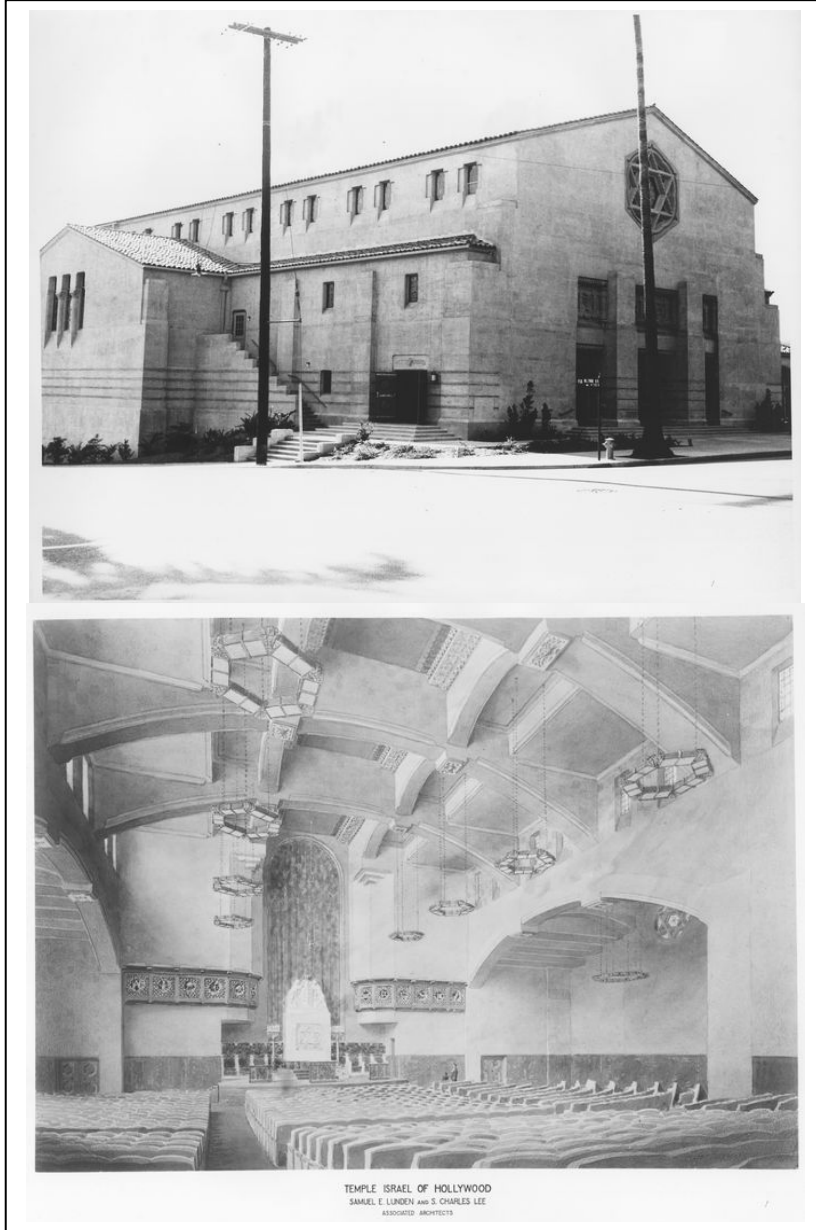


# **APPENDIX F**

## **Historic Resource Report**

# Temple Israel

## Historic Resource Report



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# **1. INTRODUCTION**

## **1.1 Purpose and Qualifications**

The purpose of this report is to determine whether or not a proposed development project on the Temple Israel site in the Hollywood area of the City of Los Angeles will impact historic resources. The project site is located on the block roughly bounded by Hollywood Boulevard on the north, Martel Avenue on the west, Hawthorne Avenue to the south, and Fuller Avenue on the east. However, the project site does not occupy the entire block; a vacant lot and multi-family residential uses bound the site to the south. The site is presently occupied by the Temple Israel of Hollywood sanctuary, two school buildings, and a parking area. The proposed project would involve the demolition of the existing school building, new construction of a school building, and the renovation of the sanctuary, school buildings, and parking area.

Teresa Grimes and Jessica Mackenzie were responsible for the preparation of this report. Ms. Grimes, Senior Architectural Historian for Christopher A. Joseph & Associates has over fifteen years of experience in the field of historic preservation and a M.A. in Architecture. She more than fulfills the qualifications for historic preservation professionals outlined in 36 CFR, Part 61. Jessica Mackenzie is an Associate Planner for Christopher A. Joseph & Associates.

## **1.2 Methodology**

In conducting the analysis of potential historic resources and impacts, the following tasks were performed:

1. Conducted a field inspection of the project site to identify potential historic resources. Photographs were taken during the site visit. It was determined during the field inspection that the buildings on the project site would not qualify as an historic district because they represent disparate architecture styles and periods of time. Buildings on the project site identified as potentially eligible as individual historic resources were those that appeared to be at least 45 years of age. These included the Temple Israel sanctuary, the adjacent Temple administration and social buildings, and the Temple of Israel School.
2. Identified potential historic resources in the project vicinity to establish a study area. No potential historic resources were identified in the project vicinity. Therefore, the scope of this historic report is confined to the addresses identified on the project site.
3. Reviewed the California Historical Resources Inventory System (CHRIS), which includes properties listed and determined eligible for listing in the National Register of Historic Places, listed and determined eligible for listing in the California Register of Historical Resources, California Registered Historical Landmarks, Points of Historical Interest, as well as properties that have been evaluated in historic resource surveys and other planning activities. No addresses associated with the project site were listed in the database.

4. Reviewed the building permit records obtained from the City of Los Angeles Department of Building and Safety to determine the dates of original construction, subsequent alterations, uses, and architects.
5. Researched the history of the persons associated with the buildings at the Los Angeles Public Library including a review of relevant databases, books, and articles.
6. Researched the history and context of the buildings at the Los Angeles Public Library and the UCLA Digital Library including a review of historic maps of the project site, historic photographs, books, and articles.
7. Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation designations, and assessment processes and programs.

## **2. REGULATORY ENVIRONMENT**

Generally, a lead agency must consider a property an historic resource under the California Environmental Quality Act if it is eligible for listing in the California Register of Historical Resources (California Register). The California Register is modeled after the National Register of Historic Places (National Register). Furthermore, a property is presumed to be historically significant if it is listed in a local register of historic resources or has been identified as historically significant in an historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.<sup>1</sup> The National and California Register designation programs are discussed below. In addition, the Los Angeles Cultural Heritage Ordinance is discussed as a potentially applicable local designation program.

### **2.1 National Register of Historic Places**

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."<sup>2</sup>

#### *Criteria*

To be eligible for listing in the National Register, a property must be at least fifty years of age and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of four established criteria:<sup>3</sup>

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or

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<sup>1</sup> PRC Section 5024.1 and 14 CCR Section 4850.

<sup>2</sup> 36 CFR Part 60.2.

<sup>3</sup> 36 CFR Part 60.4.

- B. Associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Yield, or may be likely to yield, information important in prehistory or history.

However, in addition to these four main criteria, the National Register has special criteria considerations for religious properties. Properties owned by religious institutions or used for religious purposes are not considered eligible for the National Register. However, a religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.<sup>4</sup>

### *Physical Integrity*

According to National Register Bulletin 15, "to be eligible for listing in the National Register, a property must not only be shown to be significant under National Register criteria, but it also must have integrity." Integrity is defined in National Register Bulletin 15 as "the ability of a property to convey its significance". Within the concept of integrity, the National Register recognizes seven aspects or qualities that in various combinations define integrity. They are feeling, association, workmanship, location, design, setting, and materials.<sup>5</sup>

### *Context*

To be eligible for listing in the National Register, a property must also be significant with an historic context. National Register Bulletin 15 states that the significance of an historic property can be judged only when it is evaluated within its historic context. Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear."<sup>6</sup> A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity to qualify for the National Register.

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<sup>4</sup> National Register Bulletin: How to Apply the National Register Criterion for Evaluation

<sup>5</sup> National Register Bulletin #15, pp. 44-45.

<sup>6</sup> National Register Bulletin #15, p. 7.

## 2.2 California Register of Historical Resources

In 1992, Governor Wilson signed AB 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups and citizens to identify historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process.<sup>7</sup> The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register.
- California Registered Historical Landmarks from No. 0770 onward.
- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

The criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property must be at least fifty years of age and possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Historic resources eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Resources less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity, there is the expectation that properties reflect their appearance during their period of significance.<sup>8</sup>

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<sup>7</sup> PRC Section 5024.1.

<sup>8</sup> PRC Section 4852.

## **2.3 City of Los Angeles Cultural Heritage Ordinance**

The Los Angeles City Council adopted the Cultural Heritage Ordinance in 1962 and amended it in 1985. The Ordinance created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments. The Commission is comprised of five citizens, appointed by the Mayor, who have exhibited knowledge of Los Angeles history, culture and architecture. Section 22.130 of the Ordinance states that an historical or cultural monument:

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

Unlike the National and California Registers, the Ordinance makes no mention of concepts such as physical integrity or period of significance. Moreover, properties do not have to reach a minimum age requirement, such as 50 years, to be designated as Monuments

## **3. ENVIRONMENTAL SETTING**

### **3.1 Description of the Project Site**

#### *7300 Hollywood Boulevard*

This address encompasses all existing buildings associated with Temple Israel of Hollywood and Temple Israel School. Historically, properties located on the site were associated with a range of addresses, including 1626-1640 North Martel Avenue and 7300-7320 Hollywood Boulevard. However, the address of all current school and temple facilities is considered 7300 Hollywood Boulevard. The existing temple facilities include a maze of interconnected buildings constructed at different times. This section will describe the development of the buildings on the temple campus chronologically.

The block containing the project site was first developed with residential uses constructed between 1910 and 1920. While Temple Israel was established in 1926, the existing buildings on the project site were not used in association with the Temple until the 1940s.

The sanctuary building on the corner of Hollywood Boulevard and Fuller Avenue was designed by S. Charles Lee and constructed in 1948. The three-story building is a generally rectangular in shape and constructed of reinforced concrete with a gently sloped red clay tile roof (see Photo Sheet 1, View 1). The façade is entirely composed of concrete except for three horizontal lines of red brick that circle the building. The main entrance on Hollywood Boulevard is divided into

thirds by plain concrete pilasters. Paired doors flank the center set of four main doors; each door exhibits a hexagonal grooved pattern divided by metal hardware battens. The architectural details feature an unusual combination of Spanish and Judaic motifs, including a concrete relief over each entrance depicting menorahs and Torah scrolls within a decorative cast concrete border. The only opening on the front façade is a large stained glass window within a Star of David. The outline of the Star of David is in an elaborate rope pattern.

The interior of the sanctuary features an anteroom separating the entrance from the main sanctuary. This space is intimate in scale and features fixtures and ornamentation that appear to be original. The main sanctuary is a rectangular space with a vaulted ceiling (see Photo Sheet 1, View 2). The room contains an upper balcony and ground-floor seating. The seating is comprised of individual theater-style seats instead of pews or benches. The arrangement of these theater seats slightly curves around the room, to orient each seat to the front and center of the room. The seats appear to be original. Interior architectural details include the exposed beam support system on the ceiling and stained glass windows; all appear original. While building permit records indicate that other buildings on the Temple Israel site have been altered and remodeled numerous times, the sanctuary is substantially intact and in very good condition. The only notable alteration has been the enclosure of the choir lofts.

According to City of Los Angeles building permits, the building adjacent to the sanctuary was constructed as an addition in 1954 to include a chapel, social rooms, and classrooms. It was planned; however, at the same time as the sanctuary building and was also designed by S. Charles Lee. This portion of the project site referred to as the Briskin Wing. The building is utilitarian in style and irregular in shape because it is built around the original sanctuary (see Photo Sheet 1, View 3). The three-story building is characterized by the rough board-formed concrete façade and punched-in steel casement windows. The utilitarian style embodied in the flat roof and lack of architectural details on the building provides a contrast to the historicism of the sanctuary. The exterior and windows appear original and are in good condition. The portion of the building that is attached to the sanctuary is two stories and creates a court between the sanctuary and the Briskin Wing. While the concrete exterior is generally devoid of details, the portion adjacent to the sanctuary features slim horizontal lines of red brick on the ground floor. This brick element provides an architectural link between the older and newer building.

While the exterior of the building is intact, the building has been remodeled numerous times and includes multiple additions and alterations. In 1956, the interior was remodeled to accommodate space for the religious school. In 1960, architect Sidney Eisenshtat designed an addition adjacent to the southwest corner of the building. This addition is visible from the exterior of the building. Interior remodels also occurred in 1978. In 1987 the interior of the banquet and social rooms were remodeled. In 1988, the first floor classrooms were altered. In 1992, the second-floor classrooms were altered.

The building adjacent to the south of the Briskin Wing is referred to as the Weisz Building (see Photo Sheet 2, View 4). According to tax assessor records, the building was constructed in 1964. The architect or other details of the construction history are unknown at this time, as the City of Los Angeles did not have the building permit on file. The building is a typical example of a two-story, flat-roofed modern building. The ground floor of the building contains a parking structure, and classrooms are located on the second-story. The façade reflects these different uses, as the ground floor is devoid of windows or architectural details, and the second-story

façade is dominated by large banks of metal casement windows. The front façade of the building faces the parking adjacent to the south of the project site. The Martel Avenue façade of the building is characterized by a large blue and gold tile mosaic on the second-story above the driveway to the parking area. The mosaic portrays an abstract pattern. The building is in good condition, but appears to have been altered multiple times. Building permits indicate interior remodeling took place in 1972, and in 1992. As the building was constructed in 1964, the Weisz Building is less than 50 years old and was eliminated from further consideration as a historic resource for its lack of age and architectural distinction. The following evaluation of significance will only consider the potential historic significance of the buildings associated with Temple Israel sanctuary, administration and social buildings, and Temple Israel School.



**View 1:** View of the exterior facade of the sanctuary of Temple Israel.



**View 2:** View of the main sanctuary. Note the vaulted ceiling, stained glass, balcony and theater-style seating.



**View 3:** View of the 1954 building addition that created a court between the sanctuary and the Briskin wing. The concrete features slim horizontal lines of red brick on the ground floor.



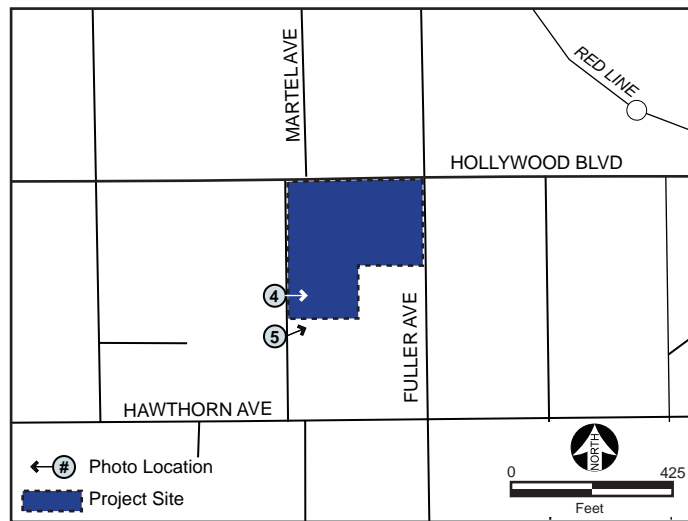
**PHOTO LOCATION MAP**



**View 4:** View of the Weisz building from Martel Avenue.



**View 5:** View of the south boundary of the project site.



**PHOTO LOCATION MAP**

## 4. EVALUATION OF SIGNIFICANCE

The buildings on the project site are not presently designated under any of the landmark programs at the national, state, or local levels. Nor have they been previously evaluated in any historic resource surveys in this area of Hollywood. Based upon the additional research and analysis conducted for this report, the sanctuary building of Temple Israel appears to be eligible for listing in the National Register, and therefore the California Register, as the representative of the work of a master architect, S. Charles Lee. None of the other buildings on the project site appear eligible for listing in the National or California Registers. As such, the sanctuary building of the Temple Israel is an historic resource subject to CEQA.

### 4.1 National Register of Historic Places

#### *Criterion A*

In order to be considered eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The historic context considered in the evaluation of significance under Criterion A is the history of Jews in Los Angeles.

The 1851 census of Los Angeles indicated that out of 1,910 inhabitants, eight were Jewish and all were men, mostly young merchants of German origin. However, from the beginning Jews played an important role in the economy of Los Angeles. They also participated in all aspects of social and civic affairs. Out of the California Club's initial 125 members in 1877, twelve were Jews.<sup>9</sup> During the 1860s, Philip Sichel, one of the original Jewish settlers, served on the City Council and as a Los Angeles County Supervisor. In 1862, Myer Joseph Newmark was elected City Attorney, the first Jew to hold that office. Eugene Meyer and Solomon Lazard were two of the incorporators of Los Angeles City Water Company. In 1878, Emil Harris became the first Jewish chief of police.

By 1861, two congregations in Los Angeles were recorded: Beth El and B'nai B'rith. Later records do not include a congregation named Beth El; it is assumed that the congregation was absorbed by B'nai B'rith. They mounted a fundraising effort and constructed a synagogue by 1872 at 273 South Fort Street. This first synagogue in Los Angeles was in the Gothic style and the sanctuary seated 365 people. B'nai B'rith also established the first Jewish school in Los Angeles, holding classes in the afternoon after children has been dismissed from the regular school day. Later, this schedule was augmented and the education took the form of Sunday school.

Social events and community groups proved more popular than attending Orthodox services during the early years of Jewish life in Los Angeles. In the last three decades of the 19<sup>th</sup> century, B'nai B'rith members became interested in reforms such as a mixed choir, lecture series, and shorter services. In response to this sea change, the congregation eventually transitioned to Reform Judaism.

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<sup>9</sup> By the 1920s, the clubs that included Jews amongst the original founders started asking them to resign as members.

The 2,500 Jews in Los Angeles at the turn of the century multiplied to 20,000 by the World War I period. The increasingly large number of Jewish immigrants migrated to Los Angeles constituted a wide variety of groups, including escapees from the persecutions and hardships of Eastern Europe; health-seekers; and workers from the eastern United States who sought employment in the developing garment industries as well as the new motion picture business. The working and middle-class community of Jews in Los Angeles settled in the Boyle Heights, Temple Street, and Central Avenue areas. These neighborhoods, particularly Boyle Heights, became associated with recent Jewish immigrants and more Orthodox observance. The center of the Orthodox community in Boyle Heights was Congregation Talmud Torah at the Breed Street Shul, constructed in 1920.

In contrast with the Orthodox and recent immigrant Jews, the more affluent and established Jews in Los Angeles migrated to the Wilshire, West Adams, and Hollywood areas during the first three decades of the 20<sup>th</sup> century. This movement westward is typified by the decision in the 1920s by Congregation B'nai B'rith to construct a new synagogue on Wilshire Boulevard. The Wilshire Boulevard Temple opened with great fanfare in 1929 with seating for 1,800 people. In Hollywood, the Jewish community increased from almost zero in 1914 to approximately 3,300 people by 1926. This growth mirrored the development boom of Hollywood as the center of the motion picture industry.

In this atmosphere during the development of film industry and the population boom of Jews living in Hollywood, Temple Israel was founded in 1926. Five out of the seven original members were associated with the film industry. In the words of the Temple history, “[the founders]” wanted to build a place to serve the needs of the Jews of Hollywood - more for social responsibility than for religious practice”. In the beginning, the congregation met in private homes in Hollywood. Fundraising efforts were initiated from the founding to construct a building, but the original plans faced multiple setbacks. Sites originally considered for the synagogue included the corner of Franklin and Argyle, and the corner of De Longpre and June. Original plans for the synagogue were developed by Tilden S. Norton, a noted architect of other Los Angeles synagogues including Temple Sinai and Temple Sinai East. The original plans called for large domed building with 1,600 seats. The early fundraising drive demonstrated Temple Israel’s close association with the film industry, as benefit shows staged at the Pantages Theater featured such stars as Jack Benny, Milton Berle, Al Jolson and Eddie Cantor. However, fluctuations in the real estate market and the Depression provided some impediments to bringing the building to fruition.

During World War II, the Temple was active in fundraising for the war effort and social action on behalf of persecuted Jews in Europe. The membership of Temple Israel grew during this time, and the sanctuary was finally opened in 1948. The Temple experienced a period of significant growth and expansion in the 1950s and 1960s. During this heyday, the Temple’s annual shows included Judy Garland, Shirley MacLaine, Lucille Ball, Alan King, Lena Horne, and Frank Sinatra. However, the annual shows of this time period were not associated with any one building on the Temple Israel site. Temple Israel was the site of many celebrity marriages and funerals of the day, including the marriage of Elizabeth Taylor and Eddie Fischer and the funeral of Samuel Goldwyn.

Social activism was an important component to the Temple’s activities and image in the 1960s and 1970s. Temple Israel was extremely active in the political causes of the day including

feminism and civil rights. Most famously, Martin Luther King, Jr., delivered a sermon in the sanctuary in 1965. Just before his trip to Los Angeles, Martin Luther King, Jr., had won the Nobel Peace Prize. His trip also immediately followed the death of Malcolm X. While the social activism was integral function of the Temple community, support for political causes was not unique to the Temple Israel in the 1960s and 1970s. American Reform Judaism across America became increasingly involved in political and civil rights causes in this time period. Many Reform communities were involved in some manner with the political questions of the day, whether it was civil rights, feminism, or the Vietnam War.

There are several properties associated with the history of Jews in Los Angeles that are designated on a local, state or federal level. Most of these properties are designated for their architectural, not historic significance. Los Angeles Cultural Monuments include Congregation Talmud Torah #359, the David Familian Chapel #199, and Congregation B'nai B'rith #116. All of these are examples of early religious buildings founded by Jews. The Cohn-Goldwater Building #119, the Cohn Residence #84, Farmer & Merchant Bank #271, and the Harris Newmark Building #345 are properties associated with prominent Jewish citizens. The Site of the First Jewish Cemetery is listed as a California Registered Historical Landmark #822. Congregation Talmud Torah, and Congregation B'nai B'rith are also listed in the National Register.

While Temple Israel was an active force in its community, no single event that occurred at the Temple would be considered significant contribution to our history. Temple Israel was not the first synagogue or Reform temple in Los Angeles, nor the largest. While the Temple was a contributing force in the Hollywood community, its association with movie stars would not be considered a significant contribution to history. Moreover, Temple Israel was not the only congregation in Los Angeles associated with notable figures in the film industry. As Temple Israel would not be considered significant in the context of the history of Jews in Los Angeles, no building on the Temple Israel site would be considered eligible for the National Register under Criterion A.

### *Criterion B*

To be eligible under Criterion B, a person associated with the property needs to be individually significant within an historic context. While Temple Israel is a congregation made up of many families and is not exclusively associated with a single person, the person with the strongest association to Temple Israel would be Rabbi Max Nussbaum, who led the congregation for 32 years during the Temple's initial growth in the 1950s and 1960s. Temple Israel would certainly be considered the property associated with Rabbi Nussbaum's life's work. Rabbi Max Nussbaum's significance would be evaluated in the context of the history of Jews in Los Angeles. Research was conducted on Max Nussbaum through the Los Angeles Public Library and the resources of Temple Israel, although most of the biographical information presented in this section is based on 1994 Rabbi Max Nussbaum Lecture by Dr. Lewis Harth.

Max Nussbaum grew up as Moshe Nussbaum in an Orthodox community in Romania. Even as a young boy in a devoutly observant family, he challenged the Orthodox worldview by staging a hunger strike to persuade his father to allow him to attend the secular Jewish high school in his town. He changed his name to Max by the time he finished high school, and moved to Germany to start his rabbinic studies in a modern seminary to become a "Liberal Rabbi". He studied both

traditional religious texts and broader Western culture, and eventually attained a doctorate in philosophy from the University of Wurzburg. During his philosophical studies, he became



committed to the idea of rabbinic service as a tool for justice. By the late 1930s, Rabbi Max Nussbaum had married his wife Ruth, and had become a prominent rabbi in Berlin. In this capacity, he was one of the few rabbis or Jewish leaders who stayed in Berlin in the 1930s. Max and Ruth Nussbaum left Berlin late July, 1940. The prominent leader Steven S. Wise secured the Nussbaums safe passage to America by offering Rabbi Nussbaum a position at a congregation in Oklahoma. This act probably saved the Nussbaums' lives. During his time in Oklahoma, Rabbi Nussbaum's commitment to civil rights coalesced over his disgust of racial prejudice. Later in his life during the civil rights era, he would take the stance that racial equality was the natural cause of Jews, as

“Zionism in Black”.

In 1942, Max Nussbaum became the rabbi of Temple Israel. As discussed above, the Temple was well-known for its association with Hollywood and the motion picture industry. As rabbi, he forged relationships with not only the Hollywood stars like Samuel Goldwyn and Al Jolson, but exiled Jewish artists including Thomas Mann. He was well known in the Jewish community of Los Angeles during his tenure, and helped establish the Hebrew Union College campus in Los Angeles. On a national level, he served as President of the Zionist Organization of America and was an important leader in the American Jewish Congress. His remarkable life from a village in Romania to Hollywood was even the subject of a 1959 episode of the popular television program “This is your Life”. He was the recipient of numerous humanitarian awards in the Jewish community, and even attended a dinner for the Prime Minister of Israel at the White House in 1964.

Rabbi Nussbaum's life work would be considered his leadership within the Temple Israel community, including his sermons and rabbinic services. However, the job description of most rabbis and religious positions would include leadership within their respective communities. While Rabbi Nussbaum was undoubtedly significant in the history of Temple Israel, there is not enough evidence at this time to establish his role as historically significant in the context of Jews in Los Angeles or at the national level. Therefore, no buildings on the Temple Israel site would be eligible for listing under this Criterion.

### *Criterion C*

Properties can be eligible under Criterion C for one of four reasons. The two most applicable to the buildings on the project site are “embodiment of a distinctive type, period, or method of construction” and “represent the work of a master.” The sanctuary appears eligible as the work of a master architect, but the other buildings on the project site do not appear to be eligible under Criterion C.

The Briskin Wing is not eligible under Criterion C either as a good example of a particular style or the work of a master architect due to the lack of architectural distinction and physical integrity. The Briskin Wing has been altered so many times since 1954 that it ceases to retain what original architectural style it may have once had. As discussed in detail in Section 3.1 (Description of the Project Site), the building has undergone multiple interior remodels and exterior additions.

The Temple Israel sanctuary does not fit neatly into any stylistic categories therefore it is not eligible under Criterion C as the embodiment of a particular architectural style. It has Spanish Colonial Revival style characteristics with its red clay tile roof, but not the signature plaster walls, irregular shape, arched openings, decorative tile, or wrought iron. Nevertheless, it might be considered an unusually late example of the Spanish Colonial Revival style. By the time the sanctuary was constructed in 1948, the Spanish Colonial Revival style was long out of fashion, having been eclipsed by the modern movement. While the design is interesting, it does not embody the distinguishing characteristics of the Spanish Colonial Revival style nor the post war era in which it was constructed. Furthermore, much better and earlier examples of the Spanish Colonial Revival style exist in Los Angeles.

The sanctuary would be considered eligible under Criterion C if the building represented “the work of a master”. The main sanctuary building on the project site was designed by S. Charles Lee, a recognized architectural master in the period 1925-1950. S. Charles Lee was born Simeon Charles Levi in 1899 in Chicago to German immigrant parents. Chicago was the center of architecture in turn-of-the-century America; Lee was exposed to many architectural landmarks as a boy, like the Schlesinger & Mayer Department Store. He was undoubtedly influenced by the works of Frank Lloyd Wright and Louis Sullivan both on the streets of Chicago and in his formal education. He came of age in tandem with the development of the film industry, frequenting vaudeville acts as a boy, and eventually transitioning to watching feature films as a young man. Lee showed an early aptitude for engineering and business; by age 15 he held a draftsman position at an architecture office. Lee worked for Henry Newhouse, who specialized in theater design. Lee formulated his first ideas on theater design in his office. He graduated from high school and was employed as a senior architect by age 18.

During World War I, Lee enlisted in the Navy and was assigned to the Engineering Department. He helped design temporary barracks for soldiers and assorted Navy buildings. After the war, he attended Armour Institute of Technology in Chicago in a program that combined engineering with architecture and drawing. The course program integrated with classes at the Art Institute of Chicago. The Beaux Arts movement was very influential at the Art Institute at this time. Beaux Art practices stress grandness, historicism, and the plan. Lee’s early design philosophy incorporated his interest in modern efficiency and commercial appeal to traditional Beaux Arts aesthetics.

In 1921 Lee drove from Chicago to California and settled in Los Angeles. Almost immediately, he became involved in a real estate development venture along Wilshire Boulevard. While the venture earned him a good deal of money, he soon became disillusioned and opened his own architecture office downtown. It was at this time he changed his name from Simeon Charles Levi to S. Charles Lee to avoid potential anti-Semitism. While he would later go on to design Temple Israel, Lee was not raised in a particularly observant household. There is no evidence to suggest that Lee experienced any overt anti-Semitism in Los Angeles, however he believed it would be a prudent business move.

By 1925, his successful architecture practice was busy designing apartment buildings and other small projects. Most residential projects in Los Angeles in the late 1920s were in a variety of period revival styles. Given his Beaux Arts education and theatrical style, Lee produced quite sophisticated interpretations of period revival styles. He combined highly decorative exteriors

with practical and efficient interior plans; examples include the DuBarry Apartments (1929) and the El Mirador Apartments (1929). His residential projects led him to designing residences for Hollywood magnets like Louis B. Mayer, Irving Thalberg and Cecil B. DeMille; this provided Lee with his initial introduction to architecture associated with the film industry.

Lee's ornamental architecture was particularly associated with movie theaters. His prolific career as a movie theater designer started with the Tower Theater, located in downtown Los Angeles on Broadway. The owner of the theater, H.L. Gumbiner, originally was persuaded by his architects that the 150' by 50' lot was too small for a movie palace. S. Charles Lee propositioned Gumbiner to let Lee attempt to design the theater and negotiate with City officials. If Lee was unable to build the theater, he would not charge Gumbiner for his work. Lee succeeded and the result was a highly unorthodox and narrow, seven-story theater. The success of the Tower Theater led Lee to many more theater commissions for which he would become renowned on a national scale, designing theaters throughout the west, and in Mexico and Nicaragua. His theater architecture has been recognized locally as Los Angeles Historic-Cultural Monuments (HCM). His other notable theaters in Los Angeles include the Los Angeles Theater (HCM #225), the La Reina Theater (HCM #290), and the Bruin Theater (HCM #361). These two latter theaters represent a shift in Lee's style away from period revival styles to a Streamline Moderne style.

The sanctuary of Temple Israel would not be eligible for listing in the National Register simply because it was designed by S. Charles Lee. In order to be eligible under Criterion C, "the property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft".<sup>10</sup> In this case, the sanctuary of Temple Israel is a unique example of Lee's theater architecture modified for a religious facility. It appears that Temple Israel was the only religious facility Lee designed, and is therefore a highly unusual example of his work. Moreover, the architectural details of the building are reminiscent of a movie theater, and make the design of the sanctuary a unique religious facility. The anteroom that separates the front entrance from the sanctuary is similar in scale and ornamentation to a movie theater lobby. The sanctuary space is oriented to the front and center of the room, identical to a theater. While this general orientation is common in places of worship, the seating arrangement of Temple Israel is exaggerated by the slight curve of the seats across the room and the balcony, orienting each seat to the front and center of the room. The seats in the sanctuary are even traditional cushioned theater seats. All of these architectural details express the connection between the design of a movie theater and the Temple Israel sanctuary.

While some of Lee's famous theater design is Streamline Moderne or Art Deco in style, the Spanish Colonial Revival of the Temple Israel sanctuary is representative of his diverse stylistic abilities. As previously discussed, some of Lee's earliest works in the 1920s and 1930s are period revival in style, including the Tower and Los Angeles Theaters. While both of these theaters draw more heavily on French motifs, other theaters are similar to the Spanish Colonial Revival style of Temple Israel. Examples include the Fox Theater (1931) in Bakersfield, and the Linda Vista Theater (1942) in Mexico City. Both theaters features tile roofs and Spanish Colonial Revival decorative ornaments, similar to Temple Israel sanctuary. The sanctuary

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<sup>10</sup> U.S. Department of the Interior, National Park Service, National Register Bulletin: How to Apply the National Register Criteria for Evaluation, 1990.

demonstrates that Lee was adept at interpreting a range of historic periods, and the building is a unique departure from the Lee Art Deco and Streamline buildings that are already recognized in Los Angeles. These buildings include the Streamline Department of Water and Power building in North Hollywood (HCM # 232), the Art Deco Hollywood and Western building (HCM # 336), the Moderne Department of Water and Power building in Lincoln Height (HCM # 384), and the Art Deco Max Factor building in Hollywood (HCM #593).

The sanctuary of Temple Israel is considered eligible under Criterion C as an excellent example of the artistic development of master architect S. Charles Lee.

#### *Criterion D*

Criterion D was not considered in this report, as it applies to archeological resources.

## **4.2 California Register of Historical Resources**

The sanctuary appears to be eligible for listing in the California Register for the same reasons noted above. However, all other buildings on the project site do not appear eligible for listing in the California Register for the same reasons noted above.

## **4.3 Conclusions**

Based on the research and analysis conducted for this report, the sanctuary of Temple Israel appears to be eligible for listing in the National Register under Criterion C, and the California Register under Criterion 3. This evaluation is consistent with the California Register Status Code of 3S. Therefore, the sanctuary building is considered an historic resource pursuant to CEQA. As such, the proposed project would have a potential to impact historic resources.

However, no other buildings on the project site, including the adjacent Temple administration and social buildings, and Temple Israel School appear to be eligible for listing in the National or California Register. The Briskin Wing appears ineligible due to a lack of integrity and architectural distinction. The Weisz Building appears ineligible because it lacks age and architectural distinction. These evaluations are consistent with the California Register Status Code of 6Z. Therefore, all buildings on the project site except the sanctuary are not historic resources pursuant to CEQA. The analysis of the potential impacts the proposed project may have on historic resources will be limited to the sanctuary building.

# **5. PROJECT IMPACTS**

## **5.1. Determining the Significance of Impacts on Historical Resources**

In enacting the California Register, the Legislature amended CEQA to clarify which properties are significant, as well as which project impacts are considered to be significantly adverse.

A project with an effect that may cause a substantial adverse change in the significance of a historic resource is a project that may have a significant effect on the environment.<sup>11</sup> A substantial adverse change in the significance of a historic resource means demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.<sup>12</sup>

The State CEQA Guidelines include a slightly different definition of “substantial adverse change”:

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.<sup>13</sup>

The Guidelines go on to state that “the significance of a historic resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that convey its significance and that justify its inclusion in or eligibility for inclusion in the California Register, local register, or its identification in a historic resources survey.”<sup>14</sup>

The following factors are set forth in the City of Los Angeles’ “L.A. CEQA Thresholds Guide,” which states that a project would normally have a significant impact on historic resources if it would result in a substantial adverse change in the significance of a historic resource. A substantial adverse change in significance occurs if the project involves:

- Demolition of a significant resource;
- Relocation that does not maintain the integrity and (historical/architectural) 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.

## **5.2. Impacts of Proposed Project**

Projects, which may affect historic resources, are considered to be mitigated to a level of less than a significant impact, if they conform to the Secretary of the Interior’s Standards for

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<sup>11</sup> CEQA Guidelines, section 15064.5(b).

<sup>12</sup> CEQA Guidelines, section 15064.5(b) (1).

<sup>13</sup> CEQA Guidelines, section 15064.5(b)(2)(A).

<sup>14</sup> CEQA Guidelines, section 15064.5(b)(2).

Rehabilitation and Guidelines for Rehabilitating Historic Buildings.<sup>15</sup> Projects with no other potential impacts qualify for a Class 31 exemption under CEQA if they meet the Standards.<sup>16</sup>

The Standards are as follows:<sup>17</sup>

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

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<sup>15</sup> CEQA Guidelines, Section 15126.4(b).

<sup>16</sup> CEQA Guidelines, Section 155331

<sup>17</sup> U.S. Department of Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, Washington D.C.: National Park Service, 1995.

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

### **5.3. Analysis of Project Impacts**

#### *Project Description*

The proposed project would involve major renovations and new construction on different buildings on the project site. The proposed project includes a partially below ground, three-story parking structure with a roof deck, new day school and religious school classrooms, a reconfigured drop-off/pick-up zone, and new pre-school classrooms and facilities. The proposed project also includes the renovation and remodeling of the Miller Hall and Chadwick Chapel, including the Temple administration and support offices, worship administration area, the reception area, and the catering kitchen and storage closet. The proposed project also includes some alterations to the historic sanctuary and the construction of an adjacent 3,900 square foot chapel, analyzed in detail in the following section. The proposed chapel building area would include four new specialty classrooms and a 3,350 square foot arrival court/reception area on the entry floor level.

#### *Direct Impacts on the Sanctuary*

The proposed project includes interior and exterior alterations to the sanctuary building, and the construction of a chapel on the south side of the building.

Additions to historic buildings are addressed in Standards 9 and 10, which provide guidelines for the materials, style, size, scale, and massing. The chapel would be located on the south side of the building, which is considered to be the rear. As such, it is appropriately situated. The south wall of the sanctuary is board-formed concrete like the rest of the building. The wall would become the interior wall of the chapel. As such, little of the historic material would be removed. The chapel would be lower in height and much smaller in scale compared to the sanctuary building. The upper point of the chapel would reach the sanctuary building just below the face of the gable. Although the chapel would be sheathed primarily in perforated metal, the connection between the sanctuary building and the chapel would be glass.

The design of the chapel is very contemporary and certainly distinguishable as new. It has been designed in such a way that will not destroy or obscure the character-defining features of the sanctuary building. If removed in the future, the essential form and integrity of the sanctuary building would be unimpaired. Therefore, the chapel is consistent with Standard 10. While mimicking the exact form, material, and style of the sanctuary building is expressly discouraged by the Guidelines, compatibility in mass, materials, relationships of solids to voids, and color is recommended. The chapel is compatible in height and scale to the sanctuary building. Moreover, as the shared wall between the rear elevation and the new chapel building would be glass to expose the sanctuary wall, the new chapel would draw heavily on the exterior materials of the sanctuary. However, the angular massing of the chapel and perforated metal sheathing are not compatible with the sanctuary building. Therefore, the chapel is not entirely consistent with Standard 9. Lack of precise conformance with Standard 9; however, would not constitute a significant impact on the sanctuary building. The addition of the chapel would not so negatively

effect the physical integrity of the sanctuary building that it would no longer continue to be eligible for listing in the National Register.

The interior modifications to the building may include:

- Raising the floor because bema is considered to be too high.
- Improving the acoustics by possibly changing wall the finishes or adding a sound system.
- Improving the lighting by possibly adding additional fixtures or increasing the natural light by adding windows to the south wall. This would probably require removing the non-original enclosures around the choir lofts.
- Adding access to the building by creating a new opening from the west. This opening would be approximately where the Briskin Wing currently meets the building.
- Closing the balcony and the space below to create a more intimate worship space during most of the year. This would be done in a fashion that would allow those spaces to be reopened during holidays or events when the entire sanctuary is required.
- Improving the fresh air intake by providing ducts below the floor. This would require cutting openings on the lower portion of the east side of the building. Those openings would then be covered by louvers.

It is unknown at this time which interior elements of the sanctuary may be altered during the proposed project. Moreover, the interior alterations are likely to change as the project evolves. Any impacts the proposed project may have on the interior of the building could be mitigated to a less than a significant level through the application of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. To ensure that the alterations to the interior of the sanctuary conform to the Standards, the applicant shall retain a qualified historic preservation consultant. The consultant shall submit a report to the Office of Historic Resources at the Los Angeles Department of City Planning analyzing how the project complies with the Standards.

#### *Indirect Impacts from Related New Construction*

In addition to the potential direct impacts to the sanctuary building discussed above, the indirect impact of the rest of the proposed project construction must also be analyzed. Related new construction is also addressed in Standard 9 and 10, which provide guidelines for the materials, style, size, scale, and massing.

The proposed project would involve major renovations and new construction on different buildings on the project site. The proposed project includes a partially below ground, three-story parking structure with a roof deck, new day school and religious school classrooms, a reconfigured drop-off/pick-up zone, and new pre-school classrooms and facilities. The proposed project also includes the renovation and remodeling of the Miller Hall and Chadwick Chapel,

including the Temple administration and support offices, worship administration area, the reception area, and the catering kitchen and storage closet.

The proposed related new construction would not destroy historic materials, features, or the special relationship of the sanctuary building. While the proposed teen center and multi-purpose room would be adjacent to the south wall of the sanctuary, the new buildings would be freestanding. As the new buildings would be separate from the sanctuary building, the southern wall would not be impacted. Moreover, the new buildings would be freestanding, as such they could be removed in the future without effecting the historic building. The addition of new buildings onto the Temple Israel property would not affect the existing spatial relationship of the sanctuary building because the existing setting is a dense collection of disparate buildings. The Temple Israel campus, as well as the Hollywood area in general, is characterized by a wide variety of building heights, uses, time periods and styles, all in close proximity to one another. The proposed new construction would increase the density of the campus, but it would not be out of the existing character of the campus, and would be in accord with the surrounding area. Moreover, the new construction would be concentrated on the south portion of the campus, so the views of the front sanctuary facade from Hollywood Boulevard would remain essentially unchanged.

The proposed new buildings would be multiple stories; however the new buildings would be built into the downward slope to the south of the project site. The stories built below the grade of Hollywood Boulevard would be considered subterranean. The height of the new construction above the grade of Hollywood Boulevard would be approximately two stories, comparable to the height of the existing sanctuary and administration buildings. The design schematics for the proposed new construction on the project site indicate the new buildings would be modern in style, and the massing would be boxy and horizontally oriented. A relatively low collection of buildings in a modern style would be easily differentiated from the older sanctuary building, and the new buildings would be complimentary to the sanctuary in height and scale. Therefore, the related new construction of the proposed project would adhere to applicable Standards, and would not impact the sanctuary building.

### *Conclusions*

The vast majority of the proposed project would have no direct or indirect impacts on the sanctuary building, which is the only historic resource on the project site. The proposed addition to the exterior rear elevation of the sanctuary would not jeopardize the building's eligibility for listing on the National and California Register. However, the proposed interior alterations have the potential to impact the sanctuary building. Therefore, a mitigation measure is required to ensure the sanctuary building remains eligible for listing in the National and California Register. With the implementation of the mitigation measure included below, impacts to the historic resource would be mitigated to a less than a significant level.

### **5.4. Mitigation Measures and Monitoring**

The proposed project shall conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. In order to ensure the proposed project conforms, a qualified historic preservation consultant shall monitor the proposed project and

submit a report to the Office of Historic Resources at the Los Angeles Department of City Planning.

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