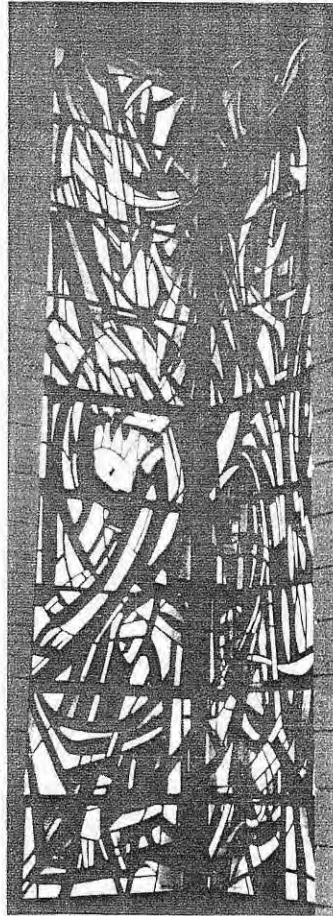


*Figure 79 Roger Darricarrere, Christ, light of the world, St. Stephen's Lutheran Church, 1950 Chatsworth Street (Displayed at World's Fair from 1964 to 1965. In 1966, it was brought to Granada Hills and installed in St. Stephen's Church) (Jim Hier, Granada Hills (Arcadia: Arcadia Publishing, 2007): 94.)*

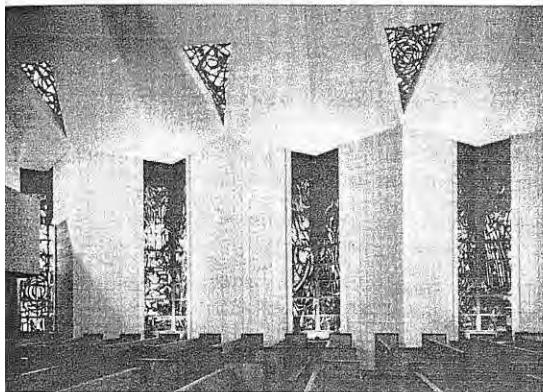


*Exterior of the Lutheran Chapel and Student Center at UCLA, designed by the architectural firm of Wilkes-Steingrueb, showing several top-storey windows decorated with leaded glass by Darricarrere*

...satisfaction, they are soldered together with an electric soldering iron. To waterproof the windows, gaps between the glass and the lead are filled with a mixture of putty, red lead, and lamp black. Reinforcing bars of stainless steel are added to strengthen the windows. These reinforcing bars must be kept in mind as the artist creates his design. It must flow and integrate with the design, not interfere with it.



*A detail of a pair of the windows for the Chapel; each panel measuring 12 x 2½ feet and set at right angles to adjoining one*



*Interior of the UCLA Chapel, showing the arrangement of several pairs of leaded glass windows, and overhead, smaller triangular glass panels*

1967

51

*Figure 80 Dalle de verre, Roger Darricarrere, Lutheran Chapel and Student Center, UCLA, Westwood, California ("Roger Darricarrere," Craft Horizons, v. 22 (July/August 1962): 51.)*

## B. PREVIOUS EVALUATIONS

### 1. Known Historical Resources in the Project Vicinity

The historical resources investigation included records searches and review of local histories to determine: (i) if known historical resources have previously been recorded within a 1/4-mile radius of the Project Site; (ii) if the Project Site has been systematically surveyed by historians prior to the initiation of the study; and/or (iii) whether there is other information that would indicate whether or not the area of the Project Site is historically sensitive or may pose indirect impacts to adjacent historic resources. PCR consulted the National Register of Historic Places (National Register), California Register of Historic Places (California Register), California Historic Resources Inventory (HRI), California Points of Historical Interest (PHI), California Historical Landmarks (CHL), City of West Hollywood Historic Inventory and City of Los Angeles Historic-Cultural Monuments (LAHCM) to determine previously identified historical resources within a quarter-mile radius of the Project Site. The records search results are included in Appendix H.

There are nine properties listed on the National Register within the 1/4-mile radius:

- Andalusia Apartments, 1471-1475 Havenhurst Drive, NPS-Number 03000775, 1D (declared 8/21/2003)
- Colonial House, 1416 N Havenhurst, P-Number 19-176851, NPS-Number 82002190, 1S (declared 4/15/1982)
- Ronda Apartments, 1400 Havenhurst, NPS-Number 85000356, 1S (declared 2/28/1985)
- El Greco Apartments, 817 N. Hayworth, NPS-Number 88002017, 1S (declared 3/21/1988)
- Storer House, 8161 Hollywood Boulevard, NPS-Number 71000152, 1S (declared 9/28/1971)
- Patio Del Moro, 8225 Fountain Avenue, NPS-Number 96000649-001, 1D (declared 6/28/1996)
- Les Maisonettes, 8250 Les Maisonettes, NPS-Number 96000694-0002, 1D (declared 6/28/1996)
- Automotive Garage, 8264 Fountain Avenue, NPS-Number 96000694-0003, 1D (declared 6/28/1996)
- North Harper Avenue Historic District (Includes 8225-37, 8250-62, 8264 Fountain Avenue and 1300-08, 1301-09, 1312, 1320-24, 1330, 1334-36, 1338-52, 1354 N. Harper Avenue), NPS-Number 96000694, 1S (declared 6/28/1996)

Two properties appear eligible for listing on the National Register within the 1/4-mile radius:

- La Fontaine, 1285 N Crescent Heights Boulevard, 3S
- Hayworth Tower, 1314 N Hayworth Avenue, P-Number 19-176852, 3S

There are three properties determined eligible for National Register and listed on the California Register within the 1/4-mile radius:

- 1334 N Laurel Avenue, P-Number 19-176854, 2S2 (date 2/18/2005)
- 1343 N Laurel Avenue, P-Number 19-176820, 2S2 (date 2/28/2005)
- 1355 N Laurel Avenue, 2S2 (date 2/28/2005)

There is one property listed on the California Register within the 1/4-mile radius:

- The Savoy Plaza, 1360 North Crescent Heights Boulevard, P-Number 19-17635, 3CS (declared 4/29/2001)

There are five City of Los Angeles Historic-Cultural Monuments (LAHCM) within the 1/4-mile radius:

- Chateau Marmont, 8215-8221 Sunset Boulevard, 8225 Marmont Lane, 8244 Monteel Road, HCM Number 151 (declared 3/24/1976)
- Andalusia Apartments, 1471-1475 Havenhurst Drive, HCM Number 435 (declared 5/16/1989)
- El Greco Apartments, 817 -823N. Hayworth, HCM Number 231 (declared 4/9/1981)
- Storer House, 8161 Hollywood Boulevard, HCM Number 96 (declared 2/23/1972)
- Stahl House – Case Study House #22, 1635 Woods Drive, HCM Number 670 (declared 11/9/1999)

There are eight City of West Hollywood Landmarks within the 1/4-mile radius:

- Colonial House, 1416 Havenhurst Drive
- 1343 North Laurel Avenue
- 1460 North Hayworth Avenue
- Hollywood Riviera, 1400 North Hayworth Avenue
- Hayworth Tower, 1314 North Hayworth Avenue
- The Tuscan, 1400 North Crescent Heights Boulevard
- The Granville, 1424 North Crescent Heights Boulevard
- The Savoy Plaza, 1360 North Crescent Heights Boulevard

There is one thematic district in the City of West Hollywood within the 1/4-mile radius:

- Courtyard Thematic District (1300 North Harper Avenue, 1400 Havenhurst Drive (Ronda Apartments), 1400 North Crescent Heights Boulevard (The Tuscan), 1355 North Laurel Avenue, 1338 North Laurel Avenue)

There are no previously identified historical resources listed as California Points of Historical Interest (PHI) or California Historical Landmarks (CHL) within the 1/4-mile radius.

Additionally, there are three City of West Hollywood Landmarks located just outside the 1/4-mile radius:

- Villa Italia, 1201 N. Crescent Heights Boulevard
- El Mirador, 1302 N. Sweetzer Avenue
- Sunset Tower, 8358 Sunset Boulevard

## **C. EVALUATION OF 8150 W. SUNSET BOULEVARD, APN: 5554-007-014 (PROJECT SITE)**

The survey process undertaken for the purposes of this evaluation was conducted per California State Office of Historic Preservation (SHPO) instructions, which recommends a 45-year threshold as general guidance for the identification of potential resources, although exceptional properties younger than 45-years of age may be placed on the register. The survey assessed the Project Site for its historical and architectural significance against the applicable federal, state, and local criteria for evaluation. A written description accompanied by representative photographs and a statement of significance for the Project Site is provided below.

### **1. Architectural Description**

The property at 8150 West Sunset Boulevard (Figures 81 and 82) is situated on the southeast corner of Sunset Boulevard and Havenhurst Drive, between Havenhurst Drive to the east, North Crescent Heights Boulevard to the west, Sunset Boulevard to the north, and Fountain Avenue to the south. There are three improvements on the site constructed in 1959-1960, 1961-62, and 1972. The two-story Bank (Figure 83), fronting Sunset Boulevard in the northwest corner of the lot, was constructed between 1959 and 1960. Between 1961 and 1962, a rear addition for the Lytton Center (Figure 84) was constructed at a lower grade than the bank, abutting the rear of the Bank's basement. The roof of the Lytton Center was the same height as the ground floor of the Bank and functioned as an asphalt parking lot. The extant automobile ramp and pedestrian stairs with railing (Figures 85 and 86) to the Lytton Center rooftop parking lot are located along the west elevation of the Lytton Center. After ownership of the Project Site changed, a one-story office addition was constructed in 1972 abutting the south elevation of the museum, blocking the primary entrance into the former Lytton Center. Subsequently, the former Lytton Center was remodeled into a health club and later into a storage facility. In 1987, a building permit was issued to construct a two-story retail building in the southern portion of the property.

There is a large asphalt parking to the east of the Bank and between the Bank and Mall. Originally the Lytton Savings Hollywood property had a public Plaza with a pavilion and reflecting pool at the corner of Sunset Boulevard and North Crescent Heights, which was graded in 1987 and converted into an asphalt parking lot. To the east of the Bank was the "Lytton Savings" pole sign; the original poles remain extant (Figure 87), but the sign has since been replaced.

As discussed above in Sub-Section 5 The Bank Building Property Type, characteristics of the New Formalist bank sub-type include the base or ground floor, an exo-structure, smooth surfaces, patterned screens or grilles, classical details, repetition of arch motifs, prominent upper floor, a cantilever roof, and formal landscape. Meyer's Bank project incorporated some but not all of these characteristics. Modeled on classical architecture, the Bank has a base or ground floor with glazing and infilled bays, an exo-structure, a cantilevered second floor with smooth surfaces extending past the east and west elevations, although the zigzag folded plate concrete roof is a Googie-style feature. Underneath the folds of the roof are false clerestory windows. The cantilevered second floor is finished with travertine veneer squares and a blue band (alteration) is applied to the bottom of the second floor of the north and east elevations. There are seven slender, rectangular architectural concrete piers supporting the folded concrete plate roof with white facing soffit dividing the north and south elevations into six bays. The top of the folded plate concrete roof has a plastic coating finish. To the front of the north elevation is a landscaped planting bed, although the majority of the designed landscape including the Modern plaza originally located at the front entrance to the building has been removed.

The primary pedestrian entrance into the Bank is located on the north elevation (Figure 87). The ground floor is glazed with fixed plate glass windows with aluminum frames (alteration, windows have been replaced) and the primary entrance is set within the second bay to the east. The double glass entrance doors and the glazing have been replaced. A Bouquet Canyon stone wall extends from the end of the west corner of the north elevation to the end of the lot (Figure 88). In front of the wall is figural sculpture group of a family with raised hands, *The Family*, by sculptor David Green (Figures 89 and 90), set on top of a travertine base in the flower bed. *The Family* is damaged and missing an original piece at the top of the sculpture. At the northeast corner, there is a floating concrete stair.

Underneath the east cantilever, is an ATM bay (alteration, this bay was previously glazed), secondary entrance, a concrete void (originally black and repainted to white), a section of stone veneer (alteration, this area was originally a textured glass (gray) window) and a corner floating stair encased in glass (Figure 91).

The rear (north) elevation once had an auto teller in the third bay to the east with a cantilevered cover, but this bay has been infilled and the cover removed (Figure 92). The two bays to the east of the former auto teller appear to have been both re-glazed and the eastern most bay was also partially infilled. The three western bays are not glazed and were originally architectural voids (alteration, repainted to black) (Figure 93).

In front of the west elevation (Figures 94 and 95) there was originally a private parking area for two cars that was contained by the Boquet Canyon stone wall and decorative concrete block wall to the north and a decorative concrete walls to the west and a mechanical area contained by a decorative concrete block wall with a decorative metal gate to the south. However, in 1987 a one-story electrical building was constructed in front of the west elevation that blocked the view of the cantilever from Sunset Boulevard and Havenhurst Drive and removed the parking spots and decorative concrete walls to the west and north. There is also a secondary entrance and a set-of stairs set under a cantilevered canopy on the west elevation (Figure 96).

The interior has an open central plan with a full-height lobby with views of the underside of the folded plate roof (Figure 97). The first floor has a banking counter, reception area, cubicles, and private offices. The focal point of the banking floor is the *dalle de verre* stained glass *Screen* (Figures 98 to 102) designed by glass artisan Roger Darricarrere. The 8 foot by 50 foot hollow screen is illuminated internally and separates the ground level public area from the executive offices and staff lounge.

The upper floor has a perimeter walkway or balcony with a modern balustrade (Figure 103). On the outer edge of the walkways are offices aligned against the exterior wall (Figure 104). A basement is accessed via the elevator (Figure 405). There is a floating stair (Figure 106) in the southwest corner of the Bank encased in a glass (alteration, windows have been replaced) and Bouquet Canyon stone box. The floating stair has Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish. The interior glass entry into the floating stair on the west wall has original door and windows. The interior of the Bank was substantially altered during tenant improvements in 2002, 2010, and 2013 that added cubicles, non-bearing walls, partitions, new finishes, and millwork. These alterations have altered the original design scheme and detract from the former spatial quality and transparency of the interior. All of the original furniture and interior design features designed by Adele Faulkner have been removed.

The Lytton Center was converted into a storage facility (Figure 107) and none of the original spaces or features are extant, including the lobby, galleries, and theatre.

## 2. Integrity

The National and California Registers have specific language regarding integrity. Both require that a resource retain sufficient integrity to convey its significance.<sup>135</sup> In accordance with the guidelines of the National Register of Historic Places, integrity is evaluated in regard to the retention of location, design, setting, materials, workmanship, feeling, and association. The property must retain, however, the essential physical features that enable it to convey its historic identity. Furthermore, National Register Bulletin 15 states, "A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register."<sup>136</sup> The California Register requires that a resource retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance.

The Bank was designed as a showcase of Modern art and design to attract modern customers, communicating forward thinking and accessibility. The front entrance of the Bank on the east elevation originally had a Plaza with a sculpture garden, domed concrete pavilion and reflecting pool (later removed and paved over). Modern art was integrated into the Plaza as well as the interior of the Bank (two art works remain extant), which featured the work of interior designer Adele Faulkner (later removed). Between 1961 and 1962, an addition by Kurt Meyer was constructed for a museum, the Lytton Center, abutting the rear south façade of the Bank's basement (substantially altered). Built on a steeply graded site, the Lytton Center had a separate south entrance (altered) while a ramp provided access to parking on the roof of the museum (extant). The period of significance associated with the Lytton Savings Hollywood property is from 1959 through 1969, from the time the Home Branch was designed and constructed in 1959-1960, including the 1961-62 Lytton Center addition, and ending with the bankruptcy of Lytton Savings in 1968 and closure of the Lytton Center in 1969. After Lytton Savings went bankrupt in 1968, the Project Site changed ownership and subsequent tenant improvements resulted in alterations to the Bank, removal of the Plaza, and an office addition designed in 1972 by Daniel Dworsky was built abutting the south elevation of the Lytton Center, blocking the primary elevation of the former museum.

As originally completed in 1960, the design of the Bank was strategically conceived as a modern multi-media showcase for Modern art, architecture and interior design which related directly to its Sunset Boulevard context with a drive-up teller (removed) and ample parking, and a distinctive folded plate concrete roof (extant). Substantial alterations including removal and alteration of original features, materials and finishes and construction of the 1972 office addition and 1987 retail building have resulted in substantial material changes to the Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. Today, the Bank is an altered example of a Mid-century Modern Bank, a relatively common building type in Southern California. The Bank's glazing and fenestration has been replaced, the auto teller was removed, some of the original materials and finishes on both exterior and interior are altered, and the interior design and integrated art was removed and the interiors renovated. As it exists today, all

<sup>135</sup> *National Register Bulletin 15*, p. 44.

<sup>136</sup> *Ibid*, 15, p. 46.

that remains is the Bank architecture (altered), two nearly intact works of art in situ, and the Lytton Center structure (substantially altered). Due to the removal and alteration of the majority of the design features and art collection, the Project Site no longer conveys the entirety of Kurt Meyer's and Adele Faulkner's original program and design concept, and the integrity of the Home Branch and Lytton Center has been seriously compromised.

In summary, the overall appearance of the property constructed by Lytton Savings between 1959 and 1962 indicates that the integrity has been substantially compromised over the years in terms of design, materials, workmanship, setting, feeling, and association. An analysis of the building permits included in Table 1, the original architectural drawings of the Bank revised on November 2, 1959 included in Appendix B, articles published in *The Architectural Digest* about the Home Branch in Spring 1961 (Appendix C) and Lytton Center in Spring 1963 (Appendix D), a comparison of the historic and current appearance included in Table 2, a matrix of the original character-defining features of the Home Branch, Lytton Center, and Landscape included in Table 3 were used to evaluate the Lytton Center's integrity.

### *Bank Alterations*

The window glazing on the ground floor has been replaced as well as the glass doors. Originally each window bay was divided into two plate glass lights with aluminum frames. The main entrance doors were tempered glass with simple metal detailing. In the northern bay on the east elevation that was originally glazed, ATMs have been installed and the bay was infilled. Also, a textured glass (gray) window on the east elevation just south of the floating stairway bay was infilled with natural rock. Bays on the east and south elevations that were originally solid concrete voids and originally painted black have been repainted to white. The auto teller and canopy originally on the north elevation has been removed and infilled, and the two bays to the east of the former auto teller were re-glazed and the eastern most bay partially infilled. Also, the motor court corresponding with the auto teller has been removed. A Chase blue band has been applied to the bottom of the travertine panels on the second floor of the north and east elevations.

In front of the west elevation there was originally a private parking area for bank executives, a mechanical area, and Lytton's private patio to his executive suite. The mechanical room was constructed of decorative concrete blocks and had a decorative metal gate; these features are extant. The private parking area was fenced in by a decorative concrete block wall. The parking spots and decorative concrete block wall were removed in 1987 with the construction of a one-story electrical station (25 feet by 43 feet).

The interiors by Adele Faulkner were removed during subsequent tenant improvements, substantially detracting from the building's appearance since the interiors are partially visible from outside the building. Originally the floors of the Bank were finished in Schiefer stone and carpets made by Decorative Carpets, Inc. More details of the custom finishes and furniture are detailed in a spring 1961 article published in *The Architectural Digest* included in Appendix C.<sup>137</sup>

<sup>137</sup> "Lytton Savings, Home Office," *The Architectural Digest*. Volume XVIII Number 1 (Spring 196): 109-115.

Table 2

Comparison of Historic and Current Appearance



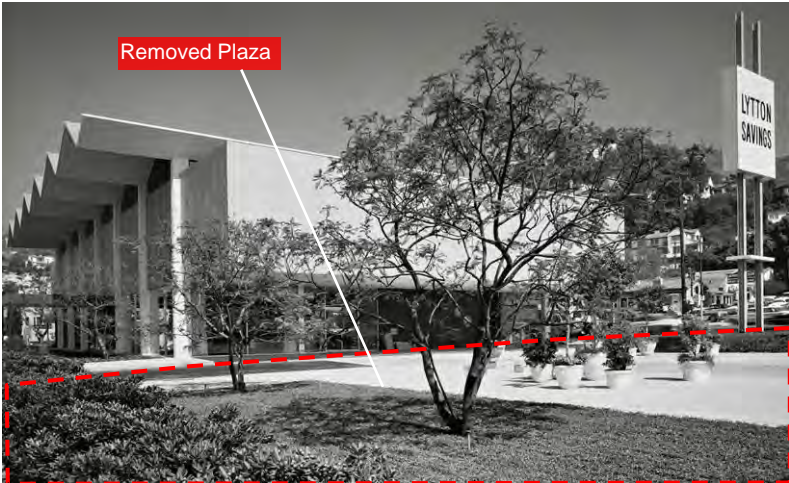

Photo	Original Appearance	Current Appearance
1	 <p data-bbox="394 878 842 911">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1339 878 1719 911">Lytton Bank and Plush Pup, 2013</p>
2	 <p data-bbox="394 1398 842 1430">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 1406 1562 1438">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

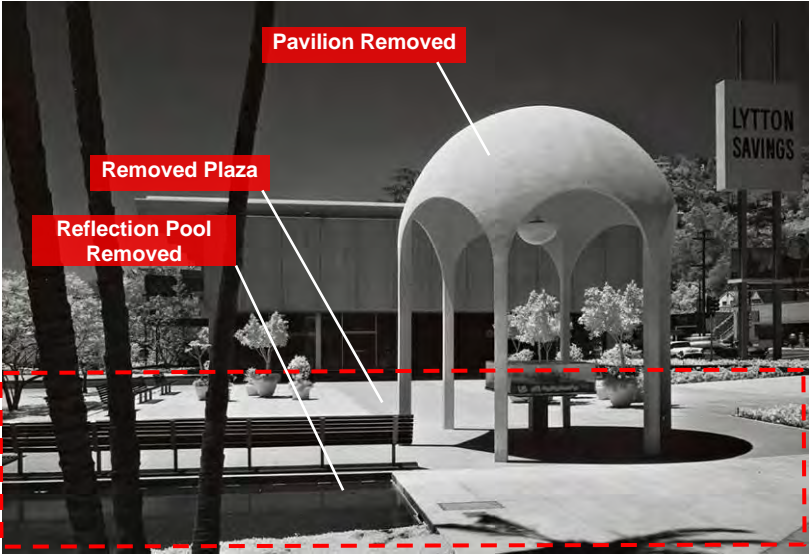

Photo	Original Appearance	Current Appearance
3	 <p data-bbox="422 894 869 922">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 902 1562 927">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
4	 <p data-bbox="394 889 842 919">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 889 1562 919">2013</p>
	 <p data-bbox="394 1409 842 1438">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 1409 1562 1438">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance


Photo	Original Appearance	Current Appearance
6	 <p data-bbox="394 906 842 930">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 906 1562 930">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance


Photo	Original Appearance	Current Appearance
7	 <p data-bbox="394 852 842 880">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 863 1562 891">2013</p>
8	 <p data-bbox="394 1404 842 1432">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 1404 1562 1432">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

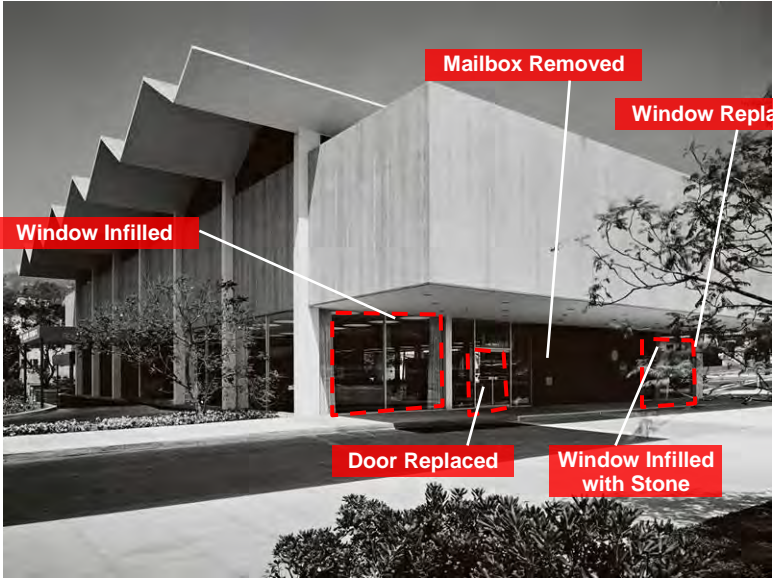

Photo	Original Appearance	Current Appearance
9	 <p data-bbox="394 917 842 945">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 917 1562 945">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

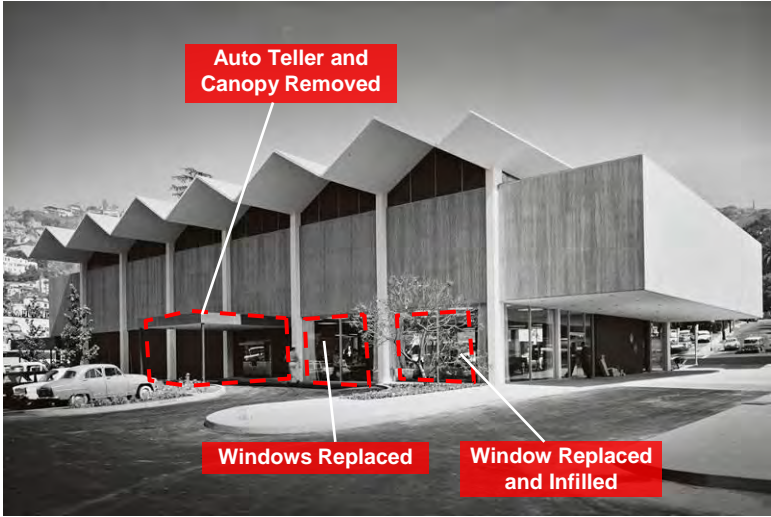

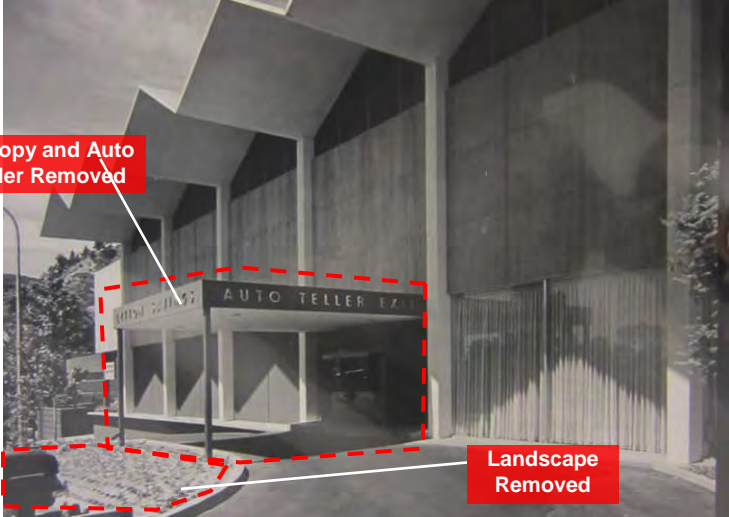

Photo	Original Appearance	Current Appearance
10	 <p data-bbox="394 857 842 886">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 857 1562 886">2013</p>
11	 <p data-bbox="394 1412 842 1442">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 1412 1562 1442">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
12	 <p data-bbox="394 894 842 927">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 894 1562 927">2013</p>
13	 <p data-bbox="394 1390 842 1422">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 1390 1562 1422">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance



Photo	Original Appearance	Current Appearance
14	 <p data-bbox="394 873 842 902">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 893 1562 922">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

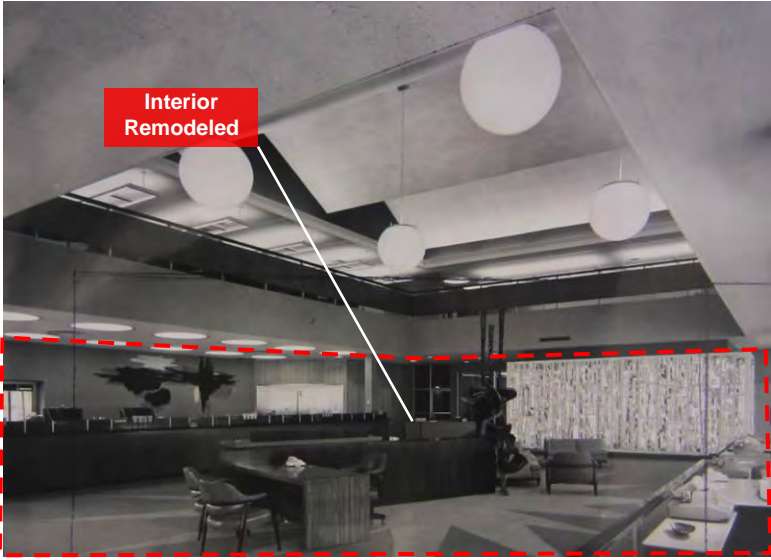

Photo	Original Appearance	Current Appearance
15	 <p data-bbox="394 896 842 925">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 896 1562 925">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

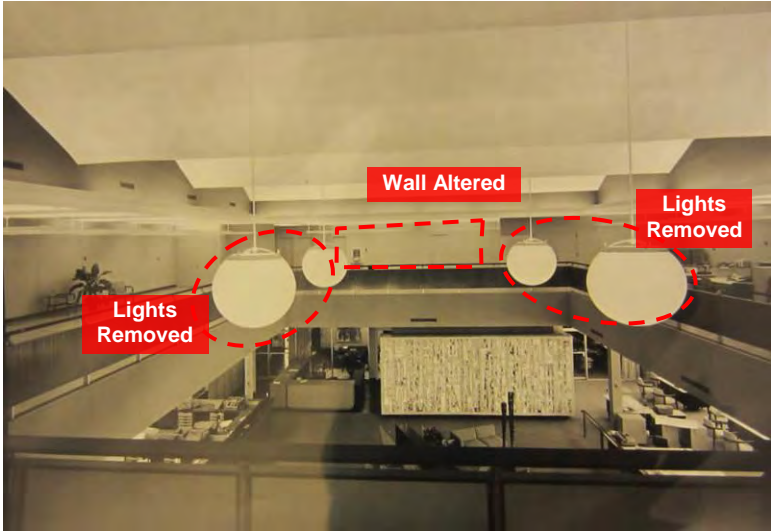

Photo	Original Appearance	Current Appearance
16	 <p data-bbox="394 873 842 898">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 873 1562 898">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance



Photo	Original Appearance	Current Appearance
17	 <p data-bbox="279 912 957 938">Bart Lytton's Office, June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="1161 912 1904 938">Patio Off of West Elevation, Bart Lytton's Patio, View North, 2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance





Photo	Original Appearance	Current Appearance
18	 <p data-bbox="218 862 1016 889">Rear of Lytton Center, View Northwest, 1962 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 862 1562 889">2013</p>
19	 <p data-bbox="275 1409 961 1437">Lytton Center Lobby (The Architectural Digest, Spring 1963)</p>	 <p data-bbox="1499 1409 1562 1437">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance




Photo	Original Appearance	Current Appearance
20	 <p data-bbox="289 870 945 894">Lytton Center Auditorium 1962 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 870 1562 894">2013</p>

Table 2 (Continued)

Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
21	 <p data-bbox="247 917 989 945">Lytton Center Permanent Exhibit, 1962 (Shulman Archive, Getty)</p>	 <p data-bbox="1499 917 1562 945">2013</p>

**Table 3**

**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

Bank

Original Feature	Original	Altered	Removed	Description of Alteration
Seven slender, rectangular concrete piers with white precast facing supporting the folded concrete plate roof dividing the north and south elevations into six bays	X			
Bouquet Canyon stone accent wall on primary (north) elevation	X			Ivy has covered the stone wall. A new wall was added on the western portion as part of the 1987 electrical station addition.
Double Glass Doors on Side (East) Elevation and Primary (North) Elevation			X	Double doors have been replaced, but transom original.
Ground floor glazing -Each Window Bay was Divided into Two Plate Glass Lights with Aluminum Frames		X		All of the windows have been replaced and each bay is now divided into three lights.  Also, ATM has been installed in a window bay that was originally glazed on the east elevation; the eastern most bay on the rear (south) elevation was re-glazed and partially in-filled.  However, the entry bays on the side (east) elevation and primary (north) elevation only the doors were replaced.
Textured glass (gray) window just to south of floating stair encased in glass		X		Window has been infilled with natural stone
Mailbox on architectural concrete bay on east elevation			X	
Three architectural concrete ground floor bays on the Western Side of the South Elevation		X		They were originally white, and have been repainted black.
Rear Auto Teller Window and Canopy			X	Auto teller bay was infilled and painted white. The canopy was removed. Also, the automobile motor court and landscape was removed.
Private Parking Area for Bank Executives in front of			X	The parking spots and decorative concrete block

**Table 3 (Continued)**

**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

Original Feature	Original	Altered	Removed	Description of Alteration
the East Elevation				wall were removed in 1987 with the construction of a one-story electrical station (25 feet by 43 feet). Also, blocked the view of the cantilever from Sunset Boulevard and Havenhurst Drive.
Mechanical area contained by a decorative concrete block wall and decorative metal gate	X			
A cantilevered second floor finished with travertine veneer squares extending past the east and west elevations		X		A Chase blue band has been applied to the bottom of the travertine panels on the second floor of the north and east elevations. Some of the panels appear to be of a different quality and replaced.
White Facing Soffit on Roof	X			
Folded Plate Concrete Roof with Plastic Coating	X			
False Clerestory Windows (Enamel Glass) Below Folded Plate Roof	X			
Interior		X		The interiors by Adele Faulkner were removed during subsequent tenant improvements, substantially detracting from the building's appearance since the interiors are partially visible from outside the building. All of the original furniture and interior design features designed by Adele Faulkner have been removed. Tenant improvements in 2002, 2010, and 2013 added cubicles, non-bearing walls, partitions, new finishes, and millwork. All of the original furniture and interior design features designed by Adele Faulkner have been removed. However, some original features remain extant and include a drinking fountain and metal louver on the north wall of the lobby, the floating northeast stairway, railing in the employee south stairway, and railing running

**Table 3 (Continued)**

**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

<b>Original Feature</b>	<b>Original</b>	<b>Altered</b>	<b>Removed</b>	<b>Description of Alteration</b>
				around the second floor opening.
Interior: open central plan with a full-height lobby with views of the underside of the folded plate roof	X			
Interior: 2 <sup>nd</sup> floor perimeter walkway or balcony with a modern balustrade	X			
Interior: Roger Darricarrere’s dalle de verre stained glass Screen	X			
Interior: northeast corner floating concrete stair(Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish, stone veneer wall)	X			

**Lytton Center**

<b>Original Feature</b>	<b>Original</b>	<b>Altered</b>	<b>Removed</b>	<b>Description of Alteration</b>
Lytton Center for Visual Arts		X		In 1972, an office addition was constructed abutting the south elevation of the museum, blocking the primary entrance into the Lytton Center. The former Lytton Center was remodeled into a health club and later into a storage facility, and the 1972 addition was enlarged and modified throughout the years.
Automobile ramp and pedestrian stairs and railing to the parking deck on top of Lytton Center		X		
Stairway and planting area along west portion of lot		X		

**Table 3 (Continued)**

**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

Landscape

<b>Original Feature</b>	<b>Original</b>	<b>Altered</b>	<b>Removed</b>	<b>Description of Alteration</b>
Public plaza and park with a pavilion, Henry Moore sculpture, and reflecting pool at the corner of Sunset Boulevard and North Crescent			X	Plaza graded in 1987 and converted into an asphalt parking lot.
Planting Area Island in Rear Parking Lot In Front of Auto Teller Window			X	
Landscape in Planting Area In Front of Primary (North) Elevation	X			Palms and ferns original. Walkway to primary (north) elevation replaced.
<i>The Family</i> , by sculptor David Green located in primary (North) elevation landscape with Travertine Marble Pedestal		X		The top of the sculpture is damaged.
Lytton Savings and Loan Pole Sign		X		The sign has been removed from the Lytton Savings pole sign although the pole remains.

Tenant improvements in 2002, 2010, and 2013 added cubicles, non-bearing walls, partitions, new finishes, and millwork. These alterations have altered the original design scheme and detract from the former spatial quality and transparency of the building. All of the original furniture and interior design features designed by Adele Faulkner have been removed. However, some original features remain extant and include a drinking fountain and metal louver on the north wall of the lobby, the floating northeast stairway (Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish, stone veneer wall), railing in the employee south stairway, and railing running around the second floor opening.

#### *Lytton Center Alterations and Office Addition*

The rear office building abutting the south elevation of the Lytton Center blocked the primary entrance, obscuring the building from view. Since then, the Lytton Center has been substantially remodeled so that the interior is unrecognizable. The only extant features from the Lytton Center are a stairway, planting area, and automobile ramp with pedestrian stairs and railing located along the west of the lot.

#### *Landscape Alterations*

The public Plaza and park with a pavilion and reflecting pool at the corner of Sunset Boulevard and North Crescent Heights was graded in 1987 and converted into an asphalt parking lot. The sign has been removed from the Lytton Savings pole sign although the pole remains.

### **Location**

*Location is the place where the historic property was constructed or the place where the historic event occurred.*

The Lytton Savings Hollywood property has not been moved from its original location, and therefore retains its location.

### **Design**

*Design is the combination of elements that create the form, plan, space, structure, and style of a property.*

The original design of the Lytton Savings Hollywood property has been compromised because of the construction of the 1972 rear office addition and 1987 retail building; extensive alteration of the Lytton Center, removal of the Plaza by grading, and removal of automobile accessibility features; as well as alterations to the total design of the property including removal of the Bank's interior design and integrated art works. After Lytton Savings sold the property in 1968, subsequent owners constructed an office addition abutting the rear of the former Lytton Center that in turn substantially changed the design. The office building obscured the location and design of the Lytton Center and blocked the entrance.

Furthermore, the spaces and features of the Lytton Center were removed when the museum was converted into a health club and self-storage facility during the 1970s and 1980s. The general space of the Lytton Center exists underneath the asphalt parking lot, but the location is unreadable from the street and the

museum space has been converted into a storage facility, and the art collection, original spaces and original features and spaces have been removed.

The Plaza was graded in 1987 and the original Modern landscape and artwork were removed. The Bank is extant, however the removal of character-defining features including the rear auto teller and canopy, construction of the electrical station in front of the west elevation, and replacement of the glazing on the ground floor has altered the original design. The southeast corner glazing and the auto teller bay was infilled and painted white, as a result there is no illusion of the cantilever floating over the glazed first-floor. However, the bank retains some character-defining features on the exterior, such as the rectangular plan and massing; cantilevered second floor finished with travertine veneer squares extending past the east and west elevations; Seven slender, rectangular concrete piers with white precast facing supporting the folded concrete plate roof dividing the north and south elevations into six bays; folded plate concrete roof with plastic coating and soffit; false clerestory windows (Enamel Glass) below folded plate roof; Bouquet Canyon stone accent wall on primary (north) elevation; repetition of window and door bays on north, south and east elevations (windows and doors have been replaced and some bays have been infilled); three architectural concrete ground floor bays on the western side of the south elevation; mechanical area contained by a decorative concrete block wall and decorative metal gate in front of east elevation; planting area in-front of primary (north) elevation, includes David Green's *The Family*. Contributing interior features and spaces in the Bank interior include open central plan with a full-height lobby with views of the underside of the folded plate roof; 2<sup>nd</sup> floor perimeter walkway or balcony with a modern balustrade; Roger Darricarrere's *dalle de verre* stained glass *Screen*; northeast corner floating concrete stair (Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish, stone veneer wall); drinking fountain and metal louver on the north wall of the lobby; and railing in the employee south stairway.

The original Lytton Savings Hollywood property does not have integrity of design under the National Register due to the removal of the Lytton Center, grading of the Plaza, and both exterior and interior alterations to the Bank. Similarly, the Project Site does not retain integrity of design under the California Register because of the alterations and additions discussed above. The extant Bank building, however, has sufficient integrity of design for consideration as a potential historical resource at the local level.

## Setting

*Setting is the physical environment of an historic property, constituting topographic features, vegetation, manmade features, and relationships between buildings or open space.*

Since the original construction of the Lytton Savings Hollywood property between 1959 and 1962, the total design including the interior and exterior architecture of the Bank, Lytton Center, integrated artwork, and Plaza with reflecting pools, pavilion, paved areas, and plants have been altered and all together lost. After ownership of the property changed, the museum use was removed, the 1972 office addition and 1987 retail building were constructed, and the Plaza was graded. Constructed during the era of automobile culture, the property was designed for automobile convenience as the property had an auto teller and ample parking near the Lytton Center and Bank. The auto teller with automobile driveway and original parking lot design have been removed. Furthermore, the eye catching public Plaza with attractive pavilion and reflecting pool which once invited patrons arriving by car as well as on foot has been graded for an expanded parking lot. The setting and design of the property from its period of significance is altered and only the Bank remains.

In addition, the Plush Pup located to the west of the Lytton Center once mimicked the Bank's folded concrete plate roof, but the Plush Pup is now substantially altered. Furthermore, Lautner's "Googies" coffee shop is gone from the opposite corner at Sunset and Crescent Heights, replaced by urban infill. The commercial buildings along north side of Sunset are substantially altered 1940s-1970s buildings with recent infill. In summary, the Lytton Savings Hollywood property's original setting is substantially altered and does not meet the integrity threshold under the National Register, California Register. While the Bank building exterior alone may retain sufficient integrity for listing as a Historic Cultural Monument, the setting is substantially altered and no longer contributes to the significance of the property.

## Materials

*Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form an historic property.*

While the Bank retains many of its original materials, including its travertine veneer, Bouquet Canyon stone accent wall, and concrete piers, many of the other original materials have been replaced. The travertine panels on the east elevation have been unsympathetically replaced and were not replaced in-kind. The glazing on the first floor originally had one mullion per window bay, however, the glazing has been replaced and now has two mullions per window bay, but retains the original aluminum frame. Some window glazing has been infilled, for example, the southeast corner glazing and the auto teller bay was infilled and painted white, and as a result there is no illusion of the cantilever floating over the first-floor. In addition, the ground floor panels were originally painted black and were later repainted white, dispelling the illusion of depth. Also, the interior has been remodeled and the custom carpet, finishes, artwork, light fixtures, baking counters, and furniture have been removed, as shown in Figures 23 to 25. Few original materials from the Bank are extant, except for the *dalle de verre* stained glass *Screen*, recessed light fixtures, floating corner stair, and second-floor balustrade. Furthermore, the associated Modern landscape has been removed. Although the Bank is somewhat intact, it does not possess sufficient integrity of materials to merit designation and is further compromised by the loss of associated landscape and museum setting. Furthermore, the loss of the total design of integrated art, interior design and landscape of the Bank has substantially compromised the Project Site.

## Workmanship

*Workmanship is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history of pre-history.*

The Lytton Savings Hollywood property was designed by local architect Kurt Meyer and interior designer Adele Faulkner; however, as a result of alterations, the original workmanship of the property is unreadable. The Lytton Center and associated landscape have been removed. Also, the modern materials and design of the Bank has been altered, as described above. The remaining zigzag folded plate roof, floating stair, travertine cladding and Bouquet Canyon stone wall are identifiable Modern features representative of the workmanship of the period, but do not together represent the majority of material features that originally articulated the Bank. Due to these alterations, the evidence of workmanship has been diminished, which has compromised this aspect of its integrity.

## Feeling

*Feeling is a property's expression of the aesthetic or historical sense of a particular period of time.*

Originally conceived as the Lytton Savings Hollywood Home Branch, headquarters, and visual arts center, alterations to the property have degraded the property's intended aesthetic and historical sense. The altered Bank is the only extant property feature remaining from the period of significance; without the associated landscape, integrated interior design and art works the Lytton Center no longer expresses Bart Lytton's intended aesthetic, cultural and financial program nor does it fully represent Kurt Meyer's design concept or architectural program. As a result of the alterations, the Lytton Savings Hollywood property has lost its feeling as a financial and cultural center on the Sunset Strip. Therefore, the feeling of the Lytton Savings Hollywood property has been compromised. Due to alterations to the Lytton Savings Hollywood property, the property lacks integrity of feeling from the Lytton Savings historical period.

## Association

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

The Lytton Center was important for its contribution to arts and culture in Los Angeles. The Lytton Center promoted the careers of contemporary California artists, educated Angelinos, and was a cultural center on the Sunset Strip where many prominent local and national figures gathered. However, the Lytton Center is altered and is no longer an identifiable feature of the site. Bart Lytton is an important social figure of the 1960s whose most important contributions were to the local arts movement and the Savings and Loan industry; however, his long-term influence on either the art world or the Savings and Loan industry is questionable. There were other more prominent and successful S & Ls and associated figures during this period, such as Howard Ahmanson of Home S & L and Mark Taper of American S & L. The economic contribution of Lytton Savings as compared to Home Savings and American Savings is insignificant by comparison. Because the Lytton Center is not an identifiable feature of the Project Site due to substantial alterations and additions and removal of the museum function and collections, there is no association with Bart Lytton's contribution to art. Therefore, there is no association between an important event or person at the Project Site.

### a. Statement of Significance

Between 1959 and 1962, Lytton Savings constructed a Bank, Plaza, and Lytton Center on the Project Site. The Bank was constructed between 1959 and 1960. Between 1961 and 1962, a rear addition for the Lytton Center was constructed at a lower grade than the bank, abutting the rear of the Bank's basement. The period of significance associated with the Lytton Savings Hollywood property is from 1959 through 1969, from the time the Bank was constructed in 1959 through the closure of the Lytton Center in 1969. Historical themes discussed above that are associated with the Lytton Savings Hollywood property include the following: Post-World War II Transformation 1955 – Present, the Bank Building Property Type, Savings and Loan Industry, Integration of Art and Bank Design, Bart Lytton (1912-1969), Kurt Werner Meyer, Architect (1922-Present), Adele Faulkner-Quinn, Interior Designer (1911-2000), Integrated Art Components, Dalle de Verre, Roger Darricarrere, Artist (1912 - 1983), and David Green (1908-2000).

*National Register Criterion A: Is associated with events that have made a significant contribution to the broad patterns of our history.*

*California Register Criterion 1: Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.*

*Los Angeles Historic Cultural Monument Criterion: The proposed site, building, or structure reflects or exemplifies the broad cultural, political, economic, or social history of the nation, state, or City (community).*

The Lytton Savings Hollywood property constructed between 1959 and 1962 was comprised of three components: the Bank, the Plaza, and the Lytton Center. By 1963, Lytton Savings was the fifth largest savings and loan association in the United States. However, Lytton Savings played only a minor role in the development of the savings and loan during the early 1960s. By 1968 Lytton Savings was bankrupt and the economic contribution of Lytton Savings in relation to Home Savings and American Savings is insignificant by comparison. Therefore, the Lytton Savings does not appear to have made a significant contribution to economic history.

Furthermore, even though the Bank is extant, the removal of the rear auto teller and canopy, removal of the Plaza, removal of the interior design and integrated art components, construction of the electrical station in front of the west elevation, and the replacement and infill of glazing and fenestration on the ground floor has altered the original design which has compromised its historical associations with Los Angeles automobile culture on Sunset Boulevard. The southeast corner glazing and the auto teller bay was infilled and painted white, as a result there is no illusion of the cantilever floating over the glazed first-floor. Along with key features that originally conveyed the property's historical association with automobile culture, the original design concept and program of Meyer and Faulkner has been essentially lost. The Bank was designed as a showcase of Modern art and design to attract modern customers, communicating forward thinking and accessibility and giving Lytton Savings a distinctive brand. The front entrance of the Bank on the east elevation originally had a Plaza with a sculpture garden, domed concrete pavilion and reflecting pool (later removed and paved over). Modern art was integrated into the exterior plaza and gardens as well as the interior of the Bank (two art works remain extant), which featured the work of interior designer Adele Faulkner (later removed). Between 1961 and 1962, an addition by Kurt Meyer was constructed for a museum, the Lytton Center, abutting the rear south façade of the Bank's basement (substantially altered). Built on a steeply graded site, the Lytton Center had a separate south entrance (altered) while a ramp provided access to parking on the roof of the museum (extant). The period of significance associated with the Lytton Savings Hollywood property is from 1959 through 1969, from the time the Bank was designed and constructed in 1959-1960, including the 1961-62 Lytton Center addition, and ending with the bankruptcy of Lytton Savings in 1968 and closure of the Lytton Center in 1969. After Lytton Savings went bankrupt in 1968, the Project Site changed ownership and subsequent tenant improvements resulted in alterations to the Bank, removal of the Plaza, and an office addition designed in 1972 by Daniel Dworsky was built abutting the south elevation of the former Lytton Center, blocking the primary elevation of the former museum.

The Lytton Center was important for its contribution to arts and culture in Los Angeles during its eight years of operation. The Lytton Center promoted the careers of contemporary California artists, educated Angelinos, and was a cultural center on the Sunset Strip where many prominent social and world figures gathered. The Lytton Center was one of the first institutions to focus on emerging California art and artists, among the exhibited California artists were Bruce Conner, Robert Cremean, Claire Falkenstein, William T.

Wiley, and Jack Zajac. The Lytton Center was also one of the first to showcase California women artists. The Lytton Center was most likely one of the earliest corporate art programs in the country with a changing series of thematic exhibitions, lectures, and other activities organized by professional staff and open to the general public for free. But, the Lytton Center is substantially altered, its collections have been removed, and it is structurally no longer an identifiable feature of the site and is obscured from view by the 1972 office addition. The Modern art collections are no longer associated with the Bank with the exception of two works, David Green's *Family* sculptural group and Roger Darricarrere's stained glass *Screen*.

The original design of the Lytton Savings Hollywood property has lost its integrity because of the construction of the 1972 office addition and 1987 retail building; removal of the museum use, landscape plaza, and automobile accessibility features; and alterations to the total integrated design of the Home Branch. Furthermore, the spaces and features of the Lytton Center, such as the museum entrance, lobby, galleries, and auditorium, are not extant as they were substantially altered for a health club and self-storage facility during the 1970s and 1980s.

As a result of these alterations, the Lytton Savings Hollywood property does not retain enough integrity of design, materials, workmanship, setting or feeling to exemplify its association with any events that have made a significant contribution to the broad patterns of our economic or cultural history. Therefore, the Project Site does not appear eligible for the National Register under Criterion A, the California Register under Criterion 1, or the local register.

*National Register Criterion B: Is associated with the lives of persons significant in our past.*

*California Register Criterion 2: Is associated with the lives of persons important in our past.*

*Los Angeles Historic Cultural Monument Criterion: The proposed site, building, or structure is identified with historic personages or with important events in the main currents of national, state, or local history.*

The Project Site is associated Bart Lytton, who was the president and founder of Lytton Savings, which during the post-World War II era helped to fuel the economic boom that made California the capital of the homebuilding industry; however, Lytton Savings was the fifth largest savings and loan association in the United States and by 1968 Lytton Savings had gone bankrupt after ten years of operation. Lytton Savings and the Hollywood Home Branch did not play a significant role in the development of the S & L industry in California or Los Angeles. The economic contribution of Lytton Savings as compared to Home Savings and American Savings is insignificant by comparison. While Bart Lytton is an important social figure, his most important contribution was to the local arts movement and not to the history of the Savings and Loan industry.

Bart Lytton was significant for his patronage of art and the development of the Lytton Center on the Project Site. As a patron of the LACMA with a gallery named in his honor and as an early promoter of Los Angeles historic preservation for his efforts to save Irving Gill's Dodge House, Bart Lytton was a strong believer in corporate support for the artist. Lytton constructed a museum to the rear of his Hollywood bank headquarters, the Lytton Center, which housed an important permanent exhibit of pre-cinematic artifacts, changing exhibitions, and an auditorium. Bart Lytton was specifically interested in California contemporary artists and supported this group through frequent exhibitions and patronage. His extensive Modern art collection was displayed at all of his Lytton Savings branches. However, as discussed above the Lytton Center is highly altered and does not retain integrity. Overall, the entire Lytton Savings Hollywood property,

including the Bank, Lytton Center, and landscape, does not retain integrity of design, materials, workmanship, setting, feeling or association. As a result, the Project Site is unidentifiable with historic personages or with important events. Therefore, the Project Site does not appear to satisfy National Register Criterion B, California Register Criterion 2, or the local register for eligibility related to a historic personage or event.

*National Register Criterion C: Embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.*

*California Register Criterion 3: Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.*

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

The former Lytton Savings Hollywood property located at 8150 West Sunset Boulevard fails to meet the requirements for listing under National Register Criterion C and California Criterion 3, and conservatively meets the local criteria for its architecture. There are four major improvements on the Project Site constructed in 1959-1960, 1961-62, 1972, and 1987. Lytton Savings constructed their Home Branch, Bank with Plaza and Integrated Art between 1959 and 1960 in the northwest corner of the lot fronting Sunset Boulevard to the north. The Bank completed in 1960 (extant) is an eclectic example of California Mid-Century Modern architecture reflecting influences of New Formalism in its glass walls, travertine cladding and concrete columns, and Googie architecture in its zigzag folded plate roof. The Home Branch was designed as a showcase of Modern art and design to attract modern customers, communicating forward thinking and accessibility. The front entrance of the Bank on the east elevation originally had a Plaza with a sculpture garden, domed concrete pavilion and reflecting pool (later removed and paved over). Modern art was integrated into the exterior plaza and gardens as well as the interior of the Bank (two art works remain extant), which featured the work of interior designer Adele Faulkner (later removed). Between 1961 and 1962, an addition by Kurt Meyer was constructed for a museum, the Lytton Center, abutting the rear south façade of the Bank's basement (substantially altered). Built on a steeply graded site, the Lytton Center had a separate south entrance (altered) while a ramp provided access to parking on the roof of the museum (extant). The period of significance associated with the Lytton Savings Hollywood property is from 1959 through 1969, from the time the Bank was designed and constructed in 1959-1960, including the 1961-62 Lytton Center addition, and ending with the bankruptcy of Lytton Savings in 1968 and closure of the Lytton Center in 1969. After Lytton Savings went bankrupt in 1968, the Project Site changed ownership and subsequent tenant improvements resulted in alterations to the Bank, removal of the Plaza, and an office addition designed in 1972 by Daniel Dworsky was built abutting the south elevation of the Lytton Center, blocking the primary elevation of the former museum.

As originally completed in 1960, the design of the Bank was strategically conceived as a modern multi-media showcase for Modern art, architecture and interior design which related directly to its Sunset Boulevard context with a drive-up teller (removed) and ample parking, and a distinctive folded plate concrete roof

(extant). Substantial alterations including removal and alteration of original features, materials and finishes and construction of the 1972 office addition and 1987 retail building have resulted in substantial material changes to the Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. The Bank's glazing and fenestration has been replaced, the auto teller was removed, some of the original materials and finishes on both exterior and interior are altered, and the interior design and integrated art was removed and the interiors renovated. As it exists today, all that remains is the Bank architecture (altered), two nearly intact works of art in situ, and the Lytton Center structure (substantially altered). Due to the removal and alteration of the majority of the design features and art collection, the Project Site as a whole no longer conveys the entirety of Kurt Meyer's and Adele Faulkner's original program and design concept, and the integrity of the Home Branch with Bank and Plaza and Lytton Center has been seriously compromised.

The extant Bank building, however, has sufficient integrity of design for consideration as a potential historical resource at the local level. The Bank exterior retains the rectangular plan and massing, cantilevered second floor finished in travertine veneer squares, concrete piers supporting folded concrete roof, repetition of first floor window and door bays (windows and doors have been replaced and some bays were infilled), Bouquet Canyon stone accent wall on primary elevation, and planting area in front of primary elevation with David Green's sculpture *The Family*. And the Bank interior retains the open central plan with a full-height lobby with views of the underside of the folded plate roof, 2<sup>nd</sup> floor perimeter walkway or balcony with a modern balustrade, Roger Darricarrere's *dalle de verre* stained glass *Screen*, and northeast corner floating concrete stair.

Regarding its architecture, the Bank is an eclectic Mid-Century Modern S & L building with Modern New Formalist style and Googie elements. Unfortunately, the important related automobile-associated context on Sunset Boulevard from the 1960s is substantially eroded and lost. The folded zigzag concrete roof, parking lot, and drive-up teller were originally designed to cater to the Googie car culture along Sunset Boulevard in the immediate vicinity. While the folded concrete roof may have been one of the largest at its time of construction, it did not influence concrete building technology or start a new design trend. The zigzag roof is a common stylistic motif found in Mid-Century Modern architecture throughout the region, state and nation. While it may have been important in the development of Kurt Meyer's career in winning future commissions for Lytton Savings, the Project Site was not innovative or influential in the transformation of bank design as a building type or form of architecture. The Bank does embody some of the distinctive characteristics of the Mid-Century Modern style and prefabricated concrete methods of construction and is the work of a notable architect or builder, but does not presently possess high artistic value due to the loss of integrity. The original total design including integrated art works, interior design, and an associated landscape and Plaza once possessed high artistic value, however, these elements have been removed and only two art works remain *in situ*, Roger Darricarrere's *Screen* and David Green *The Family*. The associated Lytton Center is no longer an identifiable feature of the property due to the removal of its museum use and collections and substantial alterations to the structure that have rendered it nearly unrecognizable.

The Bank is an early example of Kurt Meyer's work and may have been instrumental in his success as a S & L architect for Lytton Savings and American Savings and Loan. The Bank may also be an early example in Southern California of the Mid-Century Modern bank building type, and the Bank's structure with its large folded-plate concrete roof can be considered an example of Modern prefabricated concrete construction. However, the Bank is not a well-recognized work of Kurt Meyer who is better known for the New Formalist-style Lytton S & L Pomona Branch (1965), and the Canoga Park Branch (1966) which was featured in *Arts &*

*Architecture* and won an honor award from the Precast Concrete Institute. The Pomona and Canoga Park and branches express the classical ideals of New Formalist architecture in their overall design, form, materials, and reverence of the classical concept/scheme and were described as “temples” by David Gebhard and Robert Winter.

In summary, the Bank building has enough integrity of design as it retains the majority of its exterior character-defining features and some interior character-defining features and spaces to conservatively meet the local criterion for its Mid-Century Modern bank architecture. The Bank appears to be an early example in Southern California of the Mid-Century Modern Bank building type and as an early example of Kurt Meyer’s work that may have been instrumental in his success as a S & L architect for Lytton Savings and American Savings. The Project Site does not meet the above criterion at the national or state level.

*National Register Criterion D. It yields, or may be likely to yield, information important in prehistory or history.*

*California Register Criterion 4. Has yielded, or may be likely to yield, information important in prehistory or history.*

The Project Site is not likely to yield any information important to prehistory or history. Therefore, the Project Site does not meet the above criterion at the national or state level.

## **b. Conclusion**

The Project Site is found ineligible under national and state criteria and is conservatively determined eligible under local criteria for its architecture. Therefore, the Project Site is a historical resource under CEQA. As originally completed in 1960, the design of the Bank was strategically conceived as a Modern multi-media showcase for Modern art, architecture and interior design which related directly to its Sunset Boulevard context with a drive-up teller (removed) and ample parking, and a distinctive folded plate concrete roof (extant). Substantial alterations including removal and alteration of original features, materials and finishes and construction of the 1972 office addition and 1987 retail building have resulted in substantial material changes to the Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. Today, the building is an altered example of a Mid-Century Modern Bank, a relatively common building type in Southern California. The Bank’s glazing and fenestration has been replaced, the auto teller was removed, some of the original materials and finishes on both exterior and interior are altered, and the interior design and integrated art was removed and the interiors renovated. As it exists today, all that remains is the Bank architecture (altered), two nearly intact works of art in situ, and the Lytton Center structure (substantially altered). Due to the removal and alteration of the majority of the design features and art collection, the Project Site no longer conveys the entirety of Kurt Meyer’s and Adele Faulkner’s original program and design concept, and the integrity of the Home Branch and Lytton Center has been seriously compromised.

While the Bank has lost its setting and interior design, it remains today as an early example of Kurt Meyer’s work which may have been instrumental in his success as a S & L architect for Lytton Savings and American Savings. The Bank may also be an early example in Southern California of the Mid-Century Modern Bank building type, and the Bank’s structure with its large folded-plate concrete roof can be considered an example of Modern prefabricated concrete construction. However, the Bank is not a well-recognized work of Kurt Meyer who is better known for the New Formalist-style Lytton S & L Pomona Branch (1965), and the

Canoga Park Branch (1966) which was featured in *Arts & Architecture* and won an honor award from the Precast Concrete Institute. The Pomona and Canoga Park and branches express the classical ideals of New Formalist architecture in their overall design, form, materials, and reverence of the classical concept/scheme and were described as “temples” by David Gebhard and Robert Winter. Furthermore, the Lytton Savings Home Branch is not associated with important trends or patterns in history, or significant events or persons. Lytton Savings and the Hollywood Home Branch had a minor role in the development of the S & L industry in California in contrast with larger and more successful financial institutions. Lytton Savings was the fifth largest savings and loan association in the United States but by 1968 Lytton Savings had gone bankrupt after only ten years of operation, and the economic significance of Lytton Savings as compared to Home Savings and American Savings is insignificant by comparison. While Bart Lytton, the founder of Lytton Savings, was an important local social figure, his most influential contribution was to the local arts movement and not to the history of the S & L industry; however, the Lytton Center is no longer an identifiable feature of the property due to removal of the museum use and substantial alterations that have rendered the museum nearly unrecognizable. Therefore, the Bank on the Project Site does not appear eligible for listing in the National Register or the California Register. The extant Bank building alone, however, has sufficient integrity of design for consideration as a potential historical resource at the local level.

The two art works on the Project Site are eligible as contributors because the primary resource, the Bank, is eligible. However, they are not eligible individually because they are works of fine art and do not meet any of the above criteria. Per the California Art Preservation Act, the two existing integrated artworks on the Project Site including Roger Darricarrere’s *Screen* and David Green’s *The Family* are of recognized quality.

**CURRENT PHOTOGRAPHS**



*Figure 81 Project Site, Strip Mall to Left, Lytton Bank to Right, View Southwest (PCR 2013)*



*Figure 82 Project Site, Strip Mall to Left, Lytton Bank to Right, View West (PCR 2013)*



*Figure 83 Home Branch, Primary (North) Elevation, View Southwest (PCR 2013)*



*Figure 84 The West Elevation of the Lytton Center, The Double Doors were a Side Entrance into the Museum, View East (PCR 2013)*



*Figure 85 Ramp to Lytton Center Parking Lot and Rear (South) Elevation of Addition, View North (PCR 2013)*



*Figure 86 Ramp to Lytton Center Parking Lot and West Elevation of Addition, View North (PCR 2013)*



*Figure 87 Bank, Primary (North) Elevation, View South (PCR 2013)*



*Figure 88 Bank, Primary (North) and West Elevations, View Southeast (PCR 2013)*



*Figure 89 David Green "The Family," In Front of Primary (North) Elevation of Home Branch (PCR 2013)*



*Figure 90 Plaque on the Base of David Green "The Family," In Front of Primary (North) Elevation of Home Branch (PCR 2013)*



*Figure 91 Bank, East Elevation, View West (PCR 2013)*



*Figure 92 Bank, Rear (South) Elevation, View North (PCR 2013)*



*Figure 93 Bank, Rear (South) Elevation, View Northeast (PCR 2013)*



*Figure 94 Bank, Side (West) Elevation, View Southeast (PCR 2013)*



*Figure 95 Bank, Side (West) Elevation, View East (PCR 2013)*



*Figure 96 Bank, Set of Stairs Leading to Secondary Entrance, Side (West) Elevation, View East (PCR 2013)*



*Figure 97 Interior of Bank, View West (PCR 2013)*



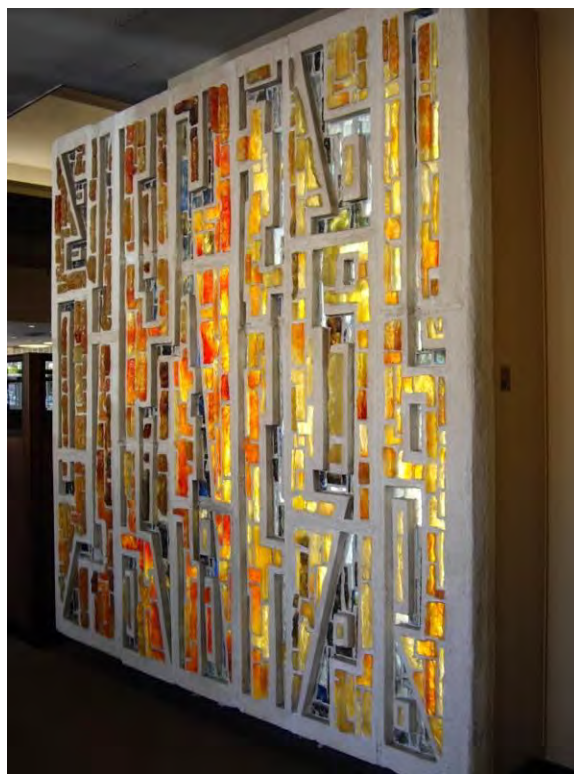
*Figure 98 Dalle de Verre Screen Designed by Roger Darricarrere in Bank Lobby (PCR 2013)*



*Figure 99 Dalle de Verre Screen Designed by Roger Darricarrere (PCR 2013)*



*Figure 100 Dalle de Verre Screen Designed by Roger Darricarrere (PCR 2013)*



*Figure 101 Dalle de Verre Screen Designed by Roger Darricarrere (PCR 2013)*



*Figure 102 Dalle de Verre Screen Designed by Roger Darricarrere (PCR 2013)*



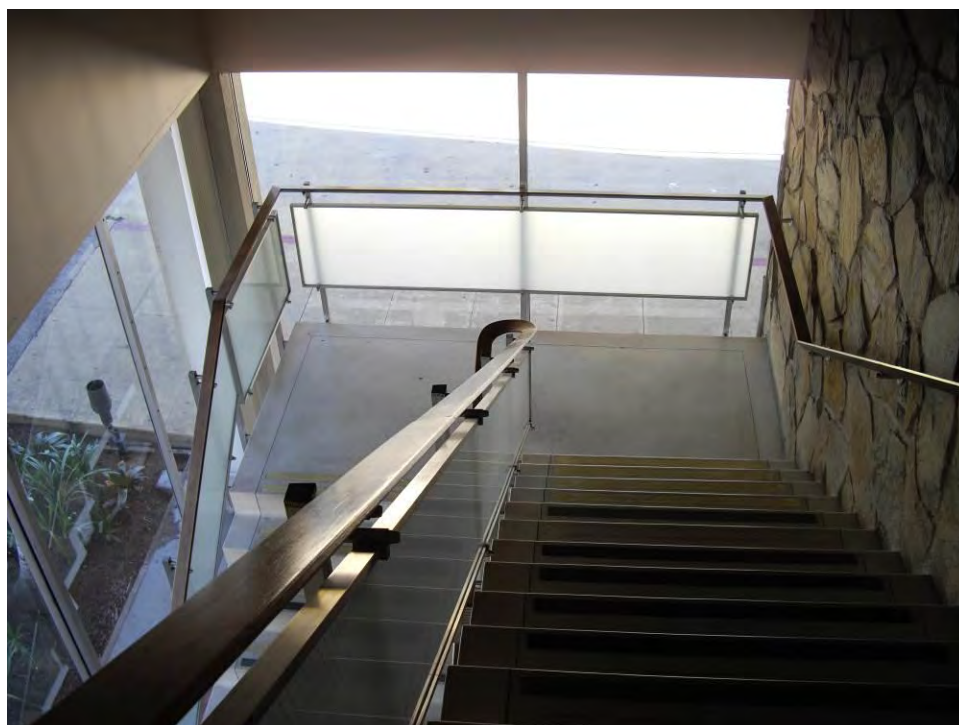
Figure 103 Second Floor of Bank, View West (PCR 2013)



Figure 104 Second Floor of Bank, Non-Bearing Wall Offices (PCR 2013)



*Figure 105 Second Floor of Bank, Elevator (PCR 2013)*



*Figure 106 Floating Staircase at the Northeast Corner of Bank (PCR 2013)*



*Figure 107 Former Lytton Center now Art Storage (PCR 2013)*



## IV. CEQA IMPACTS ANALYSIS

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### A. SIGNIFICANCE THRESHOLDS

The thresholds for determining the significance of environmental effects on historical resources identified below are derived from the CEQA Guidelines as defined in §15064.5 and the City of Los Angeles CEQA Thresholds Guide. Pursuant to this guidance, a project that would physically detract, either directly or indirectly, from the integrity and significance of the historical resource such that its eligibility for listing in the National Register, California Register or as a City Monument would no longer be maintained, is considered a project that would result in a significant impact on the historical resource. Adverse impacts, that may or may not rise to a level of significance, result when one or more of the following occurs to a historical resource: demolition, relocation, conversion, rehabilitation, or alteration, or new construction on the site or in the vicinity.<sup>138</sup>

#### 1. CEQA Guidelines

The CEQA Guidelines state that the potential for a project to have an impact on a historical resource occurs when a project involves a “substantial adverse change” in the significance of the resource. Pursuant to CEQA, a project has a substantial adverse change when one or more of the following occurs:

- Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.
- The significance of a historical resource is materially impaired when a project:
  - A. Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources; or
  - B. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the Public Resources Code or its identification in a historical resources survey meeting the requirements of Section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
  - C. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.

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<sup>138</sup> L.A. CEQA Thresholds Guide, Section D.3. Historical Resources, City of Los Angeles, 2006, p. D.3-1 (<http://environmentla.org/programs/Thresholds/D-Cultural%20Resources.pdf>, accessed 6/04/2013)

## 2. City of Los Angeles CEQA Thresholds Guide

The City of Los Angeles CEQA Thresholds Guide states that a project would normally have a significant impact on a significant resource if it would cause a substantial adverse change in the significance of a historical resource as defined in §15064.5 when one or more of the following occurs:

- Demolition of a significant resource that does not maintain the integrity and significance of a significant resource;
- Relocation that does not maintain the integrity and significance of a significant resource;
- Conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; or
- Construction that reduces the integrity or significance of important resources on the site or in the vicinity.<sup>139</sup>

Under CEQA, the key issue relates to how a proposed development may impact the potential eligibility of a structure(s) or a site for designation as a historic resource. The Standards, which are referenced in the third bullet above from the City of Los Angeles CEQA Thresholds Guide, were developed by the U.S. Department of the Interior as a means to evaluate and approve work for federal grants for historic buildings and then for the federal rehabilitation tax credit. See 36 Code of Federal Regulations Section 67.7. Similarly, the Los Angeles Cultural Heritage Ordinance provides that compliance with the Standards is part of the process for review and approval by the Cultural Heritage Commission of proposed alterations to City Monuments. See Los Angeles Administrative Code Section 22.171.14.a.1. Therefore, the Standards are used for regulatory approvals for designated resources but not for resource evaluations. Similarly, CEQA recognizes the value of the Standards by using them to demonstrate that a project may be approved without an EIR. In effect, CEQA has a “safe harbor” by providing either a categorical exemption or a negative declaration for a project which meets the Standards. See State CEQA Guidelines Section 15331 and 15064.5(b) (3).

According to Appendix G of the State CEQA Guidelines, the appropriate threshold of significance is whether a project causes a substantial adverse change in the significance of a historical resource as defined in State CEQA Guidelines Section 15064.5. As previously discussed, the definition of substantial adverse change and, hence, the focus of the thresholds of significance used for this analysis, is on whether a project demolishes or materially alters in an adverse manner the physical characteristics that convey historical significance of the resource or that justify its eligibility for the California Register of Historical Resources or a local register such as the City’s list of Historic-Cultural Monuments. In other words, if a project would render an eligible historic resource ineligible, then there would be a significant adverse effect under CEQA.

Based on the above considerations related to the Standards and the State CEQA Guidelines, the factors listed in the City’s CEQA Thresholds Guide have been reviewed and refined for this analysis.<sup>140</sup> As such, the Project would have a significant impact on historic resources, if:

<sup>139</sup> L.A. CEQA Thresholds Guide, Section D.3. Historical Resources, City of Los Angeles, 2006, p. D.3-1 (<http://environmentla.org/programs/Thresholds/D-Cultural%20Resources.pdf>, accessed 6/04/2013)

<sup>140</sup> As documented in Appendix “F,” the refinements to the factors listed in the City’s CEQA Thresholds Guide were concurred with by the City Planning Department’s Office of Historic Resources.

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

## B. ANALYSIS OF PROJECT IMPACTS

### Direct Impacts

The Project Site located at 8150 West Sunset Boulevard was surveyed in February 2013 by PCR and based upon substantial documentation provided above in Section III was determined ineligible for listing on the National Register and the California Register, and was found conservatively eligible as a City of Los Angeles Historic-Cultural Monument as an historical resource. Therefore, the Project Site is considered a historical resource under Section 15064.5(a) (2) of the CEQA Guidelines and the Project would have significant and unavoidable impacts on historical resources due to demolition of the Bank.

The two art works, Roger Darricarrere's *dalle de verre* stained glass *Screen* and David Green's *The Family* sculptural group, are eligible as contributors because the primary resource, the Bank, is eligible. However, they are not eligible individually because they are works of fine art and do not meet any of the eligibility criteria for historical resources. Pursuant to the California Art Preservation Act, the two existing integrated artworks on the Project Site including are of recognized quality. The families of the artists would be notified of the extant artworks and every attempt would be made to relocate the artwork. A relocation plan would be prepared by a qualified professional conservator and implemented in accordance with nationally recognized conservation guidelines including the Code of Ethics and the Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works. As the Project would result in the on- or off-site preservation of these two artworks, impacts associated with these artworks would be less than significant.

### Indirect Impacts

Indirect impacts were analyzed to determine if the Project would result in a substantial material change to the integrity of the resources and their immediate surroundings that would detract from the significance of historical resources within the Project vicinity, which are identified in Chapter III.B.1, pages 91 to 92. There are twenty-nine known historical resources located within a 1/4-mile radius of the Project Site, as discussed in Chapter III.B.1 on pages 91 to 92 and as shown in **Table 4**, *Historic Resources within the Records Search Area*, below. Of those twenty-nine historical resources, only eight historical resources are located within the visual viewshed or Indirect Impacts Study Area of the Project Site (the boundaries and character of the Study Area is described below). Potential indirect impacts to these resources are further analyzed in the Indirect Impacts Study Area section below.

The remaining twenty-one historical resources identified through the records search are located outside of the visual viewshed or Indirect Impacts Study Area. These historical resources do not have direct views of the Project Site and are not located within the visual viewshed. Furthermore, the majority of these historical resources were constructed during the 1920s and 1930s when the surrounding setting was primarily period revival single and multi-family residential and Sunset Boulevard was primarily one-and-two-story commercial improvements. Alla Nazimova's house, the Spanish Colonial Revival style Garden of Alla, was constructed on the Project Site in 1918. The demolition of the Garden of Allah for the construction of Lytton

Savings Home Branch in 1959, the Lytton Center in 1961-62, the office addition of 1972, and the retail building in 1987 previously compromised the historic setting of the Project Site. Likewise the development of 1950s and 1960s automobile-oriented commercial development along the Sunset Strip and Mid-century Modern commercial high rise buildings to the southwest further changed the character of the surrounding setting, not to mention the subsequent commercial infill built during the latter half of the 20<sup>th</sup> Century to the present. There is nothing left of the former Garden of Alla buildings and grounds left on the project site, and the integrity of the associated historic period setting surrounding the project site has been substantially altered. Therefore, the demolition of the mid-twentieth-century resources on the Project Site would not materially impact the historic setting of early twentieth-century resources identified through the records search because the setting of these resources has already been compromised, and because existing mid- and late-twentieth century development on the project site and in the vicinity does not contribute to the eligibility of these earlier resources. Therefore, in accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of any surrounding early twentieth-century historical resources to a degree that would be considered substantial.

Furthermore, there are three historical resources located just outside of the ¼-mile radius of the Project Site and are described on page 92. Because these historical resources are located at a distance outside of the visual viewshed and do not have direct views of the Project Site, the Project would not materially impair the immediate surroundings and significance of these historical resources to a degree that would be considered substantial.

Table 4

## Historical Resources within Records Search Area

Resource	California Historical Resource Status Code	View	Impact
Andalusia Apartments, 1471-1475 Havenhurst Drive	1D (declared 8/21/2003)	Located within the visual viewshed. Located to the immediate northeast, the Project Site is visible directly across Havenhurst Drive.	No Impact (See Discussion under Indirect Impacts Study Area)
Colonial House, 1416 N Havenhurst	1S (declared 4/15/1982)	Located within the visual viewshed. The western edge of the Project Site is visible from Colonial House, particularly above the third floor level looking towards West Sunset Boulevard.	No Impact (See Discussion under Indirect Impacts Study Area)
Ronda Apartments, 1400 Havenhurst	1S (declared 2/28/1985)	Located within the visual viewshed. Ronda Apartments are located south of the Project Site on the adjacent parcel to the south of the Colonial House.	No Impact (See Discussion under Indirect Impacts Study Area)
El Greco Apartments, 817 N. Hayworth	1S (declared 3/21/1988)	Located outside the visual viewshed	No Impact as described above. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of El Greco

**Table 4 (Continued)**

**Historical Resources within Records Search Area**

Resource	California Historical Resource Status Code	View	Impact
			Apartments to a degree that would be considered substantial.
Storer House, 8161 Hollywood Boulevard	1S (declared 9/28/1971)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Storer House to a degree that would be considered substantial.
Patio Del Moro, 8225 Fountain Avenue	1D (declared 6/28/1996)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Patio Del Moro to a degree that would be considered substantial.
Les Maisonettes, 8250 Les Maisonettes	1D (declared 6/28/1996)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Les Maisonettes to a degree that would be considered substantial.
Automotive Garage, 8264 Fountain Avenue	1D (declared 6/28/1996)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of the Automotive Garage to a degree that would be considered substantial.
North Harper Avenue Historic District	1S (declared 6/28/1996)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of the North Harper Avenue Historic District to a degree that would be considered substantial.

Table 4 (Continued)

## Historical Resources within Records Search Area

Resource	California Historical Resource Status Code	View	Impact
La Fontaine, 1285 N Crescent Heights Boulevard	3S	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of La Fontaine to a degree that would be considered substantial.
Hayworth Tower, 1314 N Hayworth Avenue	3S	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Hayworth Tower to a degree that would be considered substantial.
1334 N Laurel Avenue	2S2 (date 2/18/2005)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1334 N. Laurel Avenue to a degree that would be considered substantial.
1343 N Laurel Avenue	2S2 (date 2/28/2005)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1343 N. Laurel Avenue to a degree that would be considered substantial.
1355 N Laurel Avenue	2S2 (date 2/28/2005)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1355 N. Laurel Avenue to a degree that would be considered substantial.

**Table 4 (Continued)**

**Historical Resources within Records Search Area**

<b>Resource</b>	<b>California Historical Resource Status Code</b>	<b>View</b>	<b>Impact</b>
The Savoy Plaza, 1360 North Crescent Heights Boulevard	3CS (declared 4/29/2001)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of The Savoy Plaza to a degree that would be considered substantial.
Chateau Marmont, 8215-8221 Sunset Boulevard	5S1, HCM Number 151 (declared 3/24/1976)	Located within the visual viewshed. The Project Site is visible from the Chateau Marmont looking southeast along Sunset Boulevard.	No Impact (See Discussion under Indirect Impacts Study Area)
Andalusia Apartments, 1471-1475 Havenhurst Drive	5S1, HCM Number 435 (declared 5/16/1989)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Andalusia Apartments to a degree that would be considered substantial.
El Greco Apartments, 817 - 823N. Hayworth	5S1, HCM Number 231 (declared 4/9/1981)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of El Greco Apartments to a degree that would be considered substantial.
Storer House, 8161 Hollywood Boulevard	5S1, HCM Number 96 (declared 2/23/1972)	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of the Storer House to a degree that would be considered substantial.
Stahl House – Case Study House #22, 1635 Woods Drive	5S1, HCM Number 670 (declared 11/9/1999)	Located within the visual viewshed. The Project Site is likely to be visible from the southern aspects of the Stahl House	No Impact (See Discussion under Indirect Impacts Study Area)

Table 4 (Continued)

## Historical Resources within Records Search Area

Resource	California Historical Resource Status Code	View	Impact
Colonial House, 1416 Havenhurst Drive	5S1, City of West Hollywood Landmark	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1416 Havenhurst Drive to a degree that would be considered substantial.
1343 North Laurel Avenue		Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1343 North Laurel Avenue to a degree that would be considered substantial.
1460 North Hayworth Avenue	5S1, City of West Hollywood Landmark	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of 1460 North Hayworth Avenue to a degree that would be considered substantial.
Hollywood Riviera, 1400 North Hayworth Avenue	5S1, City of West Hollywood Landmark	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Hollywood Riviera to a degree that would be considered substantial.
Hayworth Tower, 1314 North Hayworth Avenue	5S1, City of West Hollywood Landmark	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of Hayworth Tower to a degree that would be considered substantial.

**Table 4 (Continued)**

**Historical Resources within Records Search Area**

<b>Resource</b>	<b>California Historical Resource Status Code</b>	<b>View</b>	<b>Impact</b>
The Tuscany, 1400 North Crescent Heights Boulevard	5S1, City of West Hollywood Landmark	Located within the visual viewshed. The Tuscany is located southeast of the Project Site and would have a distant view of the Project and only the upper floors of the Project would be visible from The Tuscany from a distance.	No Impact (See Discussion under Indirect Impacts Study Area)
The Granville, 1424 North Crescent Heights Boulevard	5S1, City of West Hollywood Landmark	Located within the visual viewshed. The Granville is located on the east side of Crescent Heights to the southeast of the Project Site.	No Impact (See Discussion under Indirect Impacts Study Area)
The Savoy Plaza, 1360 North Crescent Heights Boulevard	5S1, City of West Hollywood Landmark	Located within the visual viewshed. The Savoy Plaza would have a distant view of the Project and only the upper floors of the Project would be visible from The Savoy Plaza from a distance.	No Impact (See Discussion under Indirect Impacts Study Area)
Courtyard Thematic District	5S1, City of West Hollywood Thematic District	Located outside the visual viewshed	No Impact. Because of alterations to the historic setting, the Project would not materially impair the immediate surroundings and significance of the Courtyard Thematic District to a degree that would be considered substantial.

Source: PCR Services Corporation, 2014

**Indirect Impacts Study Area**

The Study Area for historical resources is a product of visual proximity to the subject site influenced by elevation and natural features. The Study Area includes the extent to which the Project Site would likely be visible from historical resources and the extent to which conjunctive views may be experienced of the subject site and historical resources. For the purpose of this assessment, the Study Area may therefore be described as follows:

- The area occupied by properties that flank the corridor that extends westward from the subject site along W. Sunset Boulevard to the southerly bend in the Boulevard and includes 8210 W. Sunset Boulevard to the south and the Chateau Marmont to the north;

- The area occupied by properties that flank the corridor the extends eastward from the subject site along W. Sunset Boulevard to the eastern side of N. Laurel Avenue;
- The area occupied by properties that flank the intersections of streets north of W. Sunset Boulevard, between Selma Avenue and N. Laurel Avenue;
- The area occupied by properties that are located within viewing range of the subject site along Havenhurst Drive and N. Crescent Heights Boulevard located north of Fountain Avenue and south of Sunset Boulevard.

### **Character of the Area**

The predominant character within the Study Area is made up of mixed commercial low-rise developments of varying densities, heights, footprints and architectural styles that span from the 1920's to the 2000's. There are intermittent surface parking lots with low-level landscaped boundaries associated with the automobile-focused corridor that is characterized by convenience drive-thrus, service stations, wide multi-laned streets and substantial billboard signs perched high atop massive pylons. The use of vivid colors highlighting commercial signs and lamp post banners contributes to the array of visual elements. Mature tree-lined streets such as Havenhurst Drive, N. Laurel Avenue and N. Hayworth Avenue provide a sense of enclosure and intimacy away from the openness, vibrancy and speed associated with W. Sunset Boulevard. In relation to greenery, W. Sunset Boulevard is characterized by clusters of tall, slender palm trees while the adjacent hillside provides a strong sense of elevated topography and spatial definition to W. Sunset Boulevard to the north with cliff-hangers, narrow winding streets serving randomly-perched single-family homes forming the backdrop to the prominently-located Chateau Marmont.

### **Preliminary Plan Review**

A preliminary plan review was conducted by PCR's architectural historians to determine whether or not the Project would result in potentially significant impacts to the historical resources on the project site and/or within the immediate vicinity, to comply with CEQA. The Project plans reviewed represent the project's conceptual design development stage and were prepared on December 12, 2013 by Hart Howerton Ltd.

### **Analysis of Potential Impacts**

A resource listed in, or determined to be eligible for listing in the National Register of Historic Places is considered a historical resource under CEQA. Several properties in the vicinity that are listed or deemed eligible for listing would be indirectly impacted by the Project, however, impacts would not be significant because the eligibility of the listed resources would not be materially impaired. Properties located in the City of Los Angeles were also evaluated against City of Los Angeles CEQA thresholds. However, the City of West Hollywood does not have specific CEQA thresholds, therefore, properties in the City of West Hollywood were evaluated against the California CEQA thresholds.

#### **Andalusia Apartments (1471-1475 Havenhurst Drive, Los Angeles)**

To the immediate north east, the Project Site is visible directly across Havenhurst Drive from Andalusia Apartments (1471-1475 Havenhurst Drive) a historical resource listed on the National Register of Historic Places and also listed as a City of Los Angeles Historic-Cultural Monument (HCM Number 435). Andalusia Apartments is a distinctive two-story Spanish Colonial Revival apartment complex oriented around a central courtyard which has a parking court and garages fronting Havenhurst Drive. The character of the publically

visible streetscape in the immediate vicinity of Andalusia Apartments to the south is primarily low scale one and two-story single and multi-family residential although there are two tall four and six story historic apartment buildings visible in the middle of the 1400 block on the east side of Havenhurst Drive, immediately adjacent to the Project Site. The scale and character of the streetscape is further defined by mature street trees, concrete sidewalks, walls and hedges bordering the sidewalks at the lot lines, and buildings with generally consistent setbacks and landscaped front yards. However, to the north of Andalusia Apartments there are relatively few street trees and the adjacent buildings are one-story commercial built in 1953, 1923, 1960, on the west side of Havenhurst while the east side of the street is the Project Site. When Andalusia Apartments was built in 1926, the surrounding setting was primarily period revival single and multi-family residential. Alla Nazimova's house, the Garden of Alla, was situated across the street on the Project Site. The demolition of the Garden of Allah for the construction of Lytton Savings Home Branch in 1959, the Lytton Center in 1961-62, the office addition in 1972, and the retail building in 1987 substantially altered the historic setting of Andalusia Apartments; therefore, construction of the Project on the same site would not materially impact the historic setting of Andalusia Apartments. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial; and in relation to the Los Angeles CEQA Thresholds, the Project would not cause a substantial adverse change in the significance of the Andalusia Apartments. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from the street and adjacent properties and there would be no significant visual change of the public experience of the Andalusia Apartments on Havenhurst Drive and construction of the Project would not negatively impact the character of the historical resource or its surrounding setting. Therefore, the Project would have a less than significant impact on this historical resource.

### **Colonial House (1416 Havenhurst Drive, West Hollywood)**

The western edge of the Project Site is visible from Colonial House (1416 Havenhurst Drive), particularly above the third floor level looking towards West Sunset Boulevard. The Colonial House is a seven-story period revival apartment building built in 1930 and is listed on the National Register of Historic Places and also listed as a City of West Hollywood Landmark. The setting for Colonial House on Havenhurst Drive is similar to Andalusia Apartments, discussed above. One property separates Colonial House from the Project Site to the north, a Modern two-story apartment located at 1426 Havenhurst built in 1961. The historic setting for Colonial House included the Garden of Allah to the north as well as Andalusia Apartments to the west. As discussed above, the original 1920s and 1930s setting in the 1400 block of Havenhurst was substantially compromised with the construction of the existing improvements on the Project Site. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. As discussed above, the Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from the street and adjacent properties and there would be no significant visual change of the public experience of the Colonial House on Havenhurst Drive and construction of the Project would not negatively impact the character of the historical resource or its surrounding setting. While the distinctive profile of Colonial house as seen looking north on Havenhurst is currently viewed against the sky, after Project completion the distinctive profile of Colonial house would still be predominant as it would be viewed against the tower of

the new construction. This change in character of view would not detract from the historical or architectural significance of Colonial House, therefore, the Project would have a less than significant indirect impact on this historical resource.

#### **Ronda Apartments (1400 Havenhurst Drive, West Hollywood)**

Located to the south of the Colonial House, Ronda Apartments are located south of the Project Site. The Ronda Apartments is a four-story courtyard apartment building designed in the Mediterranean style. The Ronda Apartments is listed on the National Register and is a contributor to the City of West Hollywood's Courtyard Thematic District. The current and historic setting for Ronda Apartments on Havenhurst Drive is similar to Andalusia Apartments and Colonial House, discussed above. Because the Ronda Apartment is located on the adjacent parcel to the south of the Colonial House, a seven-story apartment building, the view of the Project is blocked by the Colonial House. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. Therefore, the Project would have no indirect impact on this historical resource.

#### **Chateau Marmont (8215-8221 West Sunset Boulevard, Los Angeles)**

The Chateau Marmont (8215-8221 West Sunset Boulevard) is a listed City of Los Angeles Historic-Cultural Monument (HCM Number 151). The Project Site is visible from the Chateau Marmont looking southeast along Sunset Boulevard. The Chateau Marmont is a seven-story French Chateausque apartment building built in 1928 on a steep hill just above Sunset Boulevard. Due to its prominent site and distinctive architecture, the Chateau Marmont is a highly visible architectural landmark in the Project vicinity. The Chateau Marmont is oriented facing south overlooking the Sunset Strip to the southeast and residential Hollywood neighborhoods with tree-lined streets to the south with distant views of downtown. The residential neighborhood to the west and north of Chateau Marmont is characterized by hilly winding tree-lined roads with low-scale one and two-story improvements. When Chateau Marmont was built in 1926, the surrounding setting was primarily period revival single and multi-family residential. As mentioned above, Alla Nazimova's house, the Garden of Alla, was situated to the southeast on the Project Site. Sunset Boulevard was primarily one and two-story commercial improvements. The demolition of the Garden of Allah for the construction of Lytton Savings Home Branch in 1959, the Lytton Center in 1961-62, the office addition of 1972, and the retail building in 1987 substantially altered the historic setting of Chateau Marmont. Likewise the development of 1950s and 1960s automobile-oriented commercial development along the Sunset Strip and Mid-century Modern commercial high rise buildings to the southwest significantly altered the historic setting of Chateau Marmont, not to mention the subsequent commercial infill built during the latter half of the 20<sup>th</sup> Century to the present. Therefore, the new construction on the Project Site would not materially impact the historic setting which has eroded considerably. While the scale and location of the Project would change the existing setting of the Chateau Marmont, this change would be comparable to the existing the scale and massing of improvements/developments within the immediate vicinity on the southeast corner of Sunset and Crescent Heights and further east on Sunset. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. In relation to the Los Angeles CEQA Thresholds, the Project would not cause a substantial adverse change in the significance of the Chateau Marmont. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from

the street and adjacent properties and there would be no significant visual change of the public experience of the Chateau Marmont and construction of the Project would not negatively impact the character of the historical resource or its surrounding setting. Therefore, the Project would have a less than significant impact on this historical resource. The distinctive architecture of the Chateau Marmont is currently experienced looking west and east along Sunset and looking north from the intersections at Havenhurst and Crescent Heights. After Project completion the Chateau Marmont would remain a highly visible visual landmark in the Project vicinity and no important views of this historical landmark would be obscured by the Project. Therefore, the Project would have a less than significant indirect impact on this historical resource.

### **The Granville (1424 N. Crescent Heights, West Hollywood)**

The Project Site is visible from The Granville (1424 North Crescent Heights), a listed City of West Hollywood Landmark which is located on the east side of Crescent Heights to the southeast of the Project Site. The Granville is a highly visible eight-story French Chateausque apartment oriented facing Crescent Heights to the west near the Sunset Boulevard intersection. Built in 1930, the historic setting of The Granville was similar to the Chateau Marmont, Andalusia Apartments and Colonial House discussed above. The demolition of the Garden of Allah for the construction of Lytton Savings Home Branch in 1959, the Lytton Center in 1961-62 and the office addition in 1972 and the retail building in 1987 substantially altered the historic setting of The Granville. Likewise the development of 1950s and 1960s automobile-oriented commercial development along the Sunset Strip and Mid-century Modern commercial high rise buildings to the southwest significantly altered the historic setting of The Granville, not to mention the subsequent commercial infill built during the latter half of the 20<sup>th</sup> Century to the present. Therefore, the new construction on the Project Site would not materially impact the historic setting which has eroded considerably. While the scale and location of the Project would change the existing setting of The Granville, this change would be comparable to the existing the scale and massing of improvements/developments immediately to the north on the southeast corner of Sunset and Crescent Heights and further east on Sunset. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from the street and adjacent properties and there would be no significant visual change of the public experience of The Granville and construction of the Project would not negatively impact the character of the historical resource or its surrounding setting. Therefore, the Project would have a less than significant impact on this historical resource. The distinctive architecture of The Granville is currently experienced looking west and east along Sunset and looking north from Crescent Heights. After Project completion The Granville would remain a highly visible visual landmark in the Project vicinity and no important views of this historical landmark would be obscured by the Project. Therefore, the Project would have a less than significant indirect impact on this historical resource.

### **The Tuscany (1400 North Crescent Heights Boulevard, West Hollywood)**

The Tuscany Apartments, a contributor to the City of West Hollywood's Courtyard Thematic District, is located southeast from the Project. The Tuscany is a two-story courtyard apartment building designed in the Mediterranean style. However, The Tuscany would have a distant view of the Project and only the upper floors of the Project would be visible from The Tuscany from a distance. The historic setting of The Tuscany was similar to the Chateau Marmont, Andalusia Apartments, Colonial House, and Granville discussed above.

Because of infill construction from the 1950s and 1960s along Sunset Boulevard, the historic setting of The Tuscany has been significantly altered. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. Therefore, the Project would have no indirect impact on this historical resource.

### **The Savoy Plaza (1360 North Crescent Heights Boulevard, West Hollywood)**

The Savoy Plaza, a listed City of West Hollywood Landmark, is a six-story courtyard apartment building designed in the Mediterranean style. The Savoy Plaza would have a distant view of the Project and only the upper floors of the Project would be visible from The Savoy Plaza from a distance. The historic setting of The Tuscany was similar to the Chateau Marmont, Andalusia Apartments, Colonial House, Granville, and The Tuscany discussed above. Because of infill construction from the 1950s and 1960s along Sunset Boulevard, the historic setting of The Savoy Plaza has been significantly altered. As a result, the new construction on the Project Site would not materially impact the historic setting which has eroded considerably. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. Therefore, the Project would have no indirect impact on this historical resource.

### **Stahl House (1635 Woods Drive, Los Angeles)**

The Project Site is likely to be visible from the southern aspects of the Stahl House (1635 Woods Drive), a listed City of Los Angeles Historic-Cultural Monument (HCM Number 670) situated in the hills north of Sunset Boulevard. Given the distance (approximately .25 mile) and steep topography between the historical resource and the Project Site, the extent to which views of the Project may be experienced is considered to be minor. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of the historical resource to a degree that would be considered substantial. In relation to the Los Angeles CEQA Thresholds, the Project would not cause a substantial adverse change in the significance of the Stahl House. Therefore, the Project would have no indirect impact on this historical resource.

### **Secretary of the Interior's Standards**

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing, Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the Historical Resource.<sup>141</sup>

Standards nine and ten of the "Standards for Rehabilitation" may apply to the Project with regard to potential impacts of new construction in the environment of a historical resource, as described further below.

A discussion of how the Project conforms to Standards 9 and 10 follows.

*Standard 9: New additions, exterior alterations, or related new construction will not destroy historic*

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<sup>141</sup> California Environmental Quality Act, 15064.5 (3).

*materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.*

As discussed above, the new construction will not destroy spatial relationships that characterize the settings and environment of identified historic resources within the immediate vicinity including Andalusia Apartments, Colonial House, Chateau Marmont, The Granville, or the Stahl House. The demolition of the Garden of Allah for the construction of Lytton Savings Home Branch in 1959, the Lytton Center in 1961-62 and the office addition in 1972 and the retail building in 1987 substantially altered the historic setting in the Project vicinity. Likewise the 1950s and 1960s automobile-oriented commercial development along the Sunset Strip along with commercial high rise buildings significantly altered the historic setting during the latter half of the 20<sup>th</sup> Century to the present. Therefore, the new construction on the Project Site would not materially impact the historic settings and environment of identified historic resources within the Project vicinity which has been eroded considerably. While the scale and location of the Project would change the existing setting, this change would be comparable to the existing the scale and massing of improvements/developments on the southeast corner of Sunset and Crescent Heights and further east on Sunset. The Project would not materially impair the immediate surroundings and significance of historical resources to a degree that would be considered substantial. The Project would not cause a substantial adverse change in the significance of historical resources in the Project Vicinity. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from the street and adjacent properties and there would be no significant visual change in the public experience of the historical resources and construction of the Project would not negatively impact the character of the historical resources or their surrounding setting. Therefore, the Project complies with Standard 9.

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

Under the Project, the related new construction would not have a direct impact on any listed or potentially-eligible historical resources because it would not be an addition or adjacent to a historical resource. As discussed above, the Project would not materially impair the setting or significance of any historical resources in the Project Vicinity and indirect impacts would be less than significant. Furthermore, if the new construction were removed in the future, the essential form and integrity of the historical resources would be unimpaired. The Project therefore complies with Standard 10.

### **3. Mitigation Measures**

Direct Impacts to historical resources under the Project are considered significant and unavoidable, therefore, mitigation measures are provided below to reduce impacts to historical resources.

### **Mitigation Measure 1: Recordation**

Prior to demolition and rehabilitation, the project applicant shall prepare a Historic American Buildings Survey (HABS) Level II documentation for the Bank and remaining historic property setting, including the parking lot ramp to the former rooftop of the Lytton Center, the staircase and planter from the former Lytton Center on the west side of the Project Site, landscape along the primary Bank elevation, Bouquet Canyon stone wall extending from the primary Bank elevation to the corner of Sunset and Havenhurst, and patio in front of the west Bank elevation. The HABS document shall be prepared by a qualified architectural historian, historic architect, or historic preservation professional who satisfies the *Secretary of the Interior's Professional Qualification Standards for History, Architectural History, or Architecture*, pursuant to 36 CFR 61. This document shall record the history of the property and architecture, as well as important events or other significant contributions to the patterns and trends of history with which the property is associated, as appropriate. The property's physical condition, both historic and current, shall be documented through site plans; historic maps and photographs; original as-built drawings; large format photographs; and written data. The building exteriors, representative interior spaces, character-defining features, as well as the property setting and contextual views shall be documented. Field photographs and notes shall also be included. All documentation components shall be completed in accordance with the *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation* (HABS standards). The HABS documentation shall be submitted to the National Park Service for transmittal to the Library of Congress, and archival copies shall be sent to the City of Los Angeles Office of Historic Resources and Los Angeles Public Library.

### **Mitigation Measure 2: Relocation of Two Art Works**

Pursuant to CEQA and the California Art Preservation Act, the two existing integrated artworks on the Project Site including Roger Darricarrere's *Screen* and David Green's *Family* are of recognized quality and shall be relocated and incorporated into the Project design or preserved at an off-site location. The families of the artists shall be notified of the extant artworks and every attempt shall be made to relocate the artworks to an appropriate setting. A relocation plan would be prepared by a qualified professional conservator and implemented in accordance with nationally recognized conservation guidelines including the Code of Ethics and the Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works.

### **Mitigation Measure 3: Relocation of Bank**

Since retention of the Bank is not feasible for implementation and development of the Project, a feasibility study, subject to City review and approval, shall be prepared weighing the costs, advantages, and disadvantages of relocation. If the study concludes it is feasible to relocate the Bank, the structure's availability in historic preservation websites shall be advertised for a period of not less than thirty (30) days by the Applicant. Any such relocation efforts shall be undertaken in accordance with a Relocation and Rehabilitation Plan prepared by the party taking possession of the structure to be moved. The Relocation and Rehabilitation Plan shall be developed in conjunction with a qualified architectural historian, historic architect, or historic preservation professional who satisfies the Secretary of the Interior's Professional Qualifications Standards for History, Architectural History, or Architecture, pursuant to 36 CFR 61. The Plan shall include relocation methodology recommended by the National Park Service, which are outlined in the booklet entitled "Moving Historic Buildings," by John Obed Curtis (1979). Upon relocation of the structure to the new site, any maintenance, repair, stabilization, rehabilitation, preservation, conservation, or reconstruction work performed in conjunction with the relocation of the building shall be undertaken in a

manner consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Properties*. The Relocation and Rehabilitation Plan shall be reviewed and approved by the City of Los Angeles Office of Historic Resources prior to its implementation. In addition, a plaque describing the date of the move and the original location shall be placed in a visible location on of the Bank. Relocation shall not take place until the Bank is first recorded pursuant to Mitigation Measure 1.

If after three (3) months it is evident that no party is interested in purchasing the Bank per the mitigation measure stipulated above, then Mitigation Measures 1 and 4 would be required to document and salvage the important history and architecture of the Bank.

#### **Mitigation Measure 4: Demolition Monitoring and Salvage**

The project applicant shall retain a qualified architectural historian to conduct construction monitoring during demolition. Any important historic fabric associated with the period of significance, 1959-1969, shall be fully recorded in photographic images and written manuscript notes. Prior to the commencement of demolition, significant material such as the concrete-folded plate roof shall be inventoried and evaluated for potential salvage, analysis and interpretation. A qualified architectural historian or historic preservation professional who satisfies the Secretary of the Interior's Professional Qualification Standards for Architectural History, pursuant to 36 CFR 61, shall prepare the necessary written and illustrated documentation in a construction monitoring and salvage report. This document shall record the history of the Bank's reinforced concrete construction methods during the period of significance as well document its present physical condition through site plans; historic maps and photographs; sketch maps; digital photography; and written data and text. All documentation components shall be completed in accordance with the Secretary of the Interior's Standards and for Archaeological Documentation for above ground structures. The completed documentation shall be placed on file at the South Central Coastal Information Center, California State University, Fullerton, CA; and the City of Los Angeles Public Library. Findings shall be incorporated into the HABS report (see Mitigation Measure 1 above).





## **4. Cumulative Impacts**

PCR reviewed the Related Projects list included in the Section 3.0 of the Draft EIR for the Project to identify other projects that could contribute to cumulative impacts on historic resources. Related Projects that are located within a cohesive neighborhood have the potential to contribute to cumulative impacts to historical resources by demolition or alteration of historic properties and physical and visual effects which may materially impair the eligibility of historical resources. The cumulative impacts of the Related Projects would be focused on the Sunset Boulevard corridor. Approximately 38 related projects have been identified in study area and, of these, eight are located in proximity to the Project, and of these, five projects are affecting buildings over 45 years in age, none of which are identified as historical resources. Of these five projects, there are two projects that will be affecting Modern buildings, 8490 Sunset Boulevard and 9040 Sunset Boulevard, neither of which have been identified as eligible or listed historical resources, therefore the Project analyzed in conjunction with the Related Projects would result in no cumulatively considerable impacts on historical resources. Furthermore, other related projects are not within the community or neighborhood characterizing the Project Site and the cumulative impacts of these other related projects on historical resources would not be cumulatively considerable.

The related projects, identified in **Table 5**, *Historical Resources Affected by Pending, Approved, and Recently Constructed Projects*.



**Table 5**

**Historical Resources Affected by Pending, Approved, and Recently Constructed Projects**

<b>Project</b>	<b>Project Type Description</b>	<b>Address (APN)</b>	<b>Evaluation</b>	<b>Date/Style</b>	<b>Photograph</b>	<b>Location</b>	<b>Impacts</b>
Restaurant	Moderate-sized restaurant that would replace a smaller restaurant and automotive repair shop	8301 Sunset, 1946/1961, 1973 (5555-023-026)	Not evaluated	1946/1961, Altered Brick Building		Approximately 0.20 mile to the west of the Project Site.	No significant impact
Sunset La Cienega Project (Formerly Sunset Millennium) Mixed-Use Development	Demolition of buildings onsite and construction of two new buildings on each side of La Cienega Boulevard.	Petersen Publishing headquarters, 8490 Sunset Boulevard, City of West Hollywood (5555-002-122)	Not evaluated	Constructed 1963/64, Modern		Approximately 0.62 mile to the west of the Project Site.	No significant impact
Sunset Time Mixed-Use Development	Replace the existing House of Blues nightclub and construct mixed-use development.	8418 Sunset Boulevard, City of West Hollywood (5554-007-014)  Would demolish 8400 Sunset, (5554-024-007,) and 8420 Sunset (554-024-005)	Not evaluated	8400 Sunset (5554-024-007): 1957/1967, Vernacular Modern  8420 Sunset (5554-024-005): 1936, 1920, 1955, 1994, Restaurant	 8400 Sunset   8420 Sunset	Approximately 0.39 mile to the west of the Project Site.	No significant impact

**Table 5 (Continued)**

**Historical Resources Affected by Pending, Approved, and Recently Constructed Projects**

<b>Project</b>	<b>Project Type Description</b>	<b>Address (APN)</b>	<b>Evaluation</b>	<b>Date/Style</b>	<b>Photograph</b>	<b>Location</b>	<b>Impacts</b>
Mixed-Use Development	Construct 11 residential units; 4,528 square feet of retail; and 6,721 square-foot restaurant	8497 (5555-007-009) Sunset Boulevard	Not Evaluated	1951, Modern Apartment Building		Approximately 0.60 mile to the west of the Project Site.	No significant impact
Hotel Development	New hotel development will construct 102 hotel rooms, 66 residential units, 5,710 square feet retail, 8,000 square feet day spa, and 18,080 square feet of retail uses.	Scandia, 9040 Sunset Boulevard, City of West Hollywood (4340-026-021)	Found ineligible.	Constructed 1957, Scandinavian Modern		Approximately 1.54 mile to the west of the Project Site.	No significant impact

Source: PCR Services Corporation, 2013

## B. CONCLUSION

The Project would demolish the existing Chase Bank building located at 8150 West Sunset Boulevard. The Project Site was surveyed by PCR's architectural historians on February 27, 2013 and determined to be ineligible for listing in the National Register and the California Register, and conservatively determined eligible as a Los Angeles Historic-Cultural Monument. Therefore, the Project would have significant and unavoidable impacts on historical resources. While the recommended mitigation measures described above would reduce potential impacts, after completion of Mitigation Measure 1, Recordation, direct impacts to historical resources would remain significant and unavoidable due to substantial adverse change in the significance of historical resources by demolition of the Bank.

The two art works, Roger Darricarrere's *dalle de verre* stained glass *Screen* and David Green's *Family* sculptural group, are eligible as contributors because the primary resource, the Bank, is eligible. However, they are not eligible individually because they are works of fine art and do not meet any of the eligibility criteria for historical resources. Pursuant to the California Art Preservation Act, the two existing integrated artworks on the Project Site are of recognized quality. After completion of Mitigation Measure 2, the Project would result in the on- or off-site preservation of these two artworks, therefore impacts associated with these artworks would be less than significant.

To avoid demolition of the Bank, Mitigation Measure 3 would result in relocation of the Bank, if feasible. Relocation would remove the Bank from its original location and context, and furthermore has the potential to substantially impair the building through the relocation process. Therefore, relocation would result in a significant unavoidable impact. However, if the Bank would be relocated to a compatible location and rehabilitated in conformance with the Standards, after completion the Project would result in a less than significant impact to historical resources.

However, if relocation is infeasible, Mitigation Measure 4, Demolition Monitoring and Salvage, would be required. After completion of monitoring and salvage, significant architectural materials and features would be documented and relocated. After mitigation, however, impacts to historical resources would remain significant and unavoidable because the Bank would be demolished.

The Project would not result in significant indirect impacts to known historical resources within the immediate vicinity of the Project Site. While the Project will introduce improvements that are larger in scale and massing than the existing conditions, the Project is designed to be set back from the street adjacent properties to protect spatial relationships that are important for experiencing the character and design of nearby historical resources. The Project would not destroy spatial relationships that characterize the settings and environment of identified historic resources within the immediate Project vicinity including Andalusia Apartments, Colonial House, Chateau Marmont, The Granville, or the Stahl House. The demolition of the Garden of Allah for the construction of Lytton Savings Home Branch in 1959, the Lytton Center in 1961 and the 1972 office addition substantially altered the historic setting in the Project vicinity. Likewise the 1950s and 1960s automobile-oriented commercial development along the Sunset Strip and along with commercial high rise buildings significantly altered the historic setting during the latter half of the 20<sup>th</sup> Century to the present. Therefore, construction of the Project would not materially impact the historic settings and environment of identified historic resources within the Project vicinity which has been eroded considerably. While the scale and location of the Project would change the existing setting, this change would be comparable to the existing the scale and massing of improvements/developments existing on the

southeast corner of Sunset and Crescent Heights and further east on Sunset. In accordance with CEQA Thresholds, the Project would not materially impair the immediate surroundings and significance of historical resources in the Project vicinity to a degree that would be considered substantial. In relation to the Los Angeles CEQA Thresholds, the Project would not cause a substantial adverse change in the significance of historical resources in the Project vicinity. The Project would be differentiated from the surrounding built environment and would be generally compatible with the historic materials, features, and massing of the adjacent buildings to protect the integrity of the properties in the surrounding environment. While the size, scale and proportion of the Project is substantially larger than existing conditions on the Project site, the Project would be set back from the street and adjacent properties and there would be no significant visual change in the public experience of the historical resources and construction of the Project would not negatively impact the character of the historical resources or their surrounding setting. Therefore, under CEQA, the Project would have no adverse indirect impacts on historical resources.

The cumulative impacts of the Related Projects would be focused on the Sunset Boulevard corridor and therefore the related projects located along Sunset Boulevard or in the proximity of Sunset Boulevard would have the greatest potential to result in cumulative historical resources impacts. Approximately 38 related projects have been identified in study area and, of these, eight are located in proximity to the Project, and of these five projects will be affecting buildings over 45 years in age and two projects will be affecting Modern buildings, 8490 Sunset Boulevard and 9040 Sunset Boulevard, none of which have been identified as eligible or listed historical resources, therefore the Project analyzed in conjunction with the Related Projects would result in no cumulatively considerable impacts on historical resources. Furthermore, other related projects are not within the community or neighborhood characterizing the Project Site and the cumulative impacts of these other related projects on historical resources would not be cumulatively considerable.

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