APPENDIX D

Cultural Resources Reports

APPENDIX D1

Historical Resources Technical Report

Robertson Lane Hotel and Commercial Redevelopment Project

Historical Resources Technical Report

Prepared for:

City of West Hollywood
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1. INTRODUCTION

Architectural Resources Group (ARG) has conducted a historical resources assessment for the Robertson Lane Hotel and Commercial Redevelopment Project ("the Project"). Three existing buildings are located on the Project site and have been evaluated herein for potential historical significance. Evaluated buildings include:

- 645-653 N. Robertson Boulevard
- 655-657 N. Robertson Boulevard
- 661-665 N. Robertson Boulevard/652 N. La Peer Drive ("the Factory Building")[1]

The following report provides an overview of the methods used in the evaluation of the properties, a description of the regulatory setting, an evaluation of all three buildings for potential eligibility against the criteria of the California Register of Historical Resources and the City of West Hollywood's Cultural Heritage Preservation Ordinance, and an analysis of project impacts. This study has been completed to fulfill the requirements of the California Environmental Quality Act (CEQA) as they relate to historical resources.

1.1 PROPOSED PROJECT DESCRIPTION

The applicants, Faring Capital LLC and Robertson Court LLC, propose to construct on the Project site a multiuse hotel of approximately 262,315 square feet that would vary from three to nine stories in height (approximately 27 feet to 123 feet, inclusive of rooftop structures and a rooftop helipad to address fire department requirements). The hotel would have 241 guestrooms of varying configurations and sizes and would include retail space, restaurant space, outdoor dining, hotel meeting spaces, a nightclub, a hotel gym and spa, back-of-house areas, a lobby, circulation space, and wholesale design showroom spaces.

Construction of the Project would involve demolition of one of the three existing commercial buildings on the Project site and three existing surface parking lots containing a total of 197 parking spaces. 655-657 N. Robertson Blvd. includes a 226 square foot single-height structure which sits at the northeast corner of the lot, detached from the main building on that parcel, and would be demolished.

[1] The Factory Building includes a two-story industrial building and abutting one-story office building, which is located at the northeast corner of the parcel.

The existing one-story commercial building located at 645-653 N. Robertson Boulevard (a wholesale design showroom) would remain in place.

Additionally, the Project would involve (1) disassembling the 24,990 square foot building located at 661-665 N. Robertson Boulevard/652 N. La Peer Drive (the Factory Building) and (2) demolition of the Factory Building's 6,764 square foot former office building, which has been significantly altered, and (3) the reassembly of an approximately 140' long, two-story portion of the main 24,990 square foot Factory Building, which is currently approximately 240' in length, in a different location on the Project site. Specifically, the portion of the Factory Building that would be reassembled would be repositioned from its current location spanning east-west between Robertson Boulevard and La Peer Drive, to a new location on the site with a modified building orientation. The building would be situated on a north-south axis along Robertson Boulevard at the eastern edge of the Project site. The current Robertson Blvd. façade will face north onto an open-air paseo. This north-facing façade will be restored to its historic Mitchell Camera Corporation factory appearance, including the replacement of non-historic windows with salvaged original windows, conservation and reuse of original embossed steel cladding, and removal of non-historic elements such as an exterior staircase and second story entrance. The length of the building along Robertson Boulevard will incorporate new storefront entrances for commercial tenants but will otherwise be restored to its historic factory appearance. The current La Peer Drive façade will face south under the proposed reconfiguration of the building. The south-facing façade will be restored to its historic Studio One discotheque appearance. Since this façade included the primary entrance to Studio One, it may include restoration of period-specific signage and freight elevator. Also, as part of the Project, prefabricated building units (such as steel window frames and embossed steel panels) that are in good condition but not utilized in the reassembly and rehabilitation of the preserved and restored section of the building are to be retained and stored for future use.

An open-air paseo (Robertson Lane) would extend diagonally, northeast-southwest, across the Project site, approximately parallel to Santa Monica Boulevard. Entrances to Robertson Lane would be located at La Peer Drive and Robertson Boulevard. Robertson Lane would be 30 feet wide, and approximately three-quarters of its length would be open to the sky, with the remaining portion covered by a portion of the upper levels of the hotel. Retail uses and restaurants would front the walkway on its north and south sides.

The multiuse hotel building would have a floor area ratio (FAR) of 3.1:1. The Project would provide 1,151 parking spaces and seven off-street loading spaces in a subterranean garage located beneath the Project site and underneath a portion of West Hollywood Park across Robertson Boulevard to the east of the Project site. The onsite underground parking structure would be connected by a tunnel

crossing beneath Robertson Boulevard to the additional parking levels beneath West Hollywood Park.

1.2 PROPOSED PROJECT LOCATION

The Project is located in the City of West Hollywood, in Los Angeles County, California. Incorporated in 1984, West Hollywood is surrounded by the City of Los Angeles to the north, east and south, and the City of Beverly Hills to the west. It is bisected by Santa Monica Boulevard, which runs east-west. The city is characterized by dense residential neighborhoods within walking distance of major commercial corridors, such as the Sunset Strip (an east-west passage along Sunset Boulevard) and Santa Monica Boulevard. The Project site is located on the west side of the city, just south of Santa Monica Boulevard.

The nearly two-acre Project site is roughly bounded by Santa Monica Boulevard to the north, N. Robertson Boulevard to the east, Melrose Avenue to the south and La Peer Drive to the west (see Figure 1, Project Location Map). The Project site is generally surrounded by one- and two- story commercial buildings. Robertson Boulevard is located within the West Hollywood Design District, a concentration of showrooms and associated uses related to West Hollywood's interior design industry. The area as a whole is characterized by a somewhat varied and irregular street pattern, though La Peer Drive and Robertson Boulevard are both oriented toward the cardinal directions (north-south). The site is located within the City's Melrose/Beverly District sub-area and is zoned for commercial uses.

The Project site contains three buildings and three surface parking lots. The two-story industrial building at 661-665 N. Robertson Boulevard/652 N. La Peer Drive (the Factory Building) was constructed in 1929 as a factory for the manufacturing of motion picture cameras for the Mitchell Camera Corporation. The building spans the city block on an east-west axis and has frontage on both La Peer Drive and Robertson Boulevard; it is flanked by large surface parking lots on the northeast and southwest of the Project site. A smaller surface lot is located just north of the Factory Building, along N. La Peer Drive. A one-story building abuts the Factory Building's north façade at Robertson Blvd; this is the former Mitchell Camera office building, also constructed in 1929. The Factory Building is currently occupied by two nightclubs on the second floor and a gym on the first floor and basement.

The other two buildings onsite include a retail showroom (originally an industrial machine shop, at 645-653 N. Robertson Boulevard) constructed circa 1945 and a retail showroom (655-657 N. Robertson Boulevard) constructed circa 1952. Both of these buildings face east onto Robertson Boulevard; 655-657 N. Robertson Boulevard contains two small, landscaped surface parking lots that are accessed from N. Robertson Boulevard.

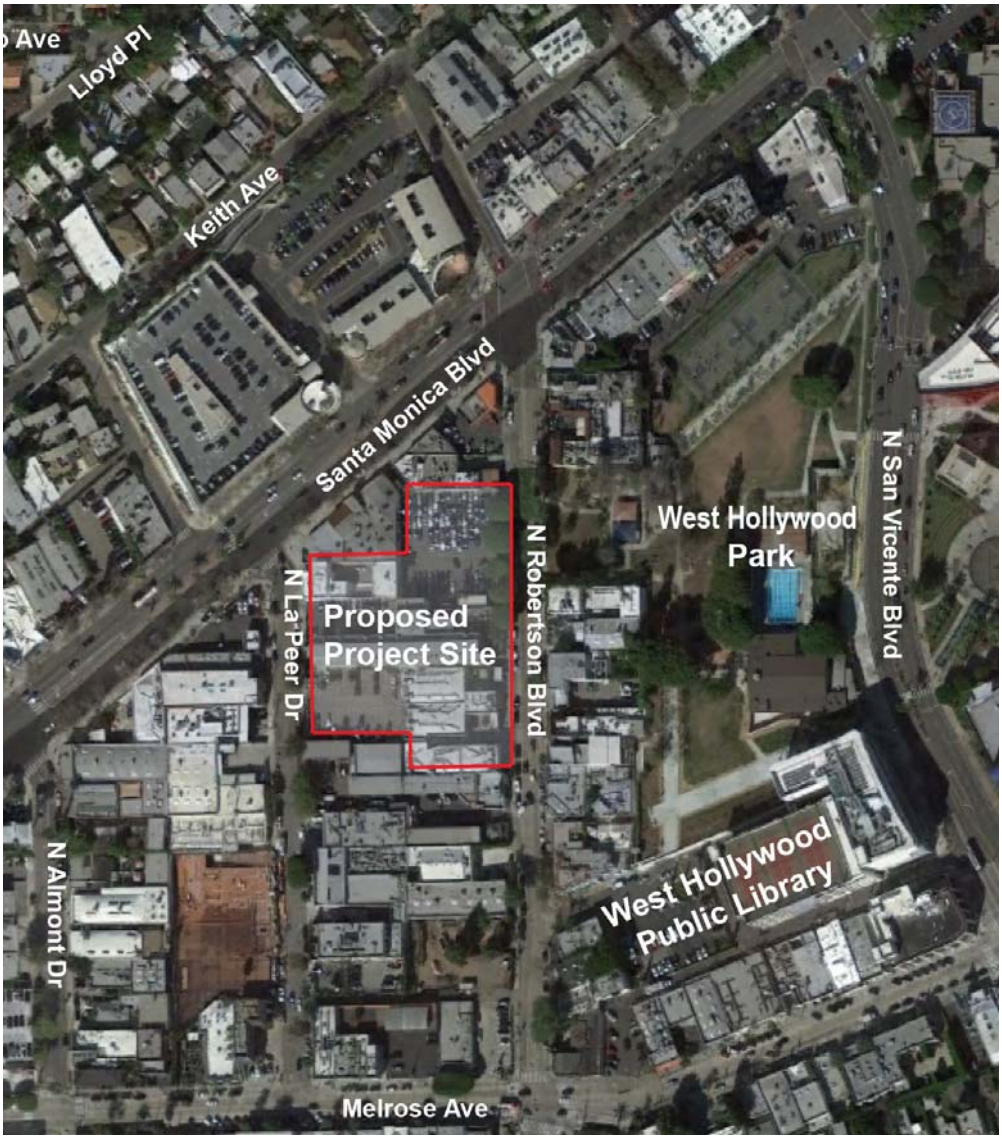

Figure 1. Project location map

1.3 METHODOLOGY

For preparation of this report, ARG performed the following tasks for research, documentation and analysis:

- Conducted a site visit for photography and evaluation purposes, in accordance with State Office of Historic Preservation guidelines.
- Conducted a search in California's Historic Resources Inventory (HRI) for previous surveys and evaluations of the properties within the Project site.
- Reviewed state and local technical bulletins, ordinances, and other materials related to the evaluation of historical resources.
- Conducted extensive primary and secondary source research related to the history of West Hollywood and the buildings evaluated herein.
- Evaluated potential historical resources against eligibility criteria of the California Register of Historical Resources (California Register) and the City of West Hollywood's Cultural Heritage Preservation Ordinance.
- Analyzed the potential of the Project to impact historical resources in accordance with significance thresholds delineated in Section 15064.5 of the CEQA Guidelines (Cal. Code Regs., tit 14, §15000, et seq.).

ARG staff consulted the following archives and repositories as part of their research methodology for this project: University of Southern California (USC) Digital Archives, ONE Archives, Cinematic Arts Library, and Architecture and Fine Arts Library; Los Angeles Public Library (multiple collections); County of Los Angeles Public Library, West Hollywood Library; Proquest, including historic *Los Angeles Times* and *Los Angeles Sentinel* databases; and Sanborn Fire Insurance Digital Maps. ARG also consulted a variety of online blogs and websites related to the history of the motion picture industry and LGBT history and culture. A complete Bibliography is included in Section 5 of this report.

This historical resources assessment was prepared by Katie E. Horak, M.H.C., Principal; Andrew Goodrich, A.I.C.P., M.H.C., Associate; and Mickie Torres-Gil, M.H.C., all of whom meet the *Secretary of the Interior's Professional Qualification Standards* in Architectural History and History. Professional qualifications are provided in Appendix A.

1.4 SUMMARY OF FINDINGS

In ARG's professional opinion, the buildings located at 645-653 N. Robertson Boulevard and 655-657 N. Robertson Boulevard are not eligible for listing under

California Register or City of West Hollywood criteria and are not potential historical resources for the purposes of CEQA.

The Factory Building at 661-665 N. Robertson Boulevard/652 N. La Peer Drive has been determined eligible for listing under California Register Criteria 1 and 3 and City of West Hollywood Cultural Resource Criteria A.1, A.3, A.5, B, and C. Therefore, it is considered a historical resource for the purposes of CEQA. This determination does not include the one-story office building that abuts the Factory Building at its northeast corner; this building has been significantly altered and does not appear eligible under state or local eligibility criteria.

2. REGULATORY FRAMEWORK

According to Section 21084.1 of the California Public Resources Code, a project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.

For the purposes of CEQA, the term "historical resources" shall include the following as set forth in Section 15064.5 of the CEQA Guidelines (Cal. Code Regs., tit 14, §15000, et seq.):

> A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources.
>
> A resource included in a local register of historic resources, as defined in section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements of section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
>
> Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing in the California Register of Historical Resources.[2]

2.1 CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is the authoritative guide to the state's significant historical and archeological resources. In 1992, the California legislature established the California Register "to be used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change."[3] The California Register program encourages public recognition and protection of

[2] California Code of Regulations, Title 14, Chapter 3, Section 15064.5
[3] California Public Resource (CPR) Code, Section 5024.1 (a).

resources of architectural, historical, archaeological and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for historic preservation grant funding; and affords certain protections under CEQA. All resources listed on or formally determined eligible for the National Register are automatically listed on the California Register. In addition, properties designated under municipal or county ordinances, or through local historic resources surveys, are eligible for listing in the California Register.

For inclusion in the California Register, a historical resource must be significant at the local, state, or national level under one or more of the following criteria:

> 1. It is associated with events or patterns of 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, region, 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 to the prehistory or history of the local area state or the nation.[4]

For listing in the California Register, a property must be eligible against one or more of the above criteria, and it must retain integrity. Integrity is the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. For inclusion in the California Register, "historical resources must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance."[5] Integrity is evaluated with regard to the retention of the following seven aspects: location, design, setting, materials, workmanship, feeling, and association.

There is no prescribed age limit for listing in the California Register, although California Register guidelines state that "sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource."[6]

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[4] California Public Resources Code SS5024.1, Title 14 CCR, Section 4852.
[5] California Office of Historic Preservation, *Technical Assistance Series #6,* 2.
[6] California Office of Historic Preservation, *Technical Assistance Series #6,* 3. According to the *Instructions for Recording Historical Resources* (Office of Historic Preservation, March 1995), "Any

Resources may be nominated directly to the California Register. They are also automatically listed in the California Register if they are listed in or have been officially determined eligible for the National Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register.[7]

The California Historical Resource Status Codes are a series of ratings created by the California Office of Historic Preservation (OHP) to identify the historic status of resources listed in the State's historic properties database. These codes were revised in August 2003 to better reflect the many historic status options available to evaluators. The following are the seven major status code headings:

1. Properties listed in the National Register or the California Register.

2. Properties determined eligible for listing in the National Register or the California Register.

3. Properties that appear eligible for listing in the National Register or California Register through survey evaluation.

4. Properties that appear eligible for listing in the National Register or California Register through other evaluation.

5. Properties recognized as historically significant by local government.

6. Properties that are not eligible for listing or designation.

7. Properties that are not evaluated for listing in the National Register or California Register or that need reevaluation.

Under each status code heading, properties are then given a letter code which indicates whether the resource is eligible individually (S), eligible as part of a district (D), or both (B).

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physical evidence of human activities over 45 years old may be recorded for purposes of inclusion in the OHP's filing system. Documentation of resources less than 45 years old may also be filed if those resources have been formally evaluated, regardless of the outcome of the evaluation." This 45-year threshold is intended to guide the recordation of potential historical resources for local planning purposes, and is not directly related to an age threshold for eligibility against California Register criteria.

[7] All State Historical Landmarks from number 770 onward are also automatically listed on the California Register. (State of California, Office of Historic Preservation, Department of Parks and Recreation, California Office of Historic Preservation, *Technical Assistance Series #5: California Register of Historical Resources: The List Process,* 1).

2.2 CITY OF WEST HOLLYWOOD, CULTURAL HERITAGE PRESERVATION ORDINANCE

The City of West of Hollywood's Cultural Heritage Preservation Ordinance, enacted in 1989, lays out local regulations pertaining to the identification and protection of cultural and historic resources within the city. Under provisions guiding the preservation of historic resources, the City of West Hollywood has established a set of criteria under which a resource within the city can be found eligible as a historic resource. Per Section 19.58.050 of the City's Municipal Code, Criteria for Designation of Cultural Resources:

> The Historic Preservation Commission may approve a nomination application for and recommend designation of, and the Council may designate a cultural resource, or any portion thereof (both interior and exterior) or historic district … if it finds that the cultural resource meets one or more of the following criteria:
>
> A. *Exemplifies Special Elements of the City*. It exemplifies or reflects special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history and possesses an integrity of design, location, materials, setting, workmanship, feeling, and association in the following manner:
>
> > 1. It embodies distinctive characteristics of a period, method, style, or type of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
> >
> > 2. It contributes to the significance of a historic area by being:
> >
> > > a. A geographically definable area possessing a concentration of historic or scenic properties; or
> > >
> > > b. A thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development; or
> >
> > 3. It reflects significant geographical patterns, including those associated with different eras of growth and settlement, particular transportation modes, or distinctive examples of community or park planning; or
> >
> > 4. It embodies elements of architectural design, craftsmanship, detail, or materials that represent a

significant structural or architectural achievement or innovation; or

5. It has a unique location or singular physical characteristic or is a view or vista representing an established and familiar visual feature of a neighborhood, community, or the city; or

B. *Example of Distinguishing Characteristics*. It is one of the few remaining examples in the city, region, state or nation, possessing distinguishing characteristics of an architectural or historical type or specimen; or

C. *Identified with Persons or Events*. It is identified with persons or events significant in local, state, or national history; or

D. *Notable Work.* It is representative of the work of a notable architect, builder, or designer. [8]

[8] City of West Hollywood Municipal Code, 19.58.050 – Criteria for Designation of Cultural Resources, Ord. 03-663 § 4, 2003; Ord. 02-643 § 48, 2003; Ord. 01-594 § 2 (Exh. A), 2001.

3. EVALUATION OF HISTORIC SIGNIFICANCE

3.1 PREVIOUS EVALUATIONS AND STUDIES

A search of the California Historic Resources Inventory (HRI) and City of West Hollywood's historic resources surveys and designated Cultural Resources revealed that the buildings located at 645-653 N. Robertson Boulevard and 655-657 N. Robertson have not been previously surveyed or identified as potential historic resources.

The Factory Building at 652 N. La Peer Drive/661-665 N. Robertson Blvd. has been previously evaluated for historical significance. A search of the HRI and City of West Hollywood documents revealed the following:

- Between 1986 and 1987, the preservation firm of Johnson Heumann Research Associates conducted a citywide survey of historic resources within the City of West Hollywood, funded by a grant from the State Office of Historic Preservation (SHPO). Survey findings identified 118 significant or potentially significant buildings. The survey gave the property at 652 N. La Peer Drive (the Factory Building) a 5 status code, which (at the time) indicated the building was "worthy of consideration under a future local ordinance."[9] However, the final report on file with the SHPO assigns the building a 3 status code, also outdated, which indicated the building "appears eligible for listing in the National Register in the judgement of the person(s) completing or reviewing the form."[10] The property currently has a code 3S in the HRI, reflecting this finding.

- In 1994, staff from the West Hollywood Department of Community Development filed an application for the nomination of the Factory Building as a West Hollywood Cultural Resource, based upon the finding of the 1987 survey. The City of West Hollywood's Cultural Heritage Advisory Board (CHAB) adopted Resolution No. CHAB 91-14, recommending that the City Council deny the designation of the building as a local resource.[11] In 1995, the City Council reviewed the CHAB staff report and denied the designation, citing the following:

    1. While the structure at 652 N. La Peer Drive/665 N. Robertson Blvd. once housed an industry important to the City and to the region in

[9] Johnson Heumann Research Associates, *1986-87 Citywide History Resources Survey*, City of West Hollywood; At the time of the survey, the City of West Hollywood had not yet established an ordinance governing the identification and protection of historic and cultural resources.
[10] The report on file at the California Historic Resources Information System (CHRIS) Information Center in Fullerton gives the property this status code.
[11] City of West Hollywood, "City Council Minutes," January 17, 1995, 5.

general, the structure itself does not contribute to this importance; therefore, the structure does not exemplify special elements of the City's Cultural, social, and architectural history, nor does it possess integrity of location, design, feeling, and association.

2. The structure is of an undistinguished industrial design, which has further been significantly altered on the interior.
3. While these buildings once housed an important manufacturer of movie cameras in the early years of the film industry, there is nothing about the structure or design of these buildings that contributed to this importance. Further, the interior of the building has been significantly altered.
4. The builder, designer, and architect are unknown.[12]

[12]City of West Hollywood Municipal Code, 19.58.050 – Criteria for Designation of Cultural Resources, Ord. 03-663 § 4, 2003; Ord. 02-643 § 48, 2003; Ord. 01-594 § 2 (Exh. A), 2001.

3.2 SIGNIFICANCE EVALUATIONS OF INDIVIDUAL BUILDINGS

3.2a 645-653 N. Robertson Boulevard

Figure 2. 645-653 N. Robertson Blvd., east elevation, view northwest (ARG, 2016).

Physical Description – Site and Setting

645-653 N. Robertson Boulevard is located on a rectilinear parcel that spans half the length of the block located between N. Robertson Boulevard and N. La Peer Drive. The parcel is flanked by a small driveway (accessed by a curb cut from N. Robertson Boulevard) and landscaped parking lot to the north, servicing 655-657 N. Robertson Boulevard. It abuts a commercial building at 641 N. Robertson Boulevard on the south. The topography slopes slightly south, but is generally flat.

Physical Description – Exterior

The subject property contains a one-story building, constructed circa 1945, with a one-story, double-height addition at its east (primary) elevation, constructed between 2004 and 2005.[13] The building is rectangular in shape; the original portion is set back on the lot, while the addition is flush with the sidewalk along N. Robertson Boulevard. It is fronted by foundation plantings and mature Italian

[13] Los Angeles County Assessor, Property Assessment Information System, accessed Feb. 2016, http://maps.assessor.lacounty.gov/GVH_2_2/Index.html?configBase=http://maps.assessor.lacounty.gov/Geocortex/Essentials/REST/sites/PAIS/viewers/PAIS_hv/virtualdirectory/Resources/Config/Default.; Historic Aerials by NETROnline, accessed Feb. 2016, www.Historicaerials.com.

cypress trees. The addition is largely clad with stucco, though a projecting entrance portal is constructed of exposed concrete. The building has a flat roof with a parapet, and a slatted wood screen that appears to enclose mechanical equipment. The primary façade faces east and is symmetrical in configuration; it features a storefront assembly of fixed metal windows and a central entrance of paired, fully glazed metal doors. A sign is affixed to the center of the façade above the entrance. The north façade, which faces the shared driveway and parking lot, is bordered by a staircase with a low slope and wide treads leading to a pedestrian walkway along the rear (west) portion of the building. An additional entrance features a single metal door, fully glazed. The rear portion of the building constitutes the original 1945 building. Due to the large addition on the front, the original building is only partially visible from the public right-of-way and features a lower roofline.

As evidenced by historic aerial photographs, the large addition was constructed at the primary (east) façade between 2004 and 2005.[14] Additional alterations, as observed from the site visit, include modification of the storefront, recladding on the rear (original) building, and replacement of all doors and windows.

Historical Background and Context

The building at 645-653 N. Robertson Boulevard was constructed circa 1945 as a machine shop. A 1950 Sanborn Fire Insurance Map indicates that the shop was rectangular in plan and set back from the street. A large addition was made to the building's east façade sometime between 2004 and 2005. This addition retained the building's rectangular footprint, but expanded it to the property line, flush with the sidewalk along N. Robertson Boulevard. The building currently houses retail businesses.

The 1956 and 1960 Los Angeles Street Address Directories list the Soos-Stevenson Cabinet Shop as tenant of the machine shop at 645-653 N. Robertson. This use reflects the industrial character of the area beginning in the 1920s and '30s. This industrial nature is corroborated by the 1950 Sanborn Map, which shows that, in addition to the machine shop, other industrial buildings on the block included lumber storage, an iron works building, a wood finishing business, an auto repair garage, a metal stamping facility and a sheet metal company.

Later Directories did not list the address and therefore do not indicate who occupied the property after 1960. In 1964, the property was purchased by Nathan Goller, a member of the West Hollywood Chamber of Commerce, and his wife Phyllis Goller (1925-1988), a renowned American furniture designer. The Phyllis Morris Furniture Factory moved from 8772 Beverly Boulevard to the building at 645-653 N. Robertson Boulevard and remained in that location until 2003. The

[14] Historic Aerials by NETROnline.

property is currently occupied by multiple retailers. The storefront space at 645-653 N. Robertson Boulevard has been leased by Bellami Beauty Bar within the past year, while Raphael Haute Coiffure (hair salon) and VIA Digital Concierge (home theater and multimedia store) occupy the remainder of the building at 647 and 653 N. Robertson Boulevard, respectively.

Evaluation of Eligibility

The building at 645-653 N. Robertson Boulevard does not appear eligible for listing on the California Register. The property has associations with the industrial history of West Hollywood, but due to extensive exterior alterations, it does not retain sufficient integrity to convey these associations. The building is associated with the industrial history of West Hollywood, as home to a machine shop constructed around 1945. Within the following decade, the property retained its industrial use as the location of a cabinet shop. However, the building transitioned to retail space at the turn of the 21st century and extensive alterations to accommodate retailers, including a large addition to the property's primary (east) façade, recladding and the replacement of doors and windows, have rendered the property unrecognizable as an industrial building.

Although the property was for a time associated with renowned furniture designer Phyllis Morris as the site of her company's factory, the building was primarily used for the production of furniture rather than as the site where Morris designed or displayed her work. Furthermore, it was significantly altered after 2003, when Morris's factory moved out and the building was adapted for new use. Therefore, it does not appear eligible under Criteria 1 or 2 for its association with significant events or persons. The building is not architecturally significant and has been extensively altered within the past decade, rendering it ineligible under Criterion 3. Finally, the property does not and likely will not yield any information important to the prehistory or history of the state and is ineligible for listing under Criterion 4.

The building also does not appear eligible for local listing as a Historic or Cultural Resource under the City of West Hollywood's Cultural Heritage Preservation Ordinance. Though the original 1945 edifice reflects significant geographical patterns relating to industrial development within West Hollywood, a condition of local Criterion A, the building has been significantly altered and no longer conveys this historic association. Overall, the building does not exemplify special elements of the city, and is not eligible for listing as an historic resource under Criterion A. The building is also not an example of distinguishing characteristics of an architectural or historical type. Therefore, it does not appear eligible under Criterion B. Though it was for a time the factory of renowned furniture designer Phyllis Morris, it is not the location where she designed or displayed her work and therefore, the property is not eligible under Criterion C. As a nondescript and altered industrial building, the property is not

representative of the notable work of an architect or builder and is also ineligible under Criterion D.

3.2b 655-657 N. Robertson Boulevard

Figure 3. 655-657 N. Robertson Blvd., east and north elevations, view southwest (ARG, 2016).

Physical Description – Site and Setting

The building at 655-657 N. Robertson Boulevard occupies a rectilinear parcel that appears to be double the width of parcels typically found on the block. It spans half the length of the block located between N. Robertson Boulevard and N. La Peer Drive. The parcel is flanked on the north and south by landscaped parking lots, accessed by driveways with curb cuts extending from N. Robertson Boulevard. Though N. Robertson Boulevard gradually slopes south, the parcel itself is generally flat.

Physical Description – Exterior

The one-story building is slightly set back on the parcel and is fronted by foundation plantings (including shrubs and other vegetation) and young Italian cypress trees. Constructed circa 1952, the building features an irregular plan.[15] It is clad with various materials including stucco, cut stone veneer and textured tile, and is capped with a flat roof; a screen on the roof appears to enclose mechanical equipment. The primary façade faces east and is characterized by a narrow, double-height wing (herein referred to as the east wing) that projects east from the rest of the building, which is deeply recessed on the lot. A small, single-height wing is appended to the south façade of the east wing and defines the eastern

[15] The LA County Assessor lists the build date as 1941. However, a fire in 1951 destroyed the original 1941 building, and the extant building was constructed shortly after.

boundary of the south parking lot. The double-height portion of the east façade is symmetrical in configuration; a single-height, concrete entrance portal projects from the center of the façade. The primary entrance is recessed behind a decorative metal gate shaded by a fabric awning. Fenestration comprises fixed metal windows with fabric awnings and transoms. The storefront features fixed metal windows that are slightly recessed and flanked on either side by smooth concrete columns. An identical, single-height edifice sits at the northeast corner of the lot, detached from the main building. The recessed portion of the main building comprises the western boundaries of the north and south parking lots on either side of the east wing. The east façades of this portion of the building are clad with stucco and feature a vertical strip of applied stone veneer on the end bays. The building can be entered on either side of the east wing from the parking lots; entrances are characterized by double metal doors that are fully glazed, flanked by a sidelight and shaded by a fabric awning.

The lot on which the building sits was previously occupied by a different building that was constructed in 1941 and destroyed by a fire in 1951.[16] The current building onsite was constructed soon after. City permits revealed the following alterations to the current building:

- 2003: existing furniture factory renovated into a furniture showroom; mezzanines added (B03-3357)
- 2004: foundation footings for mezzanines added (B04-3905)
- 2012: steps removed; doorways enclosed (B12-000-390)
- 2012: tenant improvements to retail store (B12-000-516)
- Circa 2011-2014: storefront remodeled; cladding replaced with textured tile (Google Street View)

Historical Background and Context

The parcel at 655-657 N. Robertson Boulevard was originally occupied by an industrial complex housing a plastics manufacturing warehouse (Plastic Processing Company), an ice cream factory and associated offices. The complex was constructed circa 1941 and had an original address of 653 N. Robertson Boulevard.[17] In 1951, a fire at the plastics warehouse destroyed the complex and damaged several buildings in the immediate vicinity.[18] Historic aerial photographs show that by 1952, a new building had been constructed on the site, replacing the original complex. The Plastic Processing Company relocated to 662 N. Robertson Boulevard, across the street. The new building at 655-657 N. Robertson Boulevard

[16] "Four Concerns Hit by $300,000 Blaze," *Los Angeles Times*, Aug. 9, 1951, 30; Los Angeles County Assessor, Property Assessment Information System.
[17] Sanborn Map Company, Los Angeles, California Including West Hollywood Formerly Sherman, Vol. 20, Sheet 2048, June 1926 with updates in 1950.
[18] "Four Concerns Hit."

has undergone several alterations in the years since 1952, including the addition of two small showrooms between 2004 and 2005.

Figure 4. A fire at the Plastic Processing Company in 1951; The former Mitchell Camera factory at 661-665 N. Robertson Boulevard can be seen in the distance, at far right (USC Digital Library).

The Los Angeles Street Address Directory from 1956 indicates that a stationery company named Jellins Company of Los Angeles occupied the building until at least 1960. Other research revealed little information about the tenants of the property between 1960 and 1990. In 1964, the building was acquired by Nathan Goller, a member of the West Hollywood Chamber of Commerce and husband to renowned American furniture designer Phyllis Morris (1925-1988). Morris was a successful furniture designer noted for high-end furnishings, in particular, her lavish and exaggerated canopy bed designs. She began her design career in 1953 and continued in the business until her untimely death in 1988. During this time, she became a civic leader and syndicated newspaper columnist.[19]

Concurrently with the acquisition of 655-657 N. Robertson Boulevard, Goller purchased the neighboring property at 645-653 N. Robertson Boulevard. The latter became the site of the Phyllis Morris Originals furniture factory and remained there until 2003. In 2005, the Phyllis Morris Originals showroom moved from its location at 8772 Beverly Boulevard to the 655-657 N. Robertson Boulevard location. The company added two small divisions, Circa Furniture and 655 Home, around the same time that two small showrooms were added to the site. Phyllis Morris Originals continues to occupy the main building and

[19] "Who is Phyllis Morris?" Phyllis Morris, accessed Feb. 2016, http://phyllismorris.com/whoisphyllismorris.html.

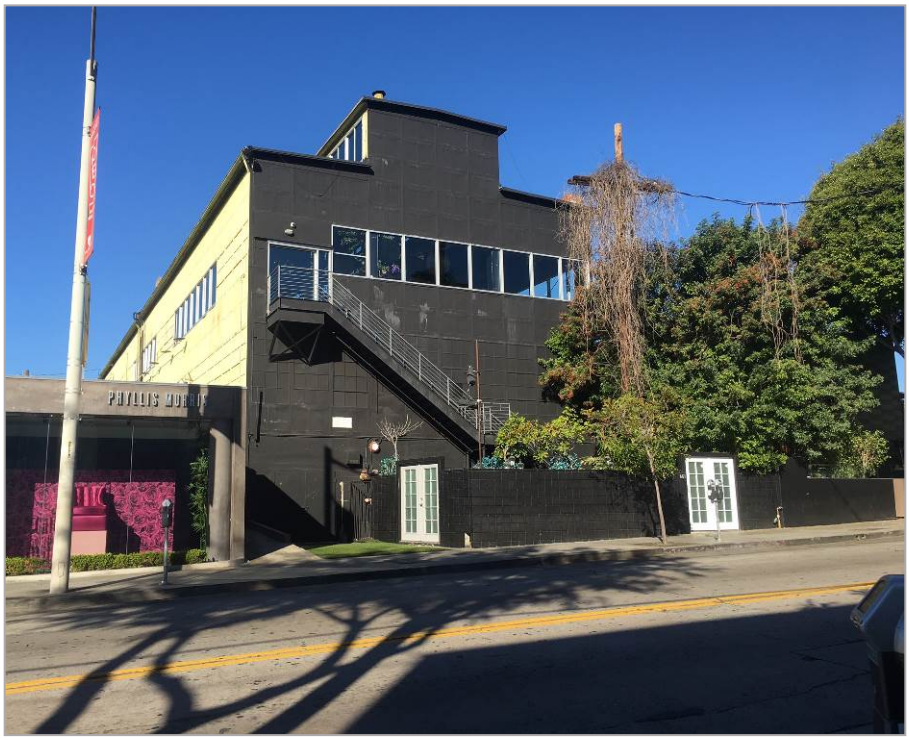
showrooms, while the building's east wing is home to luxury shoe designer Christian Louboutin, who also has another store across the street.

Evaluation of Eligibility

The property at 655-657 N. Robertson Boulevard does not appear eligible for listing on the California Register. Extensive research did not indicate any significant historical associations with the building. Furthermore, it retains little integrity to convey its original use. The building does not appear eligible for listing under California Criterion 1 for association with a significant event or pattern of events. Constructed circa 1952 to replace industrial buildings destroyed by fire, it does not share the same relationship to the industrial history of West Hollywood possessed by other buildings in the area. Similarly, the building is not associated with significant persons. Though it has housed the Phyllis Morris Originals showroom since 2005, the notable furniture designer passed away in 1988; therefore, the property is not directly associated with Morris or her productive period. Therefore, the building does not appear eligible under Criterion 2. The building is not architecturally significant and has been extensively altered within the past decade, so it is also ineligible under Criterion 3. Finally, the property does not appear to have the potential to yield any information important to the prehistory or history of the state and is ineligible for listing under Criterion 4.

The building also does not appear eligible for local listing as a Historic or Cultural Resource under the City of West Hollywood's Cultural Heritage Preservation Ordinance. The building does not exemplify special elements of the City, nor does it convey distinguishing characteristics of a rare example of an architectural type. Therefore, it is not eligible as a historic resource under Criterion A or B. The property is now partially occupied by the Phyllis Morris Originals showroom, the legacy of renowned furniture designer Phyllis Morris. However, having moved to the site in 2005, nearly two decades after Morris' untimely passing, the showroom is not directly associated with Morris or her productive period. Further research did not reveal any other associations with significant persons or events; therefore, the property is not eligible under Criterion C. Finally, as a nondescript and altered commercial building, the property is not representative of the notable work of an architect or builder and is also not eligible under Criterion D.

3.2c 661-665 N. Robertson Boulevard/652 N. La Peer Drive (The Factory Building)



Figures 5 and 6. The Factory Building, top photo: entrance off N. Robertson Blvd., east and south elevations, view northwest; bottom photo: entrance off N. La Peer Dr., north and west elevations, view southeast (ARG, 2016).

Physical Description – Site and Setting

The parcel at 661-665 N. Robertson Boulevard/648 N. La Peer Drive is L-shaped and spans the width of a city block, with frontage on both N. La Peer Drive and N. Robertson Boulevard. Like the surrounding area, the parcel's overall topography has a slight northwesterly slope. To the north and south of the two-story building, along the west side of the property, are surface parking lots. Each of the parking lots is partially enclosed by a concrete block wall and is accessed via curb cuts along N. La Peer Drive and N. Robertson Boulevard. The north and south property lines both abut adjacent buildings.

Physical Description – Exterior

The parcel is occupied by a two-story industrial building (the Factory Building) and adjoining one-story office building, both of which were constructed in 1929 as a manufacturing plant and office for the Mitchell Camera Corporation. The Factory Building spans the length of the parcel, with frontage on both La Peer Drive and Robertson Boulevard, and is slightly set back from both streets. The one-story office building faces Robertson Boulevard, projecting in front of the Factory Building to the property line. The Factory Building assumes a utilitarian aesthetic. While the main section of the building is linear in plan and oriented on an east-west axis, a volume that projects from its north elevation ("north projection") gives it a T-shaped footprint. The building sits on a concrete foundation; its east portion (facing Robertson Boulevard) sits atop an elevated basement that is constructed of poured-in-place concrete and is confined to the east (Robertson) side of the building. The office building originally had a simplified Art Deco appearance, but has been significantly altered to the extent that its original design cannot be discerned. Landscaping is sparse and is limited to small shrubs and hedges inside the patio on the east (Robertson) elevation. Various street trees are planted in the parkways along La Peer Drive and Robertson Boulevard.

The Factory Building is of a modular design and is constructed almost entirely of prefabricated steel. It features a free-flowing interior plan and fireproof structural system. The building is of steel frame construction, with steel beams and joists between the first and second floors and steel trusses supporting the roof. Exterior walls are clad with embossed steel panels. Capping the building is a low-pitched monitor roof with overhanging eaves. Along either side of the monitor roof is a horizontal band of clerestory windows that spans the length of the building. The clerestory windows on the west (La Peer) side of the building are multi-light industrial steel sash windows and those on the east (Robertson) side are fixed, single-light windows that are not original to the building. The north projection is capped by an identical roof structure, also with overhanging eaves and a raised monitor roof containing horizontal bands of steel sash windows.

The west elevation, facing La Peer Drive, is symmetrically composed. At its center are three non-original metal doors that are fully glazed and flush with the profile

of the building. These doors are sheltered by a metal canopy that projects from the building and is supported by four metal posts. Immediately south of these three doors is a large sliding metal door that provides access to an interior freight elevator. Along the upper story is a band of multi-light industrial steel sash windows, all of which have been painted over, that wrap around the building's north and south elevations to create a continuous, uninterrupted band of fenestration. A metal fire escape ladder is appended to the south end of the west elevation. Adjacent to the entrance are two concrete masonry unit walls that are appended to the building at an angle and extend out to the west property line along La Peer Drive. The wall located to the south of the entranceway encloses a small patio.

Historical photographs indicate that the east (Robertson Blvd.) elevation historically served as the building's primary entrance when it was constructed in 1929. A pair of metal doors at the south end of the east elevation lead into the basement, while a second entrance located on the upper story and accessed by an exterior metal staircase consists of a non-original metal sliding door. Several multi-light industrial steel sash windows are also found on the concrete basement wall and are covered by metal grilles. Much of the east elevation is enclosed by a concrete masonry unit wall that creates a small patio. This wall is punctuated by two sets of fully glazed doors with divided lights.

The north elevation features single unarticulated metal doors that function as secondary exits and are flush with the face of the building. This elevation includes the north projection, which is perforated by multi-light steel sash windows. Appended to the west face of the north projection (facing La Peer Drive) is a small, single-story wood frame addition with a low-pitched shed roof, overhanging eaves, exposed rafters, and a single entrance with a security door.

The south elevation is similar in appearance, though several of the original steel windows near the east side of the south elevation have been replaced with single-light windows. Many, but not all of the original steel windows have been painted over. Several entrances to the building are located on the south elevation including a single, partially-glazed door with a fabric awning; a metal roll-up door; and two unarticulated metal doors that function as secondary exits. An exterior metal staircase grants access to the building's second story. A small, wood-framed addition is appended to the south elevation and abuts an adjacent building to the south.

The one-story office building abuts the Factory Building's north façade and extends to the eastern property line. The building was constructed in 1929 to house the Mitchell Camera factory's office and administrative functions, and originally featured simple Art Deco design. In 1940, a two-story office addition was appended to the rear (west) façade of the office building. It was adaptively

reused as a restaurant in the 1970s and since that time has been extensively altered in such a way that its original appearance is unrecognizable. Permitted alterations to the office building included an interior remodel to accommodate new restrooms, two bars and a dance floor (1978); the addition of a storage room (1998) and a detached office (1999); and an interior renovation and exterior canopy addition (2000). The east (primary) façade of the building was remodeled in 2008 such that there are no remaining original Art Deco features.

Figure 7. The Factory Building and one-story office building (at right, behind foliage). The office building has been completely altered and no longer conveys its original Art Deco appearance (ARG, 2016).

Alterations

The Factory Building has had numerous uses and occupants over time, and has been altered to accommodate changes in use. Some of these changes are associated with significant periods of the building's history, and certain alterations associated with those periods are considered to have attained significance in their own right. The following description of the building's construction and alteration history places changes to the building within the chronology of the building's identified periods of significance (to be described in greater detail under *Evaluation of Eligibility* of the Factory Building, beginning on page 65).

The Factory Building endured few alterations during its original use as the Mitchell Camera Corporation factory (1929-1946). These alterations include the following:

- 1940: Construction of a two-story office building at its north elevation, west (to the rear) of the 1929 office building.
- 1942: Addition of employee restrooms and locker rooms.
- 1943: Construction of a one-story building assumed to be the adjacent plumbing and woodworking building at the northwest corner of the property (no longer extant).

Alterations made to the building between its period of significance as the Mitchell Camera Corporation factory and its period of significance as Studio One (1974-1992) include the following:

- 1952: Addition of a loading dock to the building's south elevation

No permits are available (or legible) for the period immediately before and during which the building was used as the Studio One discotheque. However, several additional alterations were identified through an inspection of the property, an assessment of historic photographs, and additional property-specific research:

- Complete alteration of the Mitchell Camera Corporation office building. This building, which was constructed in 1929 as a one-story Art Deco building to house the Factory Building's office and administrative functions, has been modified in such a way that it does not retain any of its original Art Deco features.
- The modification of the front (east, or Robertson Blvd.) façade of the factory, including removal of Mitchell Camera Corporation signage, removal of original Truscon windows (replaced with incompatible single-light windows), the addition of a second-story nightclub entrance, the addition of an exterior staircase, and the construction of a patio area accessed via French doors.
- Addition of the south elevation to accommodate another commercial entrance.
- The modification of the west façade to accommodate a new nightclub entrance. The Studio One entrance was fronted by a fabric canopy; this canopy has been removed and replaced with a large steel canopy.
- Numerous interior alterations throughout the history of the building, although little is known about the extent and dates of these modifications.

Historical Background and Context

Early History of West Hollywood and Environs

Like many Southern California communities, what is now the City of West Hollywood was originally inhabited by the Gabrieleño/Tongva, a Native American people whose roots in the region run deep. The area's indigenous settlers are believed to have resided at the base of several canyons that meander up into the Hollywood Hills. During the Spanish (1769-1821) and Mexican (1821-1848) colonial periods, almost all of California was partitioned into a series of expansive land grants, or *ranchos,* which were conferred to an elite class of early Californians and used primarily for cattle and sheep grazing. Almost all of West Hollywood was located in what was known as Rancho La Brea, which encompassed an area roughly bounded by Robertson, Sunset, and Wilshire Boulevards and Gower Street.[20] A sliver of the city fell within the adjacent Rancho Rodeo de las Aguas, which extended west into present-day Beverly Hills. In the latter half of the nineteenth century, the area became known as the Cahuenga Valley and was used primarily for the cultivation of citrus and various other cash crops. Much of the area was owned at the time by Thomas and Leander Quint, nephews of eminent land surveyor John Hancock.

The West Hollywood community's roots can be traced to the construction of an interurban rail line at the end of the nineteenth century. In 1895, transit tycoons and brothers-in-law Moses H. Sherman and Eli P. Clark set out to build an electric rail line between Los Angeles and Santa Monica as a notable addition to their expansive streetcar empire. The Santa Monica Line, as the route was known, would chart an east-west course between the two cities by way of the Cahuenga Valley, along what is now Santa Monica Boulevard. As part of this endeavor, Sherman and Clark acquired 5.56 acres near the geographic center of the line (now the corner of Santa Monica and San Vicente Boulevards) and erected a power plant and rail yard, which "contained all the equipment necessary to build and repair the line's railroad cars."[21] The maintenance plant was named Sherman Yards, and the surrounding area also became known as Sherman. The Santa Monica Line opened in 1896 as part of the Pasadena and Pacific Railway Company.

The town of Sherman was conceived in response to the need to house workers who built and repaired the cars and equipment associated with the rail line. "Its first residents were the engineers, railway workers, carpenters, conductors, and maintenance crews on the line," who lived in vernacular cottages that were

[20] Teresa Grimes and Leslie Heumann, "Sherman: It Was Just a Real Good Place to Live," unpublished essay, 2003.
[21] City of West Hollywood General Plan, "Chapter 5: Historic Preservation," n.d., accessed via California Office of Historic Preservation, Feb. 2016.

interspersed throughout the town's five blocks.[22] However, by the turn of the twentieth century Sherman had experienced a period of marked growth and witnessed the construction of many new dwellings, as well as a commercial strip and post office along Santa Monica Boulevard. By the 1910s, boosters began to promote the town for its development potential, touting its mild climate and idyllic location.

The 1920s proved to be a particularly prosperous period for Los Angeles and its environs, and Sherman was no exception. By this time, it had shed its roots as a peripheral railroad town and had matured into a robust settlement with an increasingly diverse population base and economy. Throughout the decade Sherman's population swiftly and regularly increased, sometimes doubling in a single year. Various factors coalesced to catalyze the town's maturation, but a particularly powerful agent of growth was the rise of the entertainment industry in nearby Hollywood, which attracted more and more newcomers to Sherman and "joined the railroad as the second major source of employment within the community."[23] Bit by bit the boundaries of Sherman shifted east while those of Hollywood gravitated west, culminating in a blurring of lines between the two communities.

Figure 8. An aerial photograph of West Hollywood (Sherman) in 1922, with Sherman Yards at lower left. (Spence Air Photos, 1922, Security Pacific National Bank Collection, Los Angeles Public Library, Photo Collection).

[22] Ibid.
[23] Nathan Masters, "How the Town of Sherman Became the City of West Hollywood," *KCET,* Dec. 1, 2011.

With this rapid growth came increased pressure for Sherman to consider annexation to Los Angeles, as Hollywood had elected to do, but an annexation proposal was strongly opposed and resolutely rejected by the local electorate in 1924. Shortly thereafter, an effort was spearheaded to change the town's name to reflect its coming-of-age and underscore the allure of its location. In 1925, Sherman changed its name to West Hollywood to capitalize on the glamour and fame of its eastern neighbor. It would remain an unincorporated community until 1984.

Early Development of Sherman/West Hollywood

In the formative years of Sherman, development consisted almost entirely of modest residences that were primarily inhabited by those employed at the Sherman yards or were otherwise affiliated with Sherman and Clark's Los Angeles and Pacific Railroad. Early development was confined to those streets comprising the original subdivision, which included Clark (now San Vicente Boulevard), Sherman (now Santa Monica Boulevard), Cynthia, Palm, and Larrabee.

By 1910, the fledgling settlement had witnessed its first period of punctuated growth and now boasted a permanent population of 900.[24] A significant number of new dwellings had been constructed on the residential blocks that stretched north of Santa Monica Boulevard and the Sherman Yards, helping to fill in the town's once-sparse blocks. Almost all of these dwellings were one story, single-family bungalows and cottages that were modest in scale and vernacular in appearance. Rounding out this early phase of growth was a single-room schoolhouse at the corner of Clark Street (San Vicente Boulevard) and Harratt Street, and several small commercial edifices on Sherman Avenue (Santa Monica Boulevard) that formed the town's commercial core. Housed within these buildings was an eclectic mix of enterprises that provided for residents' daily needs: "two restaurants, three grocery stores, two barbershops, two pool halls, a bank, cobbler, ice cream parlor, Chinese laundry, church, hotel, drugstore, and post office."[25]

[24] Ibid.
[25] City of West Hollywood General Plan (n.d.).

Figure 9. The Charlie Chaplin Studios, located in the vicinity of West Hollywood (Photographer unknown, c. 1945, Security Pacific National Bank Collection, Los Angeles Public Library, Digital Photo Collection).

Initially dominated by rail operations, the economic character of Sherman underwent a notable shift upon the conception of Southern California's film and entertainment industry in the 1910s. By decade's end, the industry had blossomed, and new studio plants had sprouted up in the nearby communities of Edendale, Culver City, and Hollywood. Some of these plants – specifically those in Hollywood – were located near Sherman and would prove to have an impact on the economy and development patterns of the small town. Two in the vicinity of Sherman were Charlie Chaplin Studios (now Jim Henson Studios) near La Brea Avenue and Sunset Boulevard, built in 1917, and Jesse Durham Hampton's studio at the corner of Santa Monica Boulevard and Formosa Avenue, built circa 1918, which became the Pickford-Fairbanks Production Studio in 1922 and is now known as The Lot.

The rise of the local film industry, coupled with Los Angeles' prevailing sense of prosperity in the 1920s, brought scores of newcomers to the Hollywood area. Many of these new arrivals elected to settle in nearby communities including Sherman, and by the early 1920s the once-peripheral railroad town was experiencing marked population growth. "In 1921, more than 1,000 lots were sold," and new dwellings were erected at an unprecedented rate.[26] This pattern of growth continued as the decade progressed.

[26] Grimes and Heumann, "Sherman."

By the 1920s, Sherman had shed its roots as a working-class railroad town and had matured into a more established and well-rounded community. As the town was unincorporated and lacked an authoritative municipal body, stakeholders coalesced to form a Chamber of Commerce in 1920 that lobbied County officials for much-needed services and undertook a variety of civic improvement efforts. Among the Chamber's earliest and most consequential endeavors involved the 1924 widening of Santa Monica Boulevard, "a project which involved the moving and rebuilding of almost every commercial structure in town. A major facelift was given to most of the major business establishments at the time."[27] The Chamber published promotional pamphlets touting the merits of the community, and played a hand in squelching an annexation proposal in 1924 and the rebranding of Sherman as West Hollywood in 1925.[28]

Figure 10. An aerial photograph of West Hollywood in 1931, looking east. The Sherman rail yards can be seen towards the center of the photo, along Santa Monica Boulevard (USC Digital Library).

The character of development in Sherman/West Hollywood evolved as the community came of age. The 1920s witnessed the construction of significant new institutions including a new fire station on Hancock Avenue (1926) and county library branch on Westbourne Avenue (1929) to keep pace with the growing population. The community also saw the beginnings of industrial development at this time as several manufacturers erected facilities along the Santa Monica Boulevard corridor, particularly in the areas adjacent to the Sherman Yards on its

[27] Ibid.
[28] Masters, "How the Town of Sherman Became the City of West Hollywood."

west end and the motion picture plants on its east end. The arrival of new industries helped to bolster and diversify the local economy by adding jobs and infusing the area with new economic engines.

Industrial Development Related to the Motion Picture Industry

With existing rail infrastructure at Sherman Yards, West Hollywood was capable of supporting industrial development introduced by the rise of the film industry. Hollywood had been established as the birthplace of the film industry with the locally-filmed production of DW Griffith's *In Old California* in 1910. Shortly after, Cecil B. DeMille shot *The Squaw Man* in the burgeoning community.[29] In 1916, Triangle Film Company filmed *Casey at the Bat* at West Hollywood's own Sherman Field; beginning in 1920, Union Film Company was regularly filming pictures in West Hollywood.[30] By the 1920s, entire movie studios had moved their operations to Hollywood, and industry giants such as Warner Brothers Pictures, Paramount, Metro Goldwin Meyer (MGM) and 20th Century Fox had studios there. As a neighbor to the flourishing community, West Hollywood experienced associated growth, including an influx of transplants to Los Angeles, hoping to make it big onscreen. Similarly, support services aiding the production of films brought both residents and economic growth to the area. Land formerly used for agriculture slowly developed into housing and businesses supporting the motion picture industry.

In the mid-1920s, Hollywood studios began concerted efforts to synchronize sound with film. Though experiments in the production of sound films were widespread, studios were unable to seamlessly integrate the two elements. In 1927, the first feature-length film to incorporate sound, *The Jazz Singer*, was released to the public. Produced and distributed by Warner Bros., the film did little to jumpstart the "sound film revolution," but did demonstrate "the importance of star voices in the sound film, the appeal of popular music, and the potential rewards for adding dialogue and singing to otherwise silent films."[31] Though moviegoers and studio employees alike were initially skeptical about talking films, the years following the release of *The Jazz Singer* saw an increase in the development of sound production as the studios raced to "anticipate the outcome of the audible cinema trend."[32] By 1929, studios were increasingly and consistently abandoning silent films for sound films.

[29] "The History of the Hollywood Movie Industry," History Cooperative, accessed Feb. 2016, http://historycooperative.org/the-history-of-the-hollywood-movie-industry/.
[30] Ryan Gierach, *Images of America: West Hollywood*, San Francisco: Arcadia, 2003, 33.
[31] Donald Crafton, *The Talkies: American Cinema's Transition to Sound 1926-1931* (Berkeley: University of California Press, 1997), 12.
[32] Ibid, 13.

The advent of talking films paved the way for an entirely new field of manufacturing in Hollywood and West Hollywood, as it became necessary to produce motion-picture machinery to accommodate the rapid advancement of sound technology. A *Los Angeles Times* article chronicling the major industrial growth resulting from the motion-picture industry remarked,

> The motion-picture industry has had the greatest technical development in the past two years that has been experienced in its entire history… Although many believe that talking pictures are only in the experimental stage, as they improve in quality it may be expected that the purely industrial demands which will be made upon motion-picture producers will make this business more and more industrially-minded… Only a few years ago the actors themselves formed the center of operations, while today the technique of film making and developing is occupying the major attention of this industry.[33]

Unsurprisingly, the neighborhoods adjacent to the major film studios became the most attractive areas to erect large, industrial enterprises catering to their production needs. Studios and manufacturers even collaborated to research and develop the new, elaborate equipment required to perfect the revolution of sound on film.

In the years between 1928 and 1930, the film industry witnessed an expansion in its technical service sector. Several equipment production companies established or expanded their own factories or moved to larger facilities.[34] In 1930, Hollywood was regarded as one of the chief manufacturing centers for technical film equipment in the country.[35] Multicolor Ltd. (a color film manufacturer owned by Howard Hughes), Consolidated Film Industries, Inc. (a laboratory service for processing film), the Eastman Kodak Company (a multi-service motion-picture company), J.E. Brulacour, Inc. (a distributor for Eastman Kodak film), Electrical Research Products (an engineering firm that aided theaters in the transition to "talkies"), the Bell & Howell Company (a legendary motion-picture camera production enterprise), and RCA Victor Company (a sound-recording equipment manufacturer) were among the increasing number of industrial plants that settled in Hollywood or West Hollywood by 1930.[36] Moving to West Hollywood in 1929, the Mitchell Camera Corporation was among the new industries that arose in the area and were associated with the community's early patterns of industrial development.

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[33] "Manufacturing Progress and Income," *Los Angeles Times*, Jan. 2, 1929, I15.
[34] David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 299.
[35] James L. Davis, "Film Equipment Production Centered Here: Manufacturers Favor Hollywood Locations," *Los Angeles Times*, Aug. 24, 1930, D1.
[36] Ibid.

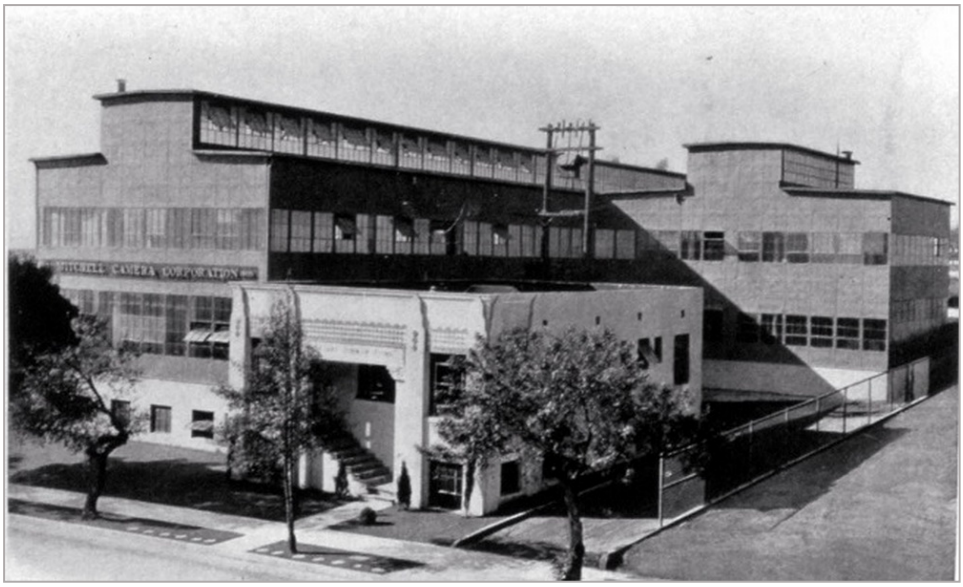

Figure 11. The Mitchell Camera Corporation factory (c. 1930s, accessed from: Phillip Zonkel, "Gay History: West Hollywood's The Factory Nightclub Used to be a Manufacturing Facility," and Out in the 562, December 20, 2013, accessed March 2016.)

The tremendous growth experienced by the film industry in the late 1920s and early 1930s as a result of the transition to talking films was seemingly limitless. However, in the mid-1930s, a severe recession in Europe and the persisting economic impact of the Great Depression all but halted film production as movie attendance fell.[37] Movie studios cut back on experimental technologies and instead focused on streamlining techniques to produce sound and increasing the efficiency of film production overall.[38] When the United States entered World War II in 1941, virtually all industries reorganized to assist with war-related production. The year 1941 was expected "to be one of the greatest years in the history of Southern California growth," and industrial growth and expansion was encouraged and even funded by national defense programs.[39] Auxiliary film industries also adapted to the changing economic climate; the Mitchell Camera Corporation stayed afloat by manufacturing cameras used to film major wartime events. As evidenced by an addition to its West Hollywood factory plant in 1941, the Mitchell Camera Corporation, and the film service industry as a whole, was in no danger of succumbing to the cutbacks seen by the film industry at large.

By 1950, portions of West Hollywood still catered to the film industry. However, other industrial services also occupied these areas. Per a 1950 Sanborn Fire Insurance Map, the block that had originally housed the Mitchell Camera Factory (which moved to a larger factory in Glendale in 1946 to facilitate increased production) also included a sheet metal works shop, furniture refinishing company, lumber storage building, iron works building, wood finishing business, auto repair garage, metal stamping facility, plastics manufacturing warehouse, ice

[37] Crafton, *The Talkies,* 16.
[38] Ibid.
[39] Charles C. Cohan, "Millions Pour Into Los Angeles for Industrial Development," *Los Angeles Times*, Apr. 13, 1941, 17.

cream plant, and laboratory. The Factory Building once occupied by Mitchell was noted as occupied by a cosmetics warehouse at that time. Similar industries are evident on surrounding blocks, particularly along N. Robertson Boulevard. While not entirely related to the film industry, which had by that time standardized their methods of production, the industrial climate introduced by the film industry, and the railyards before it, was still readily apparent. The film industry perhaps most drastically set the stage for industrial production, both related to the film industry and ancillary services in the 1920s and beyond.

Figure 12. 1950 Sanborn Map of the Project area and vicinity (with the Factory Building highlighted in red), showing the industrial nature of the area (Los Angeles Public Library Photo Collection, Sanborn Fire Insurance Maps).

George Alfred Mitchell and the Mitchell Camera Corporation

The motion picture industry's transition from silent films to "talkies" was an innovative and prosperous time, and an expansion in technological production was at the forefront of this shift. During the silent film era, prior to the nineteen-teens, "innovation tended to be sporadic, casual and impelled by individual inquiry."[40] It was not until 1920 that larger institutions embarked on systemized ways to produce and manufacture the equipment and processes needed to advance technology within the film industry. Research became an invaluable asset and was often completed by the manufacturers and suppliers of equipment themselves.[41] Though larger, legacy institutions such as the Eastman Kodak Company (more commonly known as Kodak) were especially equipped to experiment with new technology and conduct basic research, smaller industrial enterprises such as Bell & Howell and the Mitchell Camera Corporation served the industry by rapidly producing cutting-edge equipment as new technologies developed.

Formed in 1907, Bell & Howell was arguably one of the most successful firms specializing in motion-picture machinery design and production. The company's Bell & Howell 35mm metal camera (known as the Bell & Howell Standard/2709) became the most successful of its kind when it was introduced in 1912.[42] The company had trouble transitioning to the talking film era however, as it was unable to produce cameras quiet enough for use in the "talkies." Nevertheless, their cameras served as important precedents, as well as original competitors, to those developed by the Mitchell Camera Corporation, the company that would create some of the most popular and widely used motion-picture cameras on the market. The innovative designs of the company's namesake, George A. Mitchell, led the company to continued success and growth as the film industry made the extraordinary leap to the age of talking films.

The Mitchell Camera Corporation was cofounded by optics expert and former-cameraman George Alfred Mitchell in 1919. After training in the U.S. Army Signal Corps, Mitchell operated the camera maintenance shop at Universal Pictures where he eventually transitioned to a role as production cameraman.[43] While at Universal, Mitchell met cameraman John E. Leonard, a revolutionary camera designer who was exhibiting a new model. In 1919, through his connection with Leonard, Mitchell became manager of the National Motion Picture Repair

[40] Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema*, 251.
[41] Ibid.
[42] Laurence J. Roberts, "The Mitchell Camera: The Machine and Its Makers," *Society of Motion Picture and Television Engineers Journal* 10.2 (1982): 141.
[43] H. Mario Raimondo-Souto, *Motion Picture Photography: A History, 1891-1960* (Jefferson, NC: McFarland & Co., 2007), 55; Robert V. Kerns, "The Mitchell Camera Story," reprinted from the April 1968 edition of *American Cinematographer Magazine*, accessed Feb. 2016, http://www.mitchellcamera.com/forum/viewtopic.php?t=77.

Company, a manufacturing firm owned by the National Motion Picture Camera Corporation. Leonard had formerly held stock in the company, which had been incorporated to finance his patented camera.[44]

Initially, the National Motion Picture Repair Company made its money by repairing popular motion-picture cameras, such as those manufactured by Bell & Howell, Pathé, and DeBrie.[45] However, Mitchell soon embarked on a new camera design using Leonard's patented rack-over technology, which was seen in the latter's original camera. The device "allowed the cameraman to frame and compose through the lens, in the photographing position, merely by the twist of a handle."[46] In contrast, the Bell & Howell standard model required several shifts of the camera in order to properly position it for filming.[47] While Mitchell's new design utilized some of the basic concepts of the Bell & Howell Standard camera, such as the "design of the single plane film travel" and a double compartment magazine**,** Leonard's rack-over device set Mitchell's camera apart.[48] The prototype (known as Model A) was used in the filming of United Artist's 1920 production *The Love of Light*, ultimately proving the effectiveness of Mitchell's design. The camera was particularly noted for its focusing and framing capabilities, and the fact that it was built with two parts rather than one, as compared to the Bell & Howell model.[49] Soon after this development, Henry F. Boeger took over the assets of the company and renamed it the Mitchell Camera Corporation, appointing Mitchell as the chief designer.

Between 1920 and 1929, cameras designed by George Mitchell and produced by the Mitchell Camera Corporation became increasingly popular in Hollywood film production and, over time, Mitchell's Model A prototype evolved into several variants (see Table 1). Between 1920 and 1924, 50-60 units of the Model A camera alone were produced.[50] In 1923, approximately 30 Mitchell Cameras were in use in Hollywood studios, a significant portion of the 104 cameras produced between 1920 and 1927.[51] By 1929, the company was backlogged with orders, having already produced 110 Mitchell Cameras that year.[52] In order to better accommodate the influx of orders, the company moved its manufacturing

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[44] Kerns, "The Mitchell Camera Story."
[45] Roberts, "The Mitchell Camera," 141.
[46] Ibid, 145.
[47] Ibid.
[48] Raimondo-Souto, *Motion Picture Photography*, 56.
[49] Raimondo-Souto, *Motion Picture Photography*, 55; Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema*, 269.
[50] Roberts, "The Mitchell Camera," 146.
[51] Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema*, 269.
[52] Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema*, 269; Mitchell Camera Corporation v. Commissioner, 6 T.C.M. 719 (1947), United States Tax Court No. 8058 (June 24, 1947), http://www.leagle.com/decision/19477256fptcm719_1554/MITCHELL%20CAMERA%20CORPORATION%20v.%20COMMISSIONER.

operations west from a factory at 6025 Santa Monica Blvd. in Hollywood to a larger factory in an industrial neighborhood within the community of West Hollywood. Ground broke for the Factory Building in the spring of 1929; located on Robertson Boulevard just south of Santa Monica Boulevard, the prefabricated building was to be constructed by the Truscon Steel Company at a total estimated cost of $260,000.[53]

Table 1. Record of camera design and production by Mitchell and the Mitchell Camera Corporation (from its establishment as a company in 1919 to Mitchell's last professional collaboration with the company in the late 1940s).[54]

YEAR	MODEL/NAME	NOTES
1919	Mitchell becomes manager of the National Motion Picture Repair Company. Soon after, Henry F. Boeger acquires the company, renames it the Mitchell Camera Corporation, and appoints Mitchell chief designer	
1920	Model A/Mitchell Standard or Mitchell/Leonard Camera	The first camera created by Mitchell, it incorporated basic concepts of the Bell & Howell Standard/2709 model, but improved it with Leonard's rack-over device; the camera was used in the filming of United Artists Production *The Love of Light* (1921)
1925	Model B/High Speed	This model had the ability to operate at up to 128 frames/second
1928	Model C/ Standard Sound	A variation of the High Speed model, the Standard Sound model had oil-less sleeve bearings and could not be operated above 32 frames/second
1929	Fox Grandeur	At 70-mm, this camera was a wide-film variation of the High Speed Camera. The design was contracted by Fox Films, who would later take part ownership of the company
1929	The Mitchell Camera Corporation moves its operations to a factory in West Hollywood (subject property); George A. Mitchell and Henry F. Boeger sell the company to Grandeur, Inc.	
1932	NC/News Camera	The NC model is Mitchell's most celebrated model, and one that was widely used in the film industry until the 1960s. The NC was installed in a sound blimp, which rendered it quieter than most cameras on the market at the time.

[53] "Company Will Make Cameras in New Plant," *Los Angeles Times*, March 10, 1929, E9.
[54] Information from this table was gleaned from Raimondo-Souto, *Motion Picture Photography*, 55-56 and Roberts, "The Mitchell Camera," 141-152.

1934	BNC/Blimped News Camera	Introduced as a "highly-modified NC 'box,'" this camera was even quieter than the NC model, albeit heavier. Due to imminent events like the Great Depression and World War II, the BNC was not immediately successful. However, in the years post-war, it became a popular soundstage camera. The BNC was used in the filming of classic films *Wuthering Heights* (for which cinematographer Gregg Toland won an Academy Award) and *Citizen Kane*
1934	Technicolor Three-Strip Camera	This camera provided a wide range of colors in more accurate color combinations. Though effective as a color camera, it was expensive, and failed to be picked up by the major studios. While designed by Mitchell, the camera was built and repaired at the Technicolor Labs
1934	George A. Mitchell leaves the Mitchell Camera Corporation	
1946	Mitchell Professional	This 16-mm model was introduced as "the world's first professional 16-mm camera featuring a registration-pin movement"
1946	The Mitchell Camera Corporation moves its operations to a larger factory in Glendale	
Late 1940s	Mitchell returns to the company to assist with increased production, particularly of the BNC model, resulting from the war	

In 1929, the Mitchell Camera Corporation was contracted by Fox Film Corporation to build a camera that could accommodate wider film; this wide screen development was introduced as the "Fox Case Grandeur" process.[55] The endeavor was financed by Grandeur, Inc., a subsidiary company owned by Harley L. Clarke and William Fox (of Fox Film).[56] Through Grandeur, Inc., Clarke organized the purchase of the Mitchell Camera Corporation from Mitchell and Boeger, and the transaction was ultimately executed on June 6, 1929. In July of 1929, Clarke organized General Theatres Equipment, Inc., an umbrella company that absorbed the Mitchell Camera Corporation (now under ownership of Clarke and Fox), as well as several other equipment production companies such as the International Projector Corporation.[57]

In selling their company, Mitchell and Boeger forfeited their stockholdings which, as of 1929, had been one-third and two-thirds, respectively. However, they continued to be involved in the company. As part of the contract executed by Clarke, the sellers (Mitchell and Boeger) agreed to continue in their same roles for a period of at least one year.[58] In fact, a legal brief filed in 1947 clarifies that Mitchell "continued to be employed by [the Mitchell Camera Corporation under ownership of Grandeur, Inc.] as engineer in charge of production and development … for a period of approximately five years from the date of incorporation [1929] at a salary of $25,000."[59] Additionally, both Boeger and Mitchell sat on the company's Board of Directors in 1930. As part of their contracts, they were "not to engage in or become interested… in any motion-picture camera business other than with the buyer… for a period of five years from the date of the June 6, 1929 agreement."[60]

[55] Kerns, "The Mitchell Camera Story."
[56] Mitchell Camera Corporation v. Commissioner (1947). In May of 1929, Harley L. Clarke and William Fox entered into business together under the auspices of Grandeur, Inc. Per the brief, "the chief object of [the company] shall be the purchase, sale, lease, and/or license of motion-picture projectors, cameras, and/or equipment or devices to be used in connection with motion-picture projectors."
[57] Mitchell Camera Corporation v. Commissioner (1947).
[58] Ibid.
[59] Ibid.
[60] Ibid.

Figure 13. The Mitchell NC model (The George Eastman House, Technology Archive, GEH.org, N.D., accessed Feb. 2016).

In the years following, Mitchell patented several innovative camera mechanisms used in two of the company's most successful cameras. In 1932, the firm successfully redesigned its basic model, the Mitchell Standard, using Mitchell's newly patented "film movement" which reduced the noise output by the camera's moving parts.[61] The new model, known as the NC or "News Camera," became the "universally used studio camera of the decades before 1960" and "the most important Mitchell camera design."[62] The company manufactured 356 NC models between 1932 and 1946; in some instances, the company would produce special versions of the camera for major studios such as Paramount, to fit their specifications.[63] Mitchell improved on this model in the design of the BNC – "Blimped Newsreel Camera" – in 1934. Described as a "highly-modified NC 'box'," the BNC was even quieter than the NC.[64] Though the BNC model had a slow start, primarily due to the onset of the Great Depression and World War II, it became a standard soundstage camera locally and internationally in the years post-war. The BNC models were used in the production of several renowned films, including *Wuthering Heights* (1939) for which cinematographer Gregg Toland won an Academy Award.

The precise location where Mitchell's innovations occurred during the period of significance of the Mitchell Camera Corporation factory building (1929-1946) is not known based on historic record, as his work involved collaboration with Fox Films through Grandeur, Inc., and his designs were not strictly limited to those he produced for the Mitchell Camera Corporation. In 1934, Mitchell was enlisted to oversee the design of Technicolor's first three-strip color cameras. The cameras, at one time considered the "Rolls-Royce of movie cameras," were built by Mitchell, but designed and repaired at Technicolor's labs.[65] The new process

[61] "Mitchell Patents," MitchellCamera.com, accessed Feb. 2016, http://www.mitchellcamera.com/patents.html.
[62] Kerns, "The Mitchell Camera Story;" Roberts, "The Mitchell Camera," 147.
[63] Roberts, "The Mitchell Camera," 147 and 151. The NC model was originally built for the Westinghouse Corporation, a now defunct manufacturing company that specialized in electric infrastructure.
[64] Roberts, "The Mitchell Camera," 147.
[65] Jerry Beigel, "Inventor of Mitchell Camera in '34 Does It Again—at 83," *Los Angeles Times*, Jan. 27, 1972, F14; Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema*, 354.

provided a wider and more accurate range of colors. Though ultimately effective, the process was found to be too expensive, and initially failed to be picked up by the major Hollywood studios. After delivering both the three-strip camera and the BNC, Mitchell officially left the company.

In 1940, the Mitchell Camera Corporation added a two-story office building to the north façade of its factory, behind the existing Art Deco office building, reflecting the company's continued success. As industrial growth increased during World War II, the Mitchell Camera Corporation would continue manufacturing cameras in a capacity accommodating wartime needs. For example, photographs from the Signal Corps Photographic Center convey the integral role Mitchell cameras would play in the filming of the atomic bomb.[66] In the years after the war Mitchell returned briefly to the Mitchell Camera Corporation to assist the company as production increased and the BNC model gained popularity.[67]

In 1946, the Mitchell Camera Corporation responded to increased demands and moved its operations to a larger facility - a former motor plant in Glendale - effectively closing the West Hollywood chapter of its history.[68] In the 1950s, the company ventured into the realm of theater projectors and introduced the Mitchell background process projector. The 35mm projector became commonly used in several Hollywood studios.[69] The company also created the Mitchell Reflex 35mm camera which, when "used in conjunction with a solid-state Vidicon camera… provided a continuous view of the scene being filmed on a distant TV monitor."[70]

The Early 20th Century Factory

Innovation in building engineering coupled with a global need for efficiency in production fostered a change in the approach to industrial building design at the turn of the 20th century. Factory typologies moved away from the standard 19th century industrial mill type as those in manufacturing grew increasingly frustrated that it was no more than "a simple shell in the design of which little thought was given to the relationship between manufacturing operations and internal layout."[71] In contrast, new factories had to accommodate increasingly larger and heavier machinery and simultaneously reduce labor inputs.[72] In the early twentieth century, architects, engineers and manufacturers worked together to

[66] "Role of the Mitchell Filming the Atomic Bomb," MitchellCamera.com, accessed Feb. 2016, http://www.mitchellcamera.com/forum/viewtopic.php?f=5&t=45.
[67] Beigel,"Inventor of Mitchell Camera."
[68] "Kinner Motor Plant Sold," *Los Angeles Times,* April 6, 1946, A8.
[69] Roberts, "The Mitchell Camera," 151.
[70] Kerns, "The Mitchell Camera Story."
[71] Robert Lewis, "Redesigning the Workplace: The North American Factory in the Interwar Period," *Technology and Culture* 42.4 (2001): 669.
[72] Ibid, 670.

transform industrial building design, as "the factory was seen as a building type deserving of architectural treatment in order to enhance the production of goods and dignify the workplace, as well as forge corporate identities."[73]

Over the course of the early 20th century, the factory building type took on several new qualities in response to certain needs.[74] The first incorporated a modular or "cellular" structure, which allowed for spaces to be easily replicated and thus changed as needed. This modular factory space was more advantageous as production operations shifted from vertical to horizontal. Second, experiments in materiality at the turn of the century found that inexpensive materials such as reinforced concrete and high tensile steel allowed for longer building spans and, consequently, larger, more flexible interior spaces. As a result, production operations could be placed in sequential order throughout the factory; in contrast, earlier factories restricted these operations to certain areas dictated by light and circulation. These qualities formed the crux of the 20th century factory: the idea that building itself functioned as a machine, facilitating efficient production by design.

To adapt to changing conditions, several architects began specializing in industrial architecture and factory building. One of the most successful architects who took on this challenge was Albert Kahn. Kahn's contributions to industrial architecture began with his experimentations with reinforced concrete at the turn-of-the-century, but he was soon highly regarded in the field for his work with the Ford Motor Company; the plants he designed for Ford between 1900 and 1925 are representative of the evolution of factory design, from the concept of factories enabling a standardized production system to the factory as machine.[75] In fact, the ease and efficiency with which Ford was able to standardize and produce its automobiles was not only attributed to the designs of its factories, it also became a symbol for customized industrial building: the "rational factory."[76]

Between 1905 and the late 1910s, Kahn refined and popularized the design of the reinforced concrete factory, before experimenting with steel-framed factory design in the 1920s and 1930s.[77] Simultaneously, he perfected several qualities of earlier factory design to better facilitate efficient production. For example, Kahn's first reinforced-concrete factory, the Packard Motor Car Company Building, No.

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[73] Ljiljana Jevremovic, Milanka Vasic and Marina Jordanovic, "Aesthetics of Industrial Architecture in the Context of Industrial Buildings Conversion," *Proceedings of IV International Symposium for Students of Doctoral Studies in the Fields of Civil Engineering, Architecture and Environmental Protection*, September 28, 2012, 83.

[74] The following paragraph was adapted from Lewis, "Redesigning the Workplace," 671.

[75] Lewis, "Redesigning the Workplace," 668.

[76] Ibid, 666-667.

[77] Charles K. Hyde, "Assembly-Line Architecture: Albert Kahn and the Evolution of the U.S. Auto Factory,"*The Journal of the Society for Industrial Archeology* 22.2 (1996): 5.

10 (1905) was both seismically safer and more fireproof than their 19th century mill counterparts; additionally, Kahn improved ventilation and lighting by incorporating more windows, resulting in the modern daylight factory.[78] The advent of steel framing allowed for the integration of glass curtain walls, while the introduction of steel industrial sash from England could be used for large expanses of glazing. This innovation maximized the amount of light that entered industrial buildings, and consequently, the amount of hours a laborer could work. Like the use of steel in concrete reinforcement, this type of construction was also found to be advantageously fireproof. To account for cross ventilation within the buildings, the industrial sash was commonly designed to pivot into an awning position that kept out rain.[79] Five years later, Kahn's 1910 Highland Park, Michigan, plant for Henry Ford made another breakthrough in factory building design, in that it was built to "fit the manufacturing requirements of Ford, to the extent that Ford's engineers could predict those needs."[80]

[78] Hyde, "Assembly-Line Architecture," 7.
[79] LSA Associates, Inc., *SurveyLA Industrial Development,* 170.
[80] Hyde, "Assembly-Line Architecture," 14.

By the late 1910s, Kahn, in collaboration with Ford, had concluded that multi-story factories were less efficient in production, and introduced another type of factory typology: "the tall, single-story, steel-framed building encased in glass."[81] With this revelation they found that the advantages of reinforced concrete became obsolete in the presence of a one-story factory building. The fact that structural steel also allowed for faster completion time, more flexibility within spaces, and an increase in natural light made the single-story, steel-framed factory the most efficient method of construction in industrial building design. Ultimately, Kahn's factory became:

> "…a distinctive building style with single-story steel-framed designs encased in glass curtail walls and topped by glass roof monitors. His steel-and-glass buildings are long, rectangular forms with vast, uninterrupted expanses of glass. The exteriors do not make any distinctions between floors or bays and give no sense of the building's steel frame. The exteriors are entirely devoid of decoration or detail and are purely utilitarian. Decoration would have be a wasteful extravagance on buildings that only workers saw up close and other viewed from a distance."[82]

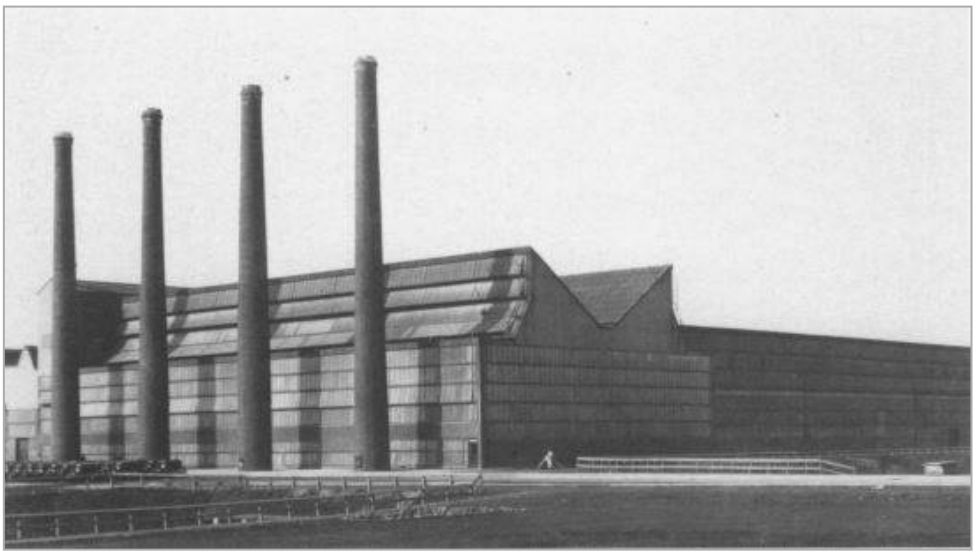

Figure 14. Ford Motor Company, Glass Plant in Dearborn Michigan (1922, accessed from Charles K. Hyde, "Assembly-Line Architecture: Albert Kahn and the Evolution of the U.S. Auto Factory, "*The Journal of the Society for Industrial Archeology*).

[81] Ibid.

[82] Ibid, 17.

Kahn's innovative contributions to industrial building design, along with the evolution of the factory typology in response to 20th-century manufacturing demands, made it clear that the factory itself did not need to be a standardized property type. Factory design was to be controlled by its program and production operations, unlike the 19th century industrial mill. At the same time, the factory was adaptable to changing needs; the "ability to refashion the factory's internal structure" was inextricably linked to innovation.[83] Therefore, it became common for manufacturers to select from a variety of factory types that could be customized to its particular needs, while adapting Kahn's unique design elements. As industrial conditions changed, the types of factories grew. However, while Kahn was at the forefront of this method of design and construction, other companies capitalized on the mode of construction: bringing the modern 20th century factory to the masses. This resulted in the creation of companies that manufactured the buildings themselves, and "offered a comprehensive building service: they would take charge of every aspect of construction, from site selection to the design and installation of equipment."[84]

The Truscon Steel Company and Industrial Building Design

The Factory Building was constructed in 1929 by the Truscon Steel Company, which was founded as the Trussed Concrete Steel Company in 1903 by industrial pioneer Julius Kahn. Kahn practiced civil engineering; his education at the University of Michigan was financed by his older brother, Albert Kahn. The duo's early work is representative of experimental reinforced concrete techniques commonly developed at the turn of the twentieth century.[85] However, in 1903 Julius Kahn designed and patented the groundbreaking "trussed concrete steel reinforcement system." Christened the Kahn Trussed Bar, the system more evenly distributed stress in concrete to provide 20-30% more strength in a concrete beam.[86] In addition to its unprecedented strengthening capabilities, the new system was cost-effective. In Kahn's system, less precision was needed in placing steel members, so that concrete could be poured and cured faster than in previous concrete reinforcement methods; this accounted for the time lost in concrete construction as compared to traditional wood construction. In an effort to produce, market and manufacture his design, Julius Kahn formed the Trussed

[83] Ibid, 673.

[84] Lewis, "Redesigning the Workplace," 670.

[85] The Kahn Brothers worked closely together, and there is little doubt that Albert's work had a great effect on his younger brother. Julius became chief engineer of Kahn Associated Architects and Engineers in 1902, and the duo worked together for over ten years. In 1907, they designed the Trussed Concrete Building (also known as the Owens Building), which was the first reinforced-concrete office building in Detroit. They also completed several projects together following the success of Albert's design of the Packard Motor Car Company. Hyde, "Assembly-Line Architecture," 7.

[86] Ryan Salmon and Meghan Elliott, "The Kahn System of Reinforced Concrete: Why it Almost Mattered," *Structure Magazine*, April 2013, accessed Feb. 2016, http://www.structuremag.org/?p=401.

Concrete Steel Company. Originally headquartered in Detroit, the company moved its executive offices and operations to a production plant in Youngstown, Ohio in 1914, where sources of steel were more readily available.[87]

The 1906 San Francisco earthquake revealed the seismic strength and fire-resistant qualities of the Kahn Trussed Bar in reinforced concrete construction, which had until that time been limited in favor of brick construction.[88] The Bekins Van and Storage Co. Building, which utilized Kahn's method, can be seen in historic photos as the sole building standing amongst piles of rubble resulting from the quake; this stark image ultimately increased confidence in Kahn's designs. By 1907, the Kahn Trussed Bar was used in more than 15,000 structures in the U.S. and 90 in the U.K.[89] Realizing the potential of other steel products that could be used in building construction, Kahn began manufacturing a line of steel products in Youngstown.

Figure 15. An image of the sole surviving Bekins Van & Storage, Co. in San Francisco, CA, which had been constructed using Kahn's Trussed Bar (Trussed Concrete Steel Company Brochure, 1906).

In 1915, around the same time Albert Kahn was experimenting with steel-framed construction, his brother Julius's Trussed Concrete Steel Company began offering the fabrication of entire industrial buildings, which could be constructed by the company using its standardized steel parts.[90] While Albert Kahn's architectural

[87] Joseph M. Siry, "The Architecture of Earthquake Resistance: Julius Kahn's Truscon Company and Frank Lloyd Wright's Imperial Hotel," *Journal of the Society of Architectural Historians* 67.1 (2008): 81.
[88] Sedlar, "Engineering Industrial Architecture," 10.
[89] Cody, *Exporting American Architecture,* 38.
[90] "Standard Buildings Built with Standard Stock Units," *Truscon Standard Buildings* (Youngston, OH: Truscon Steel Company, c. 1920), 3, Internet Archive,

firm was designing customized, "high-style" representations of the modern factory for high-profile clients like Henry Ford, his brother's Truscon Steel Company (which had changed its moniker in 1918) was attempting to make the elder Kahn's lauded factory typology more accessible to the masses, through the mode of prefabrication. Truscon Steel found its niche in the production of several building types, catering to the needs of manufacturing companies nationwide who wanted a factory customized to their production specifications.

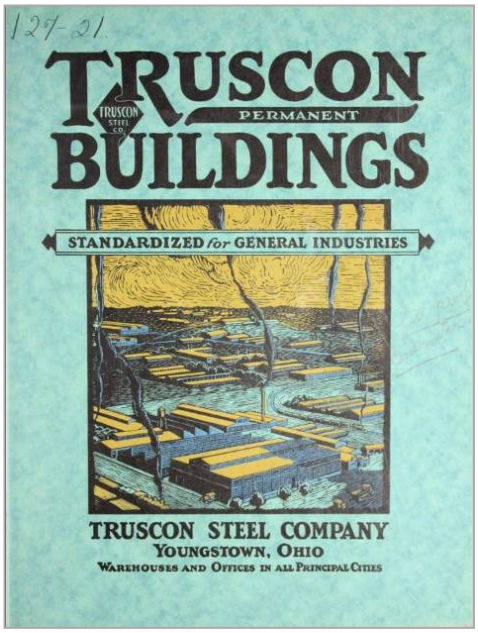

Figure 16. A 48-page Truscon Steel Company Brochure, guiding readers through the process of constructing a Truscon Standard Building (Truscon Steel Company, 1925, accessed from the Internet Archive).

Advertised as Truscon Standard Buildings, the prefabricated building options ranged from machine shops to warehouses, and cafeterias to hospitals. A typical publication would guide the reader through the entire process of collaborating with Truscon Steel, from selecting a standard building type suitable to the building's use, to customizing it with Truscon Standard wall panels, doors, roofing plates and windows.[91] Truscon Steel Company publications boasted that their buildings retained an attractive appearance in addition to being flexible, durable and inexpensive to erect and maintain.[92] Although the company stressed the ease in constructing and deconstructing a Truscon Standard Building, the structures were ultimately intended to be permanent.

The Truscon Steel Company promoted the advantages of prefabrication and incorporated the method into the company's business model:

> After you have selected the particular building which fully meets your requirements, we prepare complete erection plans… The entire building is shipped promptly from our warehouse stocks… On its arrival, the building is ready for erection which can be done by our own organization… Owing to the simple standard construction, the erection proceeds very rapidly so that the building is ready for occupancy much

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https://archive.org/details/StandardBuildingsBuiltWithStandardStockUnitsTrusconStandardBuildings.

[91] Ibid.

[92] "Standardized for General Industries," *Truscon Permanent Buildings* (Youngston, OH: Truscon Steel Company, c. 1925), 3, Internet Archive, https://archive.org/details/TrusconPermanentBuildingsStandardizedForGeneralIndustries.

sooner than would be possible with other types of permanent construction.[93]

Similarly, the company marketed the modularity of its factory designs. Truscon Steel advertised the Truscon Sawtooth Building as "easily enlarged by adding bays in any direction," made possible by the fact that the columns and trusses functioned independently of the walls.[94] The idea that the size and functionality of a factory could be easily adaptable reflected the notion that industrialization could solve any foreseeable obstacles in construction and manufacturing at large.

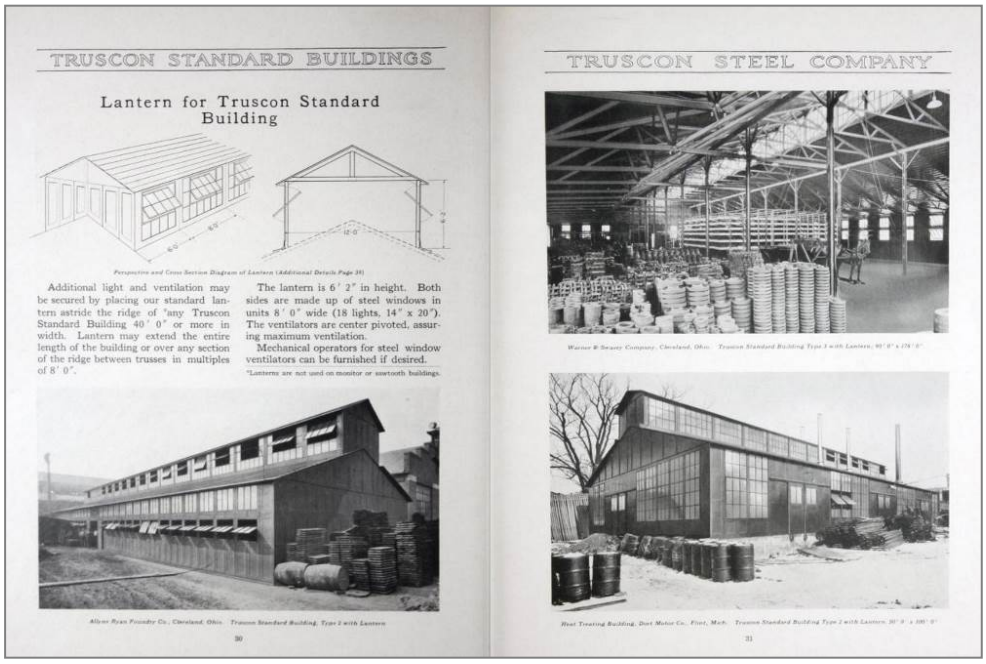

Figure 17. A typical page in a Truscon Steel Company Brochure, this one advertising the advantages of adding a lantern to a Truscon Standard Building (Truscon Steel Company, c. 1920, accessed from the Internet Archive).

The 20th-century realization that the building itself could affect production also had an impact on Truscon Steel's designs. Like Albert Kahn's innovative approach to factory design, Julius Kahn's Truscon Steel Company addressed issues such as poor lighting and ventilation, which had inhibited production in workshops and factories prior to the twentieth century, as workers depended on these uncontrolled conditions to work.[95] For example, the company introduced their own line of operable Truscon Daylight Panels, which could be installed in endless curtain wall and daylight panel combinations.[96] It was Truscon's line of complete, prefabricated industrial buildings that fully addressed these issues: Truscon Standard Buildings - in particular the sawtooth and monitor building types - were heavily marketed for their natural light and ventilation. The company also offered

[93] "Standard Buildings Built," 8.
[94] Ibid, 27.
[95] LSA Associates, Inc., *SurveyLA Industrial Development Historic Context Statement – Draft* (Los Angeles: Department of City Planning, Office of Historic Resources, 2011), 170.
[96] "Standardized for General Industries," 30.

the addition of a "lantern" on any one of their basic models, which could secure additional light, while circulating hot air up and out of the lantern windows.[97]

The Truscon Steel Company, and the Truscon Standard Building subsidiary, was incredibly successful in bringing the early 20th century factory building to the masses. By 1914, the company had established warehouses and sales offices in fourteen major cities, including one in Los Angeles; in 1919, its capital was increased to $4,500,000 (up from $3,500,000 in 1917).[98] The concept of making the modern factory building more easily accessible was one that contributed to the success of all industries in the first half of the 20th century.

The Truscon Steel Company in Los Angeles

By 1927, the Truscon Steel Company estimated annual sales at $30,000,000; as a result of this success, the company announced the relocation of its Los Angeles operations from a warehouse at 1480 E. 4th Street to a larger plant employing 300 steel workers in the Laguna-Maywood industrial district, located near present-day City of Commerce.[99] Fabricating products for the Pacific Coast, Nevada, Utah, New Mexico, Arizona, Mexico and the Hawaiian Islands, the company predicted annual fabricated steel production of $5,000,000.[100]

In 1929, the Mitchell Camera Company contracted Truscon Steel to build its factory in West Hollywood. The Factory Building was chosen from Truscon Steel's Standard Building catalog and entirely constructed of Truscon Steel materials. The model chosen for the two-story Mitchell Camera factory appears to be a Truscon Standard Building, Type 1 (Clear Span), with an added lantern running the length of the building. The Type 1 buildings offered the narrowest widths, which would have been necessary on the Factory Building's constricted lot. With the additional ventilation and light offered by the lantern, the Mitchell Camera Corporation could ensure maximized efficiency and production.

Though the Truscon Steel Company experienced increased expansion into the late 1920s, the onset of the Great Depression in the early 1930s and sharp decrease in production nationwide contributed to its demise in the mid-1930s. The Truscon Steel Company ceased production of the Kahn Trussed Bar in 1936, when new technology and an expired patent rendered it obsolete.[101] Soon after, the company sold to the Republic Iron and Steel Company (later shortened to The

[97] "Standard Buildings Built," 30.
[98] Joseph G. Butler, Jr. *History of Youngstown and the Mahoning Valley, Ohio Volume 1,* (Chicago: American Historical Society, 1921), 727.
[99] "Steel-Plant Site Bought," *Los Angeles Times*, April 22, 1927, A1.
[100] Ibid.
[101] Sedlar, "Engineering Industrial Architecture," 37.

Republic Steel Company), a transaction that would result in the third largest steel company in the world.[102]

"The Factory": Tenancy after Mitchell Camera Corporation

The evolving use of the Factory Building after the departure of the Mitchell Camera Corporation is reflective of the changing landscape of West Hollywood in the postwar era, from a railroad town to a Hollywood neighborhood where people lived, worked, and played. While the industrial use of the building became increasingly obsolete in West Hollywood, its industrial character made it adaptable to several alternate uses and occupants (see Table 2).

The building saw a variety of industrial and commercial tenants and uses in the years immediately following World War II. Between 1946 and circa 1951, a cosmetics warehouse and the Veteran Salvage Depot, a processor of military salvage, occupied the property. In 1951, a fire at a plastics manufacturing warehouse at 655-657 N. Robertson Boulevard destroyed the warehouse and a neighboring ice cream plant. It also damaged several other industrial buildings along Robertson Boulevard, including the former Mitchell Camera factory, which suffered only minor impairment. Following the incident, the factory was occupied by various retail establishments from 1956 until around the end of the decade. There are reports that claim the building was used as a furniture warehouse in the 1950s, but by all accounts it was abandoned by the early 1960s.

In 1967, architect, attorney, and artist Ronald Buck purchased the building for use as an invitation-only, celebrity-backed nightclub aptly named "The Factory." Though it was owned and fronted by Buck, the Factory nightclub was overseen by an all-star board that included Paul Newman, Pierre Salinger, Peter Lawford, Jerry Ohrback, Peter Bren, Richard Donner and Sammy Davis, Jr. To maintain its exclusivity, members were charged a one-time fee of $1,000 and paid monthly membership dues. The enormous club included a restaurant, bar, and multiple performance spaces divided by repurposed stained glass windows. The club appears to have been accessed via an entrance on N. La Peer Drive, historically the rear of the building, and was located on the second floor. Buck rented at least part of the ground floor of the building to Nancy Gould and Barbara Dulien, young entrepreneurs, for use as a fashion boutique called the Garment Works in 1968 and to a design-merchandising firm called Hamilton-Howe in 1969. [103]

In September of 1968, the *Los Angeles Times* called The Factory nightclub "the most successful discotheque in the world," asking: "Isn't it rather incredible that a discarded factory off Santa Monica Boulevard could become a center and symbol

[102] Ibid.

[103] Fay Hammond, "Clothes Made to Order at New Fashion Boutique," *Los Angeles Times*, April 24, 1968, D1; Eugenia Sheppart, "Mini Mousse and the Model," *The Blade*, March 31, 1969, 19.

of America in 1968?"[104] The Factory nightclub experienced such initial success that it opened a second location in Chicago in 1969.[105] That same year, news channel KTLA aired "A Night at The Factory," describing it as "musical and fast and designed to make you feel like somebody with his nose pressed against the window of a private Hollywood nightclub." [106] Despite this success, Buck told the *Times* that he doubted the club would stay open long, recognizing the fickleness of the public and the constant quest for the latest, newest thing.

The Factory nightclub ultimately remained open until 1973, though Buck's foreboding predication came true as success waned around 1971. In efforts to revitalize the hotspot, the club was re-envisioned as a classical music club and restaurant. [107] Additionally, Buck integrated "hippie-oriented stalls" on the building's first floor and opened a weekend Whole Earth Swap Meet and Flea Market in its parking lot.[108] In 1971, Metzler's, an electronics retail store, occupied part of the building.[109] In 1972, plans to open the nightclub space to the public as a small, experimental children's theater called the Paradise Ballroom ran into complications with County Regional Planning and ultimately never got off the ground.[110]

In 1973, following permanent closure of the nightclub, the Factory Building reopened under an entirely new concept: as a rustic, themed restaurant called the Old-Fashioned Spaghetti Village. Open seven nights a week, the restaurant featured a "turn-of-the-century village atmosphere" conceptualized by interior designer and project coordinator Graham S. Gelfat. It featured dining areas in themed rooms such as the "village jail," "fire house," and "dry goods store," as well as two saloons, a penny arcade and an antique boutique. [111] The restaurant survived at the Factory Building location for only one year before closing.

Following the closure of Spaghetti Village, the Factory Building became home to perhaps its most well-known venue, a discotheque called Studio One.[112] In 1974, the dance club was opened by Scott Forbes, an optometrist from the east coast. The club was immediately successful amongst gay men, as it was "planned, designed and conceived for… gay male people."[113] Studio One also included a

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[104] John Hallowell, "Every Shift Swings at The Factory," *Los Angeles Times*, Sept. 15, 1968, A22.
[105] Joyce Haber, "Windy City will have its Factory," *Los Angeles Times*, Sept. 3, 1969, F11.
[106] Ray Loynd, "Swinging Shift at Factory," *Los Angeles Times*, March 12, 1969, H20.
[107] Gerald Faris, "'Factory,' Once Private Show Biz Club, Doing a New Thing Now," *Los Angeles Times,* Oct. 3, 1971, WS1.
[108] Ibid.
[109] "Display Ad," *Los Angeles Times*, June 25, 1971, 12.
[110] Jerry Beigel, "Experimental Theater: Keen Reads Benchley," *Los Angeles Times*, Oct. 2, 1971, A6; Gerald Faris, "Parking Holds Key to Opening Nightclub Doors," *Los Angeles Times*, April 6, 1972, WS1.
[111] "New Restaurant Recreates Era," *Los Angeles Times*, Oct. 7, 1973: 12.
[112] Louis Dwan, "Roundabout," *Los Angeles Times*, Sept. 30, 1973, N62.
[113] Jack Slater, "Discotheques Dance to Another Tune," *Los Angeles Times*, August 11, 1976, G1.

cabaret dinner theater program at the east of the building and accessed from a N. Robertson Blvd. entrance, known as the Backlot Showroom (or Backlot Theatre).[114] Both would occupy the building until circa 1992.

In addition to the nightclub functions in the second story of the Factory Building, the property often maintained various other business ventures, easily incorporated into the enormous space. In 1976, an Italian restaurant establishment named Mario Palagi's occupied the office building that abuts the east portion of the north façade (along N. Robertson Blvd.) of the Factory Building. During its tenancy, several alterations were made to the interior and exterior of the building to accommodate the restaurant. The restaurant later relocated to Riverside and was renamed Mario's Place.[115] In 1982, Koontz Hardware, a retailer specializing in hard-to-find hardware items, moved briefly to the property (661 N. Robertson Boulevard) after its Santa Monica Boulevard location was damaged in a fire.[116]

As early as 1986, the Factory Building also housed a cabaret club known as the Rose Tattoo, which was operated by lesbian cabaret performer Linda Gerard (1938-2014).[117] The club was described as "a room swathed with green carpet, mirrored wall and pink tinted art-deco bas-relief," and often filled with celebrities.[118] By 1992, the venue was known as the Rose Garden Performance Center, incorporating three performance areas: Erika's at the Rose, the Rose Cabaret and Ellington's at the Rose.[119] In 1993, Gerard sold the club and relocated to Palm Springs. A "hip art 'n' rock" club called Luna Park leased the formerly Art Deco office building at 665 N. Robertson Boulevard for several years between the early-1990s and early 2000s.[120] The space has operated as a series of different clubs since 2008.

In recent years, the Factory Building has continued to be a popular location for LGBT businesses and activities. Around 1993, after the closure of the Rose Tattoo, the property was operated by "influential lesbian proprietress, Sandy Sachs," an employee of Brent Raines who had acquired the Factory Building.[121] Sachs previously ran a lesbian club night called Girl Bar in the former Backlot Theatre

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[114] Lillian Faderman and Stuart Timmons, *Gay L.A.: A History of Sexual Otulaws, Power Politics, and Lipstick Lesbians* (Berkeley: University of California Press, 2006), 234-235.
[115] "Palagi Family," *Riverside Magazine*, December 2012 – January 2013, 18.
[116] "Koontz Hardware Reopens," *Los Angeles Times,* May 6, 1982, WS_A11.
[117] Rhonda Bright, "Offering Music, Drama, Comedy," *Los Angeles Times*, Oct. 16, 1986, 9.
[118] Heully, "Was the Factory a Factory?"
[119] Zan Stewart, "Rose Garden Offers 2 Levels of Entertainment," *Los Angeles Times*, May 10, 1992, 92.
[120] Tomm Carroll, "Food, Tunes, Send Luna Park Over the Moon," *Daily Breeze*, January 5, 2001, K19.
[121] Heully, " Was the Factory a Factory?"

with business partner Robin Gans.[122] The club became successful in its own right, and Sachs and Gans eventually moved it to a new locale. In 2000, Sach's entered a partnership with Nathan Goller, and the duo's enterprise, Factory, Inc., continued to operate Girl Bar and other promotions. The Factory Building was again refurbished as a dance club that has been the site of various West Hollywood nightclubs, including Axis, Rasputin and Ultra Suede. Today, it houses a gym called the Fitness Factory on the ground floor and nightclubs on the second floor.

Table 2. Record of Tenancy at the Factory Building

YEAR	TENANT	NOTES
1929 – 1946	Mitchell Camera Corporation	A motion-picture camera design and manufacturing company, catering to Hollywood's major film studios
1946 – c. 1951	Veteran's Salvage Depot; Cosmetics Warehouse	Damaged in a fire at a neighboring warehouse in 1951
1956 – c. 1960	Various retail establishments including, Fabergé Inc., Irving E.V. & Co. Cosmetics, Schenley Labs Inc., and Walker Labs Inc.	
c. 1950s – early 1960s	Furniture factory	
1967 - 1973	"The Factory"	An exclusive nightclub and discotheque funded and frequented by Los Angeles celebrities; after initial success wanes, the club integrates "hippie-oriented stalls" and a Whole Earth Swap Meet and Flea Market in 1971
1968	The Garment Works	A fashion boutique and event planning establishment founded by Nancy Gould and Barbara Dulien; Per a *Los Angeles Times* article, the business opened at 661 N. Robertson Boulevard on a portion of the ground floor underneath the "The Factory" nightclub
1969	Hamilton-Howe	A design-merchandising firm that leased space on the ground floor of

[122] "Robin Gans," WEHOville, Jan. 1, 2013, accessed Feb. 2016, http://www.wehoville.com/2013/01/01/robin-gans/.

		the subject property
1972	Paradise Ballroom	The nightclub is re-envisioned as a small, experimental children's theater, penny arcade and ballroom open to the public; due to issues with County Regional Planning, the project never opened
1973-1974	Spaghetti Village	The restaurant opens at 652 N. La Peer Drive
1974-1992	Studio One	An immensely popular discotheque amongst gay men that featured cabaret in its "Backlot Theatre"
1976	Mario Palagis	An Italian restaurant establishment that occupied the former Art Deco Office building abutting the north façade of the Factory Building along N. Robertson Blvd.
1982	Koontz Hardware	Opened briefly at 661 N. Robertson Boulevard in a portion of the subject property after experiencing a fire in their original building on Santa Monica Boulevard
c. 1986 -1993	The Rose Tattoo	A cabaret club opened by singer and stage actress Linda Gerard
1993-2010	Various nightclubs including Girl Bar, Axis, Rasputin and Ultra Suede	The space was owned by Sandy Sachs who ran a lesbian club called Girl Bar in the Studio One Backlot when it occupied the property; the club eventually became popular in its own right and moved to a different location

LGBT Cultural Development and Equality

The Factory Building is also associated with the Lesbian, Gay, Bisexual, Transgender (LGBT) movement and West Hollywood's transformation into a center for gay rights and equality.

Los Angeles appears to have had an LGBT subculture as early as the late nineteenth century, corresponding with the first major population boom to hit the growing city. "Already in the 1880s and early 1890s, there were many places where like-minded men might find one another in the developing city," although such encounters were forced into the shadows of mainstream culture.[123] Known meeting places included Central Park (today's Pershing Square), Westlake Park, and some of the city's many saloons. Masked balls provided a cover for forbidden behaviors of many varieties, and the *Los Angeles Times* reported a number of such events with moral disdain. The Merced Theater (or Merced Hall), located near the Pico House in the historic center of Los Angeles (present-day El Pueblo de Los Angeles State Historical Park), hosted masked balls for male and female prostitutes and is known to have been a covert gay lodging house.[124] In 1898, the City of Los Angeles enacted an anti-masquerading ordinance, and conservative Protestant groups began their own campaigns to change the city's lawless reputation. Although their disapproval extended to a number of rowdy behaviors, one that they found most disturbing was cross-dressing.[125] The turn of the twentieth century brought a period of isolation for Los Angeles's LGBT community, enforced by social disapproval and increased efforts by the Los Angeles Police Department (LAPD) to "discourage all public expressions of nonconforming sexual and gender behavior."[126] Sodomy was illegal in the state – mentioned in the California State Penal Code as early as 1872 – and by 1915, oral sex was punishable as a misdemeanor.

The 1920s were a time of incredible growth in Southern California and, for a number of reasons, a transformative period for the LGBT community. The motion picture industry boomed during this period, drawing scores of writers, actors, and designers to the city in search of new ways to practice their crafts. As these new residents made lives for themselves in the booming city, they brought with them a bohemian lifestyle and a nonconforming attitude to all aspects of life, including sex. "Gays, lesbians, and bisexuals enjoyed tremendous freedom and influence in the entertainment industry – with certain obvious limitations."[127] Although LGBT persons found acceptance within the Hollywood community (in fact, they often

[123] Faderman and Timmons, *Gay L.A*, 28.
[124] Ibid.
[125] Ibid, 14-17.
[126] GPA Consulting, *SurveyLA LGBT Historic Context Statement* (Los Angeles: Department of City Planning, Office of Historic Resources, 2014), 5.
[127] Ibid, 8.

held positions of great influence), they still needed to hide their lifestyles from the American public.

The advent of Prohibition in 1919 brought the proliferation of an underground nightlife culture in Los Angeles, and the city's numerous speakeasies provided places for people with different sexual orientations to mix. Live acts featuring cross-dressing performers were popular in the city's speakeasies; so much so, in fact, that performers from New York came to Los Angeles during this time since that city had cracked down on drag shows. Venues in Los Angeles included B.B.B.'s Cellar, the Montmartre, and Jimmy's Backyard, all of which featured female impersonator revues.[128]

After the repeal of Prohibition in 1933, drinking was again legal but homosexuality was not. Ironically, Los Angeles' nightlife declined in the post-Prohibition era, as there was a greater crackdown on the "immoral" behavior of the 1920s that some attributed to the decline of American life during the Depression. Bars that during Prohibition had featured female and male impersonator revues were less mixed with straight and gay patrons in the 1930s as the LAPD replaced Prohibition-related offences with those associated with being a homosexual. Instead of liquor violations, the owners, performers, and patrons were charged with masquerading, indecency or lewd conduct. Since homosexual acts were against the law, those charged were classified as sex criminals equated with rapists and child molesters. Many were convicted with felonies and subjected to extensive imprisonment.

By the 1940s, the population of Los Angeles had reached 1.5 million people, and it would increase to two million by 1950. Continued public disapproval forced LGBT communities to be isolated from mainstream culture and, in many ways, from one another. The postwar era brought with it a politically conservative climate that even further stigmatized homosexuality. U.S. fears of communism during the Cold War gave rise to organizations such as the House Un-American Activities Commission (HUAC), which was notorious for its investigation of communist activities within the entertainment industry. The HUAC also targeted gays and lesbians because "they were believed to be susceptible to blackmail by Soviet agents because they were mentally unstable."[129] Investigation by the HUAC brought members of the LGBT community out in the open as they were treated as sexual perverts and criminals. Legislation in the 1950s further criminalized homosexuality; Executive Order 10450 banned gays and lesbians from working for the federal government, forcing the community further into the shadows.

[128] GPA Consulting, *SurveyLA LGBT Historic Context Statement,* 57.
[129] GPA Consulting, *SurveyLA LGBT Historic Context Statement,* 10.

Increased persecution spurred a movement of raised social consciousness and, later, political organization within the LGBT community. As a rapidly growing and increasingly diverse city, Los Angeles played a key role in the transformation of a largely underground community forced to communicate and operate in the shadows into a full-fledged gay pride movement, in which LGBT individuals not only came out into the open but organized and challenged the political structures that encouraged their persecution. The Mattachine Society, America's first gay rights group, was founded in 1950 in the Los Angeles home of Harry Hay, and chapters soon sprang up across the southland. But as the LGBT community came more and more into public view, a societal backlash followed.

The 1960s brought a period of personal expression and nonconformity, and with it militant activism related to a number of social issues. The gay, lesbian and transgender community became more united during this time in their resistance to enforced isolation and arbitrary police harassment. The first known instance of the LGBT community resisting police arrests took place at Cooper's Donuts in downtown Los Angeles in 1959. Customers threw coffee and food at the LAPD officers conducting the arrests, in a small but significant rebellion that preceded New York's Stonewall Riots by ten years.[130] In 1967, LAPD officers disrupted a New Year's Eve celebration at the Black Cat in Silver Lake and arrested patrons for exchanging celebratory same-sex kisses. The raid sparked a demonstration that is thought to have been the largest public display of gay rights solidarity to date, and is also credited with inspiring the establishment of *The Advocate*, the newsletter of the Personal Rights in Defense and Education (PRIDE) organization.[131]

Other reflections of a new and energized generation of gay political activists and organizations included the formation of the Gay Liberation Front (GLF), Gay Survival Committee, Christopher Street West, and the Gay Community Services Center. In 1970, the LAPD tried to block permission for a march down Hollywood Boulevard in commemoration of the one-year anniversary of the Stonewall Riots. Police Chief Edward Davis was quoted as saying that "granting a permit to a group of homosexuals to parade down Hollywood Boulevard would be the same as giving a permit to a group of thieves and robbers."[132] Sponsored by the GLF and the Metropolitan Community Church (MCC), and with assistance from attorneys from the American Civil Liberties Union (ACLU), the march was held without incident and was the first of what would become an annual Gay Pride parade, a tradition that continues to the present day.

[130] GPA Consulting, *SurveyLA LGBT Historic Context Statement,* 17.
[131] GPA Consulting, *SurveyLA LGBT Historic Context Statement,* 18.
[132] "History of Christopher Street West/LA Pride," Christopher Street West Presents LA Pride, accessed February 21, 2016, http://lapride.org/history.php.

West Hollywood and LGBT Equality

While greater Los Angeles is critical in the study of the gay rights movement in the United States, West Hollywood, as a Los Angeles neighborhood and later its own incorporated municipality, can in many ways be seen as being at the forefront of the LGBT equality movement. Located adjacent to Hollywood and Beverly Hills and proximate to (as well as home to) many of the area's motion picture studios, West Hollywood remained unincorporated until 1984. During Prohibition, a number of speakeasies were located in West Hollywood where they could remain outside of the jurisdiction of the notoriously harsh LAPD and under the watch of the far less active Los Angeles County Sheriff Department. Similarly, the community became the refuge for LGBT bars targeted by the LAPD as it carried out campaigns against them in the postwar era. A number of bars moved to West Hollywood's Sunset Strip, contributing to its ascendancy as the fulcrum of the LGBT community during the late 1960s and 1970s. While establishments in the City of Los Angeles had to maintain a lower profile, businesses and institutions could openly cater to the gay community in West Hollywood.

By the mid-1970s, West Hollywood had come to epitomize a new gay lifestyle, earning it the moniker "Boystown" (in a reference to the 1948 Spencer Tracy film about a colony of orphaned newsboys).[133] After decades of living in the shadows of Los Angeles society, West Hollywood residents were emboldened to express their gay freedom brazenly in daylight: holding hands, flirting, and cruising the area's commercial corridors. Businesses owned by and targeted to the gay community boomed in West Hollywood, sporting names like Muscles, Big Weenie hot dog stand, Ah Men, International Male, and All American Boy.[134] When the city incorporated in 1984 it became the first "gay city" in the US, as voters there decided to elect a largely gay city council. At the time of its incorporation, the population of the 1.9 square mile city was 35,000, an estimated 40% of which were gay or lesbian.

Gay Bars and Discotheques as Social Institutions

The bar has long been an important focus of gay life in America, as they were often the only places where LGBT persons could meet like-minded individuals and explore methods of personal and sexual expression. In the pre-World War II era, bars and nightclubs were neither exclusively gay nor straight, but there were many in which those "in the know" could meet others like themselves. Los Angeles' earliest known concentration of gay-friendly bars were centered downtown, along Main Street and on Bunker Hill, extending south to Pershing Square.[135] During Prohibition a number of speakeasies and underground bars opened in Hollywood, on the side streets off Hollywood Boulevard, and West

[133] Faderman and Timmons, *Gay L.A.*, 231.
[134] Ibid, 232.
[135] GPA Consulting, *SurveyLA LGBT Historic Context Statement*, 56.

Hollywood, and their underground nature enabled the free expression of a number of behaviors otherwise seen as counterculture, including drag performances and revues.

In 1955, California made it illegal for a bar to serve as a "resort for illegal possessors or users of narcotics, prostitution, pimps, panderers, or sexual perverts."[136] Aimed at the gay community, this legislation provided the Department of Alcohol and Beverage Control with the right to suspend or revoke licenses of gay bars, further driving gay patrons into the underground. In 1959 the California Supreme Court confirmed that "a license may not be suspended or revoked simply because homosexuals or sexual perverts patronize the bar in question," which may seem on its face as a victory for the gay community but in reality bolstered public opinion at the time that gay conduct was perverse.[137]

There was an increase in gay and lesbian bars in Los Angeles in the 1960s, although they continued to operate under the radar as they were subject to unwarranted police raids. The incidents at the Black Cat Café and Stonewall Inn in the late 1960s brought national attention to the violent and unjust treatment of the LGBT community by law enforcement and strengthened the political organization of the community. By 1971, the ascendancy of the discotheque corresponded directly with a growing public gay movement in Los Angeles, and within several years there were dozens of discos in the city. The discotheque was inextricably linked to the gay community; LGBT newsletter *The Advocate* observed that "in this country discos are almost completely gay. Many straight people confess that they have more fun at gay clubs."[138] The importance of the discotheque to the gay community is indisputable: "Disco to a gay person is very much a social necessity. It's where a gay person can meet people. To a straight person… it's just another place to go out and party."[139]

[136] William N. Eskridge, *Gaylaw: Challenging the Apartheid of the Closet* (Cambridge, MA: Harvard University Press, 2002), 79.
[137] Eskridge, *Gaylaw,* 94. The case was *Vallerga v. Department of Alcohol and Beverage Control*.
[138] M. Thompson, *Long Road to Freedom: The Advocate History of the Gay and Lesbian Movement,* ed. R. Shilts (New York: St. Martin's Press, 1994), 126.
[139] Dennis Hunt, "Disco Clubs: Down But Not Out," *Los Angeles Times,* April 8, 1980, G1.

Scott Forbes and Studio One

The largest and most visible gay discotheque in Southern California was Scott Forbes' Studio One. Forbes came to Los Angeles from Boston in the early 1960s. After graduating from the University of Southern California, he practiced optometry until deciding to open a discotheque exclusively for gay men.[140] Forbes asked Lee Glaze how he was able to draw an instant gay crowd when he revived Ciro's nightclub on the Sunset Strip in West Hollywood. Glaze offered his mailing list of gay patrons, and in two years – on May 1, 1974 – Forbes opened Studio One.[141]

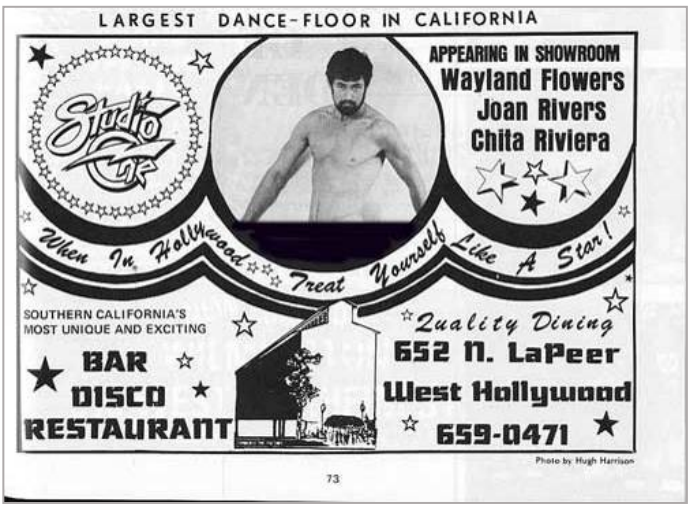

Figure 18. Studio One advertisements emphasizing the Factory Building's distinctive outline (dates unknown, accessed from Discomusic.com, accessed March 2016, http://www.discomusic.com/clubs-more/6800_0_6_0_C/

The former Mitchell Camera Corporation factory, which had already been used as a private club in the 1960s, was the selected location for Forbes' discotheque: it was located in unincorporated West Hollywood, away from the watchful gaze of the LAPD, and it was enormous. The second floor alone provided almost 10,000 square feet of usable space. The club was divided into two distinct spaces: Studio One, accessed via an entrance on La Peer Drive (what would have been the rear of the building during its Mitchell Camera Corporation days) and the Backlot Showroom (also referred to as the Backlot Theatre), a dinner theater with an entrance off Robertson Boulevard. During its peak, the club drew at least a thousand people a night and featured a deejay that Billboard Magazine named number one in Los Angeles in 1974.[142] The Backlot featured live acts including Joan Rivers, Bernadette Peters, Chita Rivera, Liza Minnelli, and Peggy Lee.[143] Studio One was featured on national television and was dubbed by many newspapers and magazines as one of the most exciting discos in the country.[144]

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[140] Jon Thurber, "Scott Forbes, 57; Ran Dance Palace," *Los Angeles Times*, February 7, 2002, http://articles.latimes.com/print/2002/feb/07/local/me-forbes7.
[141] Faderman and Timmons, *Gay L.A.*, 234-235.
[142] Faderman and Timmons, *Gay L.A.*, 235.
[143] Thruber, "Scott Forbes."
[144] Faderman and Timmons, *Gay L.A.*, 235.

Figure 19. Club-goers dance at Studio One (date unknown, accessed from Discomusic.com, accessed March 2016, http://www.discomusic.com/clubs-more/6800_0_6_0_C)

Studio One was an incredible success and made Forbes an overnight millionaire. He insisted that his discotheque filled a vital community need: it celebrated sexual freedom for gay men. It had celebrity regulars and a restrictive door policy that kept out everyone except only the most attractive gay men (and their guests). Forbes told the *Los Angeles Times,* "Studio One was planned, designed and conceived for gay people, gay male people … Any straight people here are guests of the gay community. This is gay!"[145] In addition to limiting admittance of straight men, and women of any sexual preference, Studio One's door policy also kept out all but only "the most remarkably attractive blacks, Latinos, and Asian" gay men.[146] Forbes was criticized for this policy and created more controversy when he told the *Los Angeles Times* it was intended to keep out a "bad element."[147] Despite protests from gay activists who complained bitterly of Studio One-types who would "rather dance than fight for gay rights," the popularity of the club didn't wane. The Los Angeles Times reported in 1977, three years after Studio One opened, that "many include it in their top five when you ask them to name L.A.'s best, and it's packed nearly every night, partly because they have one of the truly great sound systems."[148]

[145] Jack Slater, "Discotheques Dance to Another Tune," *Los Angeles Times*, August 11, 1976, G1.
[146] Faderman and Timmons, *Gay L.A.*, 236.
[147] Slater, "Discotheques Dance."
[148] "Whatever Your Mood, There's a Place to Dance for You," *Los Angeles Times*, Jan 18, 1977, I10.

Figure 20. Scott Forbes, owner of Studio One (date unknown, accessed from Discomusic.com, accessed March 2016, http://www.discomusic.com/clubs-more/6800_0_6_0_C)

The unprecedented success of Studio One made Forbes a local legend and rendered him a certain political power in the gay community. He was a member of the city business license commission and served on the boards of Los Angeles' most important gay organizations, such as the Gay Community Services Center and the Municipal Elections Committee of Los Angeles.[149] In 1978, Forbes managed to book Disneyland for a private party under the guise of the Los Angeles Bar and Restaurant Association. Approximately 18,000 people (nearly all of whom were gay) attended the party, which was met with protests by church groups outside the gates of the theme park and would become the first ever "Gay Day" at Disneyland.[150]

Figure 21. Participants in West Hollywood's Pride Festival gather outside Studio One (1979, accessed from Discomusic.com, accessed March 2016, http://www.discomusic.com/clubs-more/6800_0_6_0_C)

When the AIDS epidemic gripped the gay community in the 1980s, many gay discos and bars held benefits and fundraisers for AIDS research and aid organizations. Studio One held an event in 1983 that netted $8,000 for AIDS research.[151] The epidemic had an impact on business at the area's discos and

[149] Faderman and Timmons, *Gay L.A.*, 235.
[150] Thruber, "Scott Forbes."
[151] Alan Citron, "Gays' Sex Life Haunted by AIDS Specter," *Los Angeles Times,* July 17, 1983, V2.

nightclubs, since the uninhibited encounters that had once characterized a night out now potentially came with a deadly price. But many also sought a night of dancing with friends as a welcome escape from the realities of the epidemic that was killing hundreds of gay men in Los Angeles.

Studio One and the Backlot Showroom closed in 1992, nearly twenty years after they opened.

Evaluation of Eligibility

California Register of Historical Resources

The Factory Building appears eligible under California Register Criteria 1 and 3, as follows:

Criterion 1: It is associated with events or patterns of 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

Early Motion Picture Industrial Development in West Hollywood

The Factory Building is associated with industrial development in West Hollywood related to the motion picture industry during the late 1920s, '30s and '40s. As a purpose-built factory for the production of motion picture cameras, the subject building has direct association with the pattern of events and history related to the advancement of film technology within the motion picture industry as Hollywood emerged as the national center of film production.

West Hollywood historically developed as Sherman, an industrial company town servicing the Sherman Railyards at the turn of the twentieth century. However, by the 1910s, the nearby community of Hollywood was establishing itself as the heart of the entertainment industry, particularly in the production of films. In response, several major studio plants had opened in or moved their operations to Hollywood by the early 1920s. These studios included United Artists, Warner Brothers, 20th Century Fox and Metro Goldwyn Meyer (MGM). The town of Sherman, which eventually changed its name to West Hollywood to capitalize on the success its neighbor, was located near Charlie Chaplin Studios (now Jim Henson Studios) near La Brea Avenue and Sunset Boulevard, built in 1917, and Jesse Durham Hampton's studio (later Pickford-Fairbanks Studio) at the corner of Santa Monica Boulevard and Formosa Avenue, built circa 1918.

The transition from silent films to "talkies" in the late 1920s ushered in an entirely new era of manufacturing for the film industry. Major studios and equipment manufacturers collaborated in research and development in the race to seamlessly integrate sound with moving picture. As a result, it became necessary for the production of motion-picture machinery to match the rapid advancement of sound technology. Neighboring communities like West Hollywood, which was well suited to industrial development due to its existing rail infrastructure, became the ideal locations for large manufacturing plants that produced equipment catering to the rapidly growing motion picture industry.
In the years between 1928 and 1930, the film industry saw unprecedented expansion of its technical service sector. Constructed in 1929, the Factory Building

was built for and occupied by the Mitchell Camera Corporation, a company specializing in the manufacturing of motion-picture cameras and equipment, which had outgrown its previous plant. The advent of sound in film revolutionized the making of motion pictures and, as a result, ushered in new opportunities for manufacturing related to film technology and equipment production. Mitchell Camera Corporation was at the forefront of the industry and manufactured motion picture cameras in the subject building until 1946, when the company moved to a larger facility. At the time of its construction, the Factory Building was located in an industrial area at the west end of West Hollywood, adjacent to the Sherman Yards. Today, there are very few remaining buildings in West Hollywood that have direct association with its industrial past, which played a significant role in the development of the city and the larger motion picture industry.[152]

Therefore, the Factory Building is eligible for the California Register under Criterion 1 for its association with early motion picture industrial development in West Hollywood. The period of significance has been identified as 1929-1946, or the period during which the building was used for the fabrication of motion picture cameras.

LGBT Cultural Development and Equality

The Factory Building is also directly associated with the social and cultural history of West Hollywood and greater Los Angeles, particularly as it relates to broad patterns of Lesbian, Gay, Bisexual, and Transgender (LGBT) cultural development and equality.

In 1974, Scott Forbes opened Studio One and the Backlot Showroom (also called the Backlot Theatre) in the Factory Building. The discotheque occupied the second floor of the building and could accommodate more than a thousand people on its dancefloor. Although there are known to have been places for the LGBT community to meet and congregate in the first half of the twentieth century, widespread public condemnation and persecution by the police largely kept these places in the shadows and the community in isolation. During Prohibition, speakeasies and underground clubs provided covert places for gay people to meet and mingle with one another and non-gay patrons. However, in the 1930s the LAPD openly and aggressively targeted homosexual people, convicting them of masquerading, indecency or lewd conduct, and gay people were once again forced into hiding. In the 1950s the gay community began to formally organize its efforts for increased social consciousness about human sexuality, resulting in a series of violent clashes with the police.

[152] The only additional known industrial building or complex in West Hollywood is "The Lot," or the former Pickford-Fairbanks Studios, at the corner of Santa Monica Boulevard and Formosa Avenue.

Opened in 1974, Studio One (located in the Factory Building) is representative of a pattern of gay bars and discotheques in the 1970s that enabled the community to act freely, in the open, as themselves. While bars and nightclubs have long been an important focus of gay life in America, most had to exist undercover. In contrast, Studio One's owner, Scott Forbes, proclaimed in the *Los Angeles Times* that his club was "planned, designed and conceived for gay people, gay male people… Any straight people here are guests of the gay community. This is gay!"[153]

Studio One remained open in the Factory Building until circa 1992, a total of 18 years. During its tenancy, it was featured on national television, written about in newspapers and magazines across the country, and gave Scott Forbes a certain political power in the gay community. Although there were other gay bars and discos in Los Angeles and West Hollywood at the time, few were as big, popular, or garnered as much national attention as Studio One and the Backlot.[154]

For these reasons, the Factory Building is eligible for the California Register under Criterion 1 for its association with LGBT cultural development and equality. The period of significance has been identified as 1974-1992, or the period during which Studio One and the Backlot Theatre operated out of the Factory Building.

Criterion 2: It is associated with the lives of persons important to local, California, or national history

The Factory Building is associated with renowned camera designer George A. Mitchell, who co-founded the Mitchell Camera Corporation and worked as its chief of engineering from 1919 to 1934. Mitchell is a significant figure in the history of motion picture camera design and manufacturing, as the creator of several renowned and widely used camera models, including the Mitchell Standard (Model A) prototype around 1920, and the News Camera (NC), and Blimped News Camera (BNC) in 1932 and 1934, respectively.

Mitchell designed the Mitchell Standard model at the company's previous factory in Hollywood, before it moved its operations to the Factory Building in 1929. That same year Mitchell and his partner Henry F. Boeger sold their shares in the company to Grandeur Inc. (owned by Harley L. Clarke and William Fox of Fox Films), and Mitchell forfeited his rights to any previous and future designs. Though Mitchell remained in the same role as chief engineer of production and development of the corporation for an additional five years (during which time he patented the camera mechanisms used in the NC and BNC models), it could not be determined based on existing documentation whether the innovations for

[153] Slater, "Discotheques Dance."
[154] Ibid.

which he is renowned occurred within the Factory Building or elsewhere. For example, documentation shows that Mitchell did engage in innovative work at other locations during this period, including the development of Technicolor's first three-strip color cameras that were designed at Technicolor's labs. For these reasons, although Mitchell is a significant individual, extensive research did not suggest that Factory Building is directly associated with his productive period.

In addition, the Factory is associated with Scott Forbes, proprietor of the Studio One discotheque and Backlot Showroom between 1974 and 1992. Although Forbes became a relatively well-known figure in West Hollywood due to the popularity of Studio One, it does not appear that he was an important figure to local, state, and/or national history.

Therefore, the property is not eligible under Criterion 2 for its direct association with George A. Mitchell or Scott Forbes.

Criterion 3: It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values

The Factory Building embodies the distinctive characteristics of an architectural type and method of construction: the 20th century prefabricated factory. The building is an excellent and rare local example of a distinct and significant building type that was developed as a direct response to the changing industrial conditions at the turn of the 20th century, as manufacturers, engineers and architects sought to create buildings that would better serve the dramatically changing industrial landscape. Compared to its predecessors, the early 20th century factory building took on several new qualities, including modularity, reinforced concrete and steel design, and the overarching idea that the factory itself should function as a machine. Albert Kahn, an early pioneer in the development and implementation of reinforced concrete construction on a large scale, refined and popularized several of these qualities, ultimately perfecting the 20th century factory and providing a model that would be widely imitated throughout the world.

The Factory Building was constructed in 1929 by the Truscon Steel Company, an industrial fabrication company founded by industrial pioneer Julius Kahn (brother of Albert), who designed and patented the groundbreaking Kahn Trussed Bar concrete reinforcement system in 1903. In an effort to produce, market and distribute his designs, Julius Kahn formed the Trussed Concrete Steel Company. Originally headquartered in Detroit, the company moved to Youngstown, Ohio in 1914, where sources of steel were more readily available. In 1915, the Truscon Steel Company created a subsidiary company called Truscon Standard Buildings, which capitalized on the development of the modern factory by promoting the

fabrication of entire industrial buildings that could be manufactured, transported, and assembled by the company using standardized steel parts. Using the popular trend of prefabrication as the mode of construction, the company incorporated properties of day lighting and modularization (also popularized by Albert Kahn) into its catalog of factory building types. Truscon Steel Company publications boasted that their buildings retained an attractive appearance in addition to being flexible, durable and inexpensive to erect and maintain. Furthermore, they promised that a Truscon Standard Building, although featuring a standardized mode of construction and chosen from a catalog, could be customized to the needs of the manufacturer. The company stressed the ease in construction and deconstruction of a Truscon Standard Building, though the structures were intended to be permanent. Through this approach, the Truscon Steel Company successfully made Albert Kahn's innovative factory typology available to the masses.

In 1929, the Mitchell Camera Corporation contracted Truscon Steel to build its factory in West Hollywood; the building, chosen from Truscon Steel's Standard Building catalog, was entirely constructed of Truscon Steel materials and appears to be a two-story Truscon Standard Building, Type 1 (Clear Span), with an added lantern running the length of the building. The Type 1 buildings offered the narrowest widths, which would have been necessary on the factory's constricted lot.

The Factory Building's architectural significance relates to the innovation of its industrial typology and method of construction, rather than its architectural design, craftsmanship, or artistic value. The building itself does not have high artistic value, nor is it an example of fine craftsmanship, as these modest qualities were replicated in thousands of Truscon Steel Standard Buildings across the country at one point in time. Although the building's materials (concrete, steel and glass) are intrinsic to the significance of the building type, they are common materials of the era and not significant in and of themselves.

However, the Factory Building plays a significant role in the broader understanding of the 20th century prefabricated factory and how it was supplied to the masses. It is one of the only known examples of the type in the greater Los Angeles region. For this reasons, the Factory Building is eligible for the California Register under Criterion 3. The period of significance has been identified as 1929, or the date of the Factory Building's construction by the Truscon Steel Company.

Criterion 4: It has yielded, or has the potential to yield, information important to the prehistory or history of the local area state or the nation.

There is no evidence that the Factory Building yields or may be likely to yield information important in history or prehistory. Additionally, the Factory Building is not associated with a known archaeological site. Therefore, the Factory Building does not appear to be eligible under California Register Criterion 4.

City of West Hollywood Cultural Heritage Preservation Ordinance

The Factory Building appears eligible for West Hollywood Cultural Resource Criteria A.1, A.3, A.5, B and C, as follows:

A.1. It embodies distinctive characteristics of a period, method, style, or type of construction, or is a valuable example of the use of indigenous materials or craftsmanship

As previously discussed in the evaluation of California Register Criterion 3, the Factory Building embodies the distinctive characteristics of an architectural type and method of construction: the 20th century prefabricated factory. It is the only known example in West Hollywood. Therefore, it is both a valuable and rare example for its embodiment of a significant industrial building system that was the manifestation of the innovations of industrial designer and innovator Julius Kahn. The Factory Building is eligible under this criterion.

A.2. 2. It contributes to the significance of a historic area by being:

a. A geographically definable area possessing a concentration of historic or scenic properties; or

b. A thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development

The Factory Building is not part of a concentration of historic or scenic properties, nor does it contribute to a thematically related grouping unified by plan or physical development. Though the block it occupies was once industrial in character, the area and its original industrial buildings no longer convey their historic associations. Additionally, the Factory Building is distinguished aesthetically from its surroundings in scale and design.

The Factory Building does relate to other properties in the area based on its use as an LGBT bar and nightclub. However, there is no clear aesthetic that communicates the subject property's association to other LGBT institutions. Therefore, the Factory Building is ineligible under City Criterion A.2.

A.3. It reflects significant geographical patterns, including those associated with different eras of growth and settlement, particular transportation modes, or distinctive examples of community or park planning

The Factory Building reflects geographical patterns associated with industrial growth and development in West Hollywood, a significant era of the community's growth and settlement. Nearly all of West Hollywood's industrial resources have been demolished, making the Factory Building an extremely rare physical remnant of this pattern of the community's history. Therefore, the Factory Building is eligible under City Criterion A.3. The period of significance has been identified as 1929-1946, or the period during which the building was used for the fabrication of motion picture cameras, reflecting its association with the community's industrial past.

A.4. It embodies elements of architectural design, craftsmanship, detail, or materials that represent a significant structural or architectural achievement or innovation

The Factory Building's architectural significance relates to the innovation of its industrial typology and method of construction, and not its architectural design, craftsmanship, or detail. Although its materials (concrete, steel and glass) are intrinsic to the significance of the building type, they are common materials of the era and not significant in and of themselves. Therefore, the Factory Building is ineligible under City Criterion A.4.

A.5. It has a unique location or singular physical characteristic or is a view or vista representing an established and familiar visual feature of a neighborhood, community, or the city

The Factory Building is an established and familiar visual feature within its neighborhood and the City of West Hollywood at large. As the only remaining industrial building in the area, the Factory Building possesses several characteristics that distinguish it as a focal point within its immediate neighborhood, which largely comprises non-descript commercial buildings. It has also been in continuous (though evolving) use for nearly 90 years. Because the building is an established feature within the community, it is eligible under City Criterion A.5. The period of significance has been identified as 1929 to 1992, or the building's date of original construction through the period during which it was occupied by Studio One.

B. Example of Distinguishing Characteristics. It is one of the few remaining examples in the city, region, state or nation, possessing distinguishing characteristics of an architectural or historical type or specimen

The Factory Building appears to be one of, if not the only, remaining example of an architectural type in West Hollywood: a 1920s prefabricated steel factory

building. The early 20th factory building represented a change in industrial conditions in which larger spaces were needed to accommodate advanced mechanical machinery. As an industrial community in the early 20th century, West Hollywood was capable of housing such massive structures. However, as the community changed over time, the new residential and commercial landscape rendered large industrial factories obsolete. There no longer appears to be any easily identifiable buildings of the same building type, or of the same scale or materiality, as the Factory Building in West Hollywood. Therefore, the building is eligible under City of West Hollywood Criterion B. The period of significance is 1929, or the year the Factory Building was constructed.

C. Identified with Persons or Events. It is identified with persons or events significant in local, state, or national history

The Factory Building is identified with patterns of events and history related to West Hollywood's industrial past (1929-1946), and with its development as a cultural and social hub for the LGBT community (1974-1992), as described above under the analysis of California Register Criterion 1. Therefore, it meets City of West Hollywood Criterion C.

D. *Notable Work.* It is representative of the work of a notable architect, builder, or designer.

The Factory Building is not directly representative of the work of a notable architect, builder or designer. Although the Truscon Steel Company was founded by Julius Kahn, a notable engineer significant for his invention of the "Kahn Trussed Bar" and other industrial building systems and technologies, the products of the company (both whole buildings and building parts) were prefabricated and published in a catalog from which buildings could be selected and produced from a kit of parts. Therefore, it cannot be said that the Factory Building is, in and of itself, a notable work of Julius Kahn, rendering it ineligible under City Criterion D.

Integrity Analysis

The Factory Building is significant under multiple historical contexts and themes, some having to do with its early industrial history and design, and others having to do with its association with LGBT culture and equality. These reasons for significance are related to different historical periods and are conveyed by different physical characteristics. Therefore, this analysis includes two evaluations of the building's integrity, in order to better understand its eligibility under the different contexts and themes. The first analysis relates to the **1929-1946** period of significance, which relates to the building's industrial past. The second analysis relates to the **1974-1992** period of significance, or the period during which Studio One and the Backlot Showroom occupied the building.

Period of Significance: 1929-1946

In summary, the Factory Building retains sufficient integrity to convey its significance as it relates to West Hollywood's motion picture industrial past and industrial building types. Its integrity of location, materials, and workmanship are largely intact. Its setting has been compromised by the changing character of the building's immediate surroundings in the latter portion of the twentieth century. Alterations made to the building over time have somewhat compromised its integrity of design, feeling, and association. No aspects of integrity have been lost altogether. Following is a detailed discussion of the building's integrity as it relates to the 1929-1946 period:

Location

The Factory Building is in its original location; it has not been moved. Therefore it retains its integrity of location.

Design

The Factory Building is a prefabricated industrial building, constructed by the Truscon Steel Company in 1929. Its original design was characterized by the following features: its two-story form, with a monitor roof; prefabricated construction of steel frame, embossed metal sidewall panels, and steel sash windows; concrete foundation, particularly at the east end of the building; and signage on the Robertson Boulevard façade advertising the Mitchell Camera Corporation. The overall design of the property also included a one-story office building, previously Art Deco in style, abutting the factory building at its Robertson Boulevard (east) façade.

The building has endured the following alterations to its original design: modification of the east façade of the building, including the removal of Mitchell Camera signage and the replacement of original steel sash windows at the second story and monitor roof; addition of commercial entrances and replacement of

some windows along the south and west elevations; the painting over of most of the originally unpainted exterior materials, including glazing in windows; the addition of a commercial entrance and canopy at the west façade; and the modification of interior spaces (including the addition of new partition walls and finishes, particularly at the second floor). Additionally, the former Art Deco office building to the north of the building, facing east towards N. Robertson Boulevard, has been entirely modified so that its original appearance is unrecognizable.

Although the overall form and materials of the building are intact and collectively convey its original design intent, alterations to the building over time have compromised its integrity of design.

Setting

At the time of its construction in 1929, the Factory Building was located in a predominantly industrial section of West Hollywood, directly west of the Sherman Yards. It was surrounded on all sides by a mix of low-scale industrial buildings and surface parking lots. The industrial nature of this part of West Hollywood gradually transitioned from industrial to commercial in the late twentieth century, and several buildings adjacent to the Factory Building were either modified to reflect new commercial uses or replaced with new commercial buildings. The area currently appears to be a mix of commercial uses, punctuated by surface parking lots. Buildings in the immediate vicinity retain a low scale; similarly, the area has not become any more or less dense. As the character of the area has changed in use over time, the Factory Building's integrity of setting has been somewhat compromised. However, because the area retains the same physical qualities of scale and density as it did during its 1929-1946 period, the building's integrity of setting is not entirely lost.

Materials

The Factory Building is constructed of relatively few materials: steel, concrete and glass. It has a concrete foundation, steel truss frame, embossed steel sidewall panels, and steel sash windows. Alterations to the building's materials include the replacement of some original windows at the east end of the building, and the painting over of all exterior materials (which were originally unpainted). Despite these alterations, the building's materials remain predominantly intact.

Workmanship

The workmanship of the Truscon Steel Company is evident in the technology and aesthetic principals of their prefabricated buildings; since the Factory Building's form, construction and materials are largely intact, it retains its integrity of workmanship.

Feeling

Feeling is the quality that a historic property has in evoking the aesthetic or historic sense of a past period of time. There are alterations that have been made to the building that have compromised its integrity of feeling, including the complete modification of the commercial building at the east end of the property; changes to the east façade of the building, including replacement windows, the addition of an exterior staircase, and the removal of signage; the addition of block walls in front of the N. Robertson Blvd (east) façade, somewhat obscuring it from view; and the painting of most exterior materials, including window glazing, which has changed the transparent "daylighting" nature of the building. For these reasons, the integrity of feeling has been compromised.

Association

The direct link between the Factory Building and its industrial past is conveyed by its utilitarian appearance. Its overall form and materials are largely intact. Although Mitchell Camera Corporation signage has been removed and other changes have been made to the building, its industrial appearance is still evident and therefore its integrity of association is largely intact.

Period of Significance: 1974-1992

In summary, the Factory Building retains sufficient integrity to convey its significance as it relates to LGBT cultural development and equality. Generally, it retains all aspects of integrity and has only been minimally altered since Studio One closed in 1992. Following is a detailed discussion of the building's integrity as it relates to the 1974-1992:

Location

The Factory Building is in its original location; it has not been moved. Therefore, it retains its integrity of location.

Design

Scott Forbes chose an existing industrial building as the home for his discotheque in 1974. The cavernous interior spaces and unassuming exterior appearance made it an optimal location for an exclusive nightclub. Forbes made very few alterations to the building when he acquired it for Studio One: he added an entrance and canopy to the west façade, utilized an existing exterior staircase (likely added in the 1960s) for the east façade entrance, painted over many of the building's exterior finishes, and made some minimal modifications to the building's interior as it was outfitted for a nightclub.

The exterior of the building has only been minimally altered since Studio One closed in 1992. Alterations include the replacement of original steel sash windows at the second story and monitor roof at the east end of the building, and the addition of a new entrance canopy and doors at the building's west façade. The design of the second floor interior space (where Studio One and the Backlot Showroom were located) has been modified with reconfiguration of demising walls and addition of new finishes on walls and, in some places, over original wood floors. Despite these alterations, overall the building continues to retain its integrity of design.

Setting

The overall setting of the Factory Building has not changed since the 1974-1992 period. Therefore, its integrity of setting is intact.

Materials

Aside from the replacement of some original windows, the building's materials remain intact to the 1974-1992 period. It retains its integrity of materials.

Workmanship

Since Studio One occupied an existing building and few changes were made in its adaptive reuse, integrity of workmanship remains intact.

Feeling

The Factory Building continues to be used as a nightclub and appears very much today as it did during the 1974-1992 period. It retains integrity of feeling.

Association

Although Studio One and the Backlot Theatre closed in 1992, the building has been in continuous use as a nightclub ever since. Since the Factory Building has only been minimally altered since 1992 and it appears today much as it did during the 1974 to 1992 period, its integrity of association is intact.

4. IMPACTS ANALYSIS

4.1 SUMMARY OF FINDINGS

Three existing buildings within the Project site have been evaluated herein for potential historical significance. Evaluated buildings include:

- 645-653 N. Robertson Boulevard
- 655-657 N. Robertson Boulevard
- 652 N. La Peer Drive/661-665 N. Robertson Boulevard (Factory Building)

As a result of this historical resource evaluation, ARG finds that the two buildings located at 645-653 N. Robertson Boulevard and 655-657 N. Robertson Boulevard are not eligible under California Register and City of West Hollywood criteria.

In addition, ARG finds that the 6,764 square foot former Factory Building office building, which abuts the main Factory Building at its northeast corner and was originally Art Deco in design, is not eligible under California Register and City of West Hollywood criteria due to extensive alterations such that the office building's original design and appearance can no longer be discerned.

The main Factory Building (excluding the adjoining office building) has been determined eligible under California Register Criteria 1 and 3, and City of West Hollywood Cultural Resource Criteria A.1, A.3, A.5, B, and C. In addition, it retains sufficient integrity to convey its significance as it relates to West Hollywood's motion picture industrial past (1929-1946), its building typology and method of construction (1929), and LGBT cultural development and equality (1974-1992). Therefore, it is a historical resource for the purposes of CEQA.

4.2 SIGNIFICANCE THRESHOLD

A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.

According to California CEQA Guidelines, a project has the potential to impact a historical resource when the project involves a "substantial adverse change" in the resource's significance. Substantial adverse change is defined as "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." [155]

[155] CEQA Guidelines, Section 15064.5

The significance of an 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, 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 an 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 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 the purposes of CEQA.[156]

4.3 CHARACTER-DEFINING FEATURES

Character-defining features are those elements which give a building its visual character. Such features can be elements of style, materials, and construction, as well as feeling and association with significant events and people. Character-defining features are important in conveying the significance of a historic resource; a building that no longer retains the character-defining features from its period(s) of significance does not have sufficient integrity to convey its importance. The following list of character-defining features of the Factory Building was compiled by ARG based on the findings of the historical analysis, a visual inspection of the building, and a review of historic photographs and other documentation.

The Factory Building is a prefabricated industrial building with minimal ornamentation. As a result, it has relatively few character-defining features.

[156] CEQA Guidelines, Section 15064.5

Site

- Location adjacent to Santa Monica Boulevard and near the former Sherman Yards, in an area that was formerly an industrial/manufacturing district.
- Situation of the building on the property in such a way that it extends the width of the block on an east-west axis between N. La Peer Drive and N. Robertson Boulevard), optimizing natural daylight into interior spaces used for manufacturing.
- Large volume of the building, which was necessary for the production and fabrication of motion picture cameras.

Factory Building - Exterior

- Prefabricated construction of steel frame, embossed metal sidewall panels, and Truscon Daylight Panel windows.
- Monitor roof with lantern.
- Concrete foundation, particularly on the eastern portion of the property where the building is taller to conform to the natural topography of the site.
- Steel windows in punched openings in the concrete foundation wall.
- Door location and opening on the N. La Peer Drive (west) façade, which is the former location of the entrance to Studio One (the current awning and doors themselves appear to be recent additions and are therefore not character defining).

Factory Building - Interior

- Two-story, lateral interior division.
- Entrance sequence off N. La Peer Drive (first floor lobby, staircase, and dance club on the second floor).
- Original wood floor at first and second stories.
- Exposed steel truss roof system in the first and second floor spaces.
- Open volume of the interior spaces, without many interior partitions.
- Freight elevator off the lobby at the west end of the building.

4.4 DISCUSSION OF POTENTIAL IMPACTS

This section analyzes the Project and its potential to impact the Factory Building, which has been identified as a historical resource. ARG has reviewed each component of the Project and compiled a list, below, of those elements of the Project that have the potential to constitute a substantial adverse change in the significance of the historical resource. Some components of the Project are not listed; only those items that could potentially impact the Factory Building's character-defining features and integrity, and thus eligibility, are addressed.

1. Removal of portions of the Factory Building, leaving a section that measures 140 feet by 40 feet. The north wing of the building, currently 50 feet by 40 feet in size, will be disassembled and its component parts stored. The office building, which has been substantially altered in such a way that it no longer retains its appearance from the period of significance, will be removed. The Factory Building's main volume is currently 240 feet by 40 feet in size, and constructed on a 20-foot modular grid. As part of the Project, seven of the twelve modules that comprise the building's length will be retained, reassembled on site and rehabilitated, including both of the building's street facing façades.
2. Relocation of the retained section of the building on site. It will be resituated at a 90-degree angle so that its length runs on a north-south axis along N. Robertson Boulevard and the former east-facing façade will front north onto an open-air paseo; its former west-facing façade will front south.
3. Installation of three new fully-glazed storefront assemblies along the east façade, at the base of the building.
4. Increase in height of the southern portion of the building and south facing façade (formerly facing La Peer Drive), due to a higher foundation necessary to address the natural southward slope of the Project site.
5. Integration of a new vehicular access opening near the south end of the east façade of the building.
6. Development of a multiuse hotel / commercial project of approximately 262,315 square feet that would vary from three to nine stories in height (approximately 27 feet to 123 feet, inclusive of rooftop structures and a rooftop helipad to address fire department requirements) to the west of the Factory Building. The new hotel development will be set back from the west façade of the Factory Building at a distance of approximately 11 feet 3 inches, and the nearest volume to the west will be approximately 46 feet tall.

In contrast to the potential impacts listed above, there are numerous components of the Project that will, upon its completion, repair and rehabilitate the building and its original materials, much of which are currently in a state of disrepair; restore missing historic elements that have been removed; and in doing so, enhance the historic character of the building:

1. Rehabilitation of the relocated Factory Building, including retention and reuse of original Truscon construction materials and features (concrete, embossed metal sidewall panels, and steel windows).
2. Rehabilitation and reuse of character-defining interior features, including the wood floor and exposed truss roof system in both the first and second floor spaces, and the freight elevator at the west end (which will become the south end) of the building.
3. Restoration of missing character defining features and conservation of original materials on the historic east façade of the building (which will face north onto Robertson Lane) to the 1929-1946 period of significance, including the removal of the exterior staircase, replacement of non-historic windows with salvaged original windows, conservation and reuse of original embossed steel cladding, and removal of paint from windows and panels to restore the original finish of exterior materials.
4. Restoration of the historic west façade of the building (which will face south) to the 1974-1992 period of significance, including the removal of a non-historic entrance canopy and walls, reproduction of the Studio One doors in materials and configuration, retention and conservation of wall panels and windows, and possible re-integration of the Studio One canvas entrance canopy.

While these aspects of the Project will reduce the potential impacts to historical resources, impacts will not be reduced to a less than significant level and further mitigation will be necessary.

4.5 IMPACTS AND MITIGATION MEASURES

Impact 1. Impacts Related to Project Design

As designed, the Project will have a significant impact on historical resources by causing a substantial adverse change in the significance of the Factory Building, an identified historical resource.

The Project includes the following design components that will cause a substantial adverse change in the significance of the Factory Building:

- Removal of portions of the Factory Building, leaving a section that measures 140 feet by 40 feet. The north wing of the building, currently 50 feet by 40 feet in size, will be disassembled and its component parts stored. The office building, which has been substantially altered and is not an historical resource, will be removed. The Factory Building's main volume is currently 240 feet by 40 feet in size, and constructed on a 20-foot modular grid. As part of the Project, seven of the twelve modules that comprise the building's length will be retained and rehabilitated.
- Relocation of the retained section of the building on site. It will be resituated at a 90-degree angle so that its length runs on a north-south axis along N. Robertson Boulevard and the former east-facing façade will front north onto an open-air paseo; its former west-facing façade will face south.
- Increase in height of the southern portion of the building, due to the natural southward slope of the Project site.
- Development of a multiuse hotel of approximately 262,315 square feet that would vary from three to nine stories in height (approximately 27 feet to 123 feet) to the west of the Factory Building. The new hotel development will be set back from the west façade of the Factory Building at a distance of approximately eleven feet three inches (11'3"), and the nearest volume to the west will be approximately 46' tall.

The following measures are required to reduce the significance of impacts related to the overall Project design:

Mitigation Measure 1a (Documentation, Part 1): Prior to project commencement, perform Historic American Building Survey (HABS) Level 2 documentation of the building and submit to the following archives/organizations: Library of Congress, HABS/HAER/HALS Collection; West Hollywood Preservation Alliance; West Hollywood Heritage Project; Los Angeles Conservancy; National Trust for Historic Preservation; ONE Archives at the University of Southern California (USC); County of Los Angeles Library, West Hollywood Library; and other entities/repositories to be identified.

Mitigation Measure 1b (Documentation, Part 2): Nominate the Factory Building for listing as a West Hollywood Cultural Resource upon project completion, pursuant to the City of West Hollywood's Cultural Heritage Preservation Ordinance.

Mitigation Measure 1c (Salvage): Retain modular components of the building that are not used as part of the Project – in particular, embossed steel sidewall panels and steel windows – that are in good condition and

store at a location nearby for future use as needed. Consult with a qualified architectural conservator on the appropriate storage of retained modular components.

Mitigation Measure 1d (Sensitive Treatment/Conservation): Develop Treatment Specifications for the cleaning, repair, and installation of modular components of the building's construction. Prepared by a preservation architect meeting the *Secretary of the Interior's Standards* in Architecture and/or Historic Architecture, these specifications will ensure the appropriate conservation of materials to be retained as part of the Project, including cataloguing of component parts and site preparation during dismantling and reassembly, as well as future cleaning and treatment of the building's materials as part of regular building maintenance.

Mitigation Measure 1e (Interpretation/Commemoration, Part 1): Provide on-site interpretation/commemoration of the Mitchell Camera Corporation use of the building, such as public art, historic photographs, display of Mitchell cameras, amongst others.

Mitigation Measure 1f (Interpretation/Commemoration, Part 2): Commission an oral history project in which patrons of Studio One and others are interviewed and given the opportunity to discuss the experience of visiting the nightclub and being part of the LGBTQ community in West Hollywood and Los Angeles during the 1970s and '80s. These interviews shall be digitally recorded (audio and/or visual) and made available onsite, so that visitors will be able to listen to (and possibly see) the interviews in a location related directly to the original Studio One use of the building, as well as online. These interviews shall also be donated to organizations/entities/repositories such as the West Hollywood Preservation Alliance, West Hollywood Heritage Project, Los Angeles Conservancy, One Archives at USC, Los Angeles County Public Library, West Hollywood Branch, and LGBTQ Coalition.

Mitigation Measure 1g (Interpretation/Commemoration, Part 3): Provide on-site interpretation/commemoration of the Studio One use of the building, such as historic photographs, permanent display of the oral history project (Interpretation/Commemoration, Part 2) and/or public art. All interpretation/commemoration will be placed inside of or immediately adjacent to the Factory Building.

Implementation of mitigation measures 1a through 1g would reduce the Project's design-related impacts on historical resources to a less than significant level, as described and analyzed further in Sections 4.6 and 4.7 below).

Impact 2. Impacts Related to the Treatment of the Relocated Factory Building

Upon relocation of the Factory Building to its new location onsite, it will be altered to accommodate new retail storefronts and vehicular access to subterranean parking. The two Project components below constitute an adverse change to the historical resource:

- Installation of three new fully-glazed storefront assemblies along the east façade, at the base of the building.
- Integration of a new vehicular access opening near the south end of the east façade of the building.

The following measures are required to reduce the significance of impacts related to alterations made to the Factory Building upon relocation:

Mitigation Measure 2a (Rehabilitation/Restoration, Part 1). Rehabilitate the retained portion of the Factory Building in accordance with the *Secretary of the Interior's Standards for Rehabilitation* (the *Standards*).[157] The design of new components at the Factory Building's base, including new storefronts and a vehicular entrance to the subterranean parking area, shall also conform to the applicable *Standards*. All work will proceed under the direction of a historic preservation architect meeting the Secretary of the Interior's Professional Qualification Standards in Architecture and/or Historic Architecture.

Mitigation Measure 2b (Rehabilitation/Restoration, Part 2). Remove non-historic features and restore missing character-defining features on the historic east façade (which under the Project will become the north façade) of the building dating to the 1929-1946 period of significance in compliance with the *Standards*, including:

a. Removal of a non-original exterior staircase.

b. Removal of non-original concrete masonry unit walls that currently sit in front the building, enclosing a non-historic courtyard space (and obscuring the façade).

c. Replacement of non-historic windows with salvaged original steel windows.

d. Conservation of exterior materials, including removal of paint from poured-in-place concrete foundation, steel sidewall panels,

[157] It should be noted that there are other components of the Project, including removing a portion of the Factory Building and its relocation on site, that are not in compliance with the *Standards*. However, the *Standards* shall be utilized in the Project's rehabilitation of the remaining Factory Building.

window frames, and glazing; and replacement of broken glazing as necessary.

Mitigation Measure 2c (Rehabilitation/Restoration, Part 3). Remove non-historic features and restore missing character-defining features on the historic west façade (which under the Project will become the south façade) of the building, dating to the 1974-1992 period of significance, including:

e. Removal of non-historic steel entrance canopy and low concrete walls.

f. Replacement of non-original entrance doors with replica doors dating to the period of significance.

g. Conservation of exterior materials, including removal of paint from poured in place concrete foundation, steel sidewall panels, window frames, freight elevator doors, and glazing; and replacement of broken glazing as necessary.

Mitigation Measure 2d (Construction Monitoring). Construction monitoring by an architect meeting the *Secretary of the Interior's Professional Qualification Standards* in Architecture and/or Historic Architecture to ensure appropriate treatment of the building and character-defining features and materials during the construction project.

Implementation of mitigation measures 2a through 2d would reduce the Project's impacts on historical resources as they relate to the treatment of the relocated Factory Building to a less than significant level, as described and analyzed further in Sections 4.6 and 4.7 below.

4.6 EVALUATION OF INTEGRITY UPON PROJECT COMPLETION AND IMPLEMENTATION OF MITIGATION PROGRAM

The following is an evaluation of the integrity of the Factory Building based on a conceptual vision of the building after the completion of the Project and implementation of all mitigation measures, listed above. As specified in Section 3.2c and 4.1 of this report, the Factory Building, a historical resource, currently retains sufficient integrity to convey its significance. The purpose of this section is to analyze whether, upon completion of the Project and implementation of mitigation measures specified in Section 4.5, the Factory Building will continue to retain sufficient integrity to convey its significance and be eligible for California Register and West Hollywood Cultural Resource designation, such that its

significance will not be materially impaired.[158] The building's current integrity and conceptual integrity are provided side by side, for comparison.

Location *is the place where the historic property was constructed or the place where the historic event occurred.*	
Current	Conceptual
1928-1946 The building retains integrity of location.	The Factory Building's integrity of location will be diminished by its relocation on site. A portion of the building measuring 140 feet long will be rotated on the project site at a 90-degree angle so that its length runs on a north-south axis along N. Robertson Boulevard. The new location of the building will still be on the same parcel of land on which it was originally constructed, overlapping some of its original footprint. The building's relationship to its original location and site will remain, as it will continue to be located in the place where the building was originally constructed and where the historic events occurred. It will still be located on the west side of Robertson Boulevard, just south of Santa Monica Boulevard, in a former industrial district that was adjacent to the Sherman Yards (no longer extant). The building will therefore retain its general locational relationship to the associated pattern of development and previously existing industrial uses in this area. Its reorientation on the site will diminish this aspect, but it will not be altogether lost.
1974-1992 The building retains integrity of location.	

Design *is the combination of elements that create the form, plan, space, structure, and style of a property.*	
Current	Conceptual
1928-1946 The building's integrity of design has been diminished.	The Factory Building's integrity of design will be further diminished by the Project. However, through the retention of character-defining features and implementation of the Project's mitigation program, integrity of design will not be lost. The overall form, plan, and space of the building will change as part of the Project. The building is

[158] CEQA Guidelines, Section 15064.5.

1974-1992 It retains its integrity of design.	currently 240 feet in length (stretching east-west) and has a small wing that extends to the north, along with an adjacent building that was originally constructed as an office (and has been significantly altered). In the completion of the Project, the north wing, the altered office building, and a portion of the building's main volume will be removed. A 140 feet by 40 feet section will remain. The remaining portion of the building will be resituated on-site, on a north-south axis along N. Robertson Blvd. Due to the natural southerly slope of the site, the building will be raised on a new foundation as it extends to the south, at a height no taller than approximately 12 feet at its southernmost end. The original poured-in-place concrete foundation will be reconstructed in kind at the north façade of the building and at the northernmost three bays of the building's east and west façades, while a new foundation that includes fully-glazed storefront windows and entrances will continue along the rest of the façade's base. A new vehicular entrance will be located near the south end of the east façade. These changes to the building's form and plan will somewhat change the exterior expression of its design, as well as the linear volume of the interior space. In this way, the integrity of design of the Factory Building will be diminished. However, the structure and style of the Factory Building will remain. The building's concrete and steel structure, embossed steel sidewall panels, and steel windows will remain in the retained portion of the building. Its structure will be reinforced where needed and materials repaired and conserved. The style of the building, which is utilitarian, will still be apparent as the basic character-defining features that express the building's style (most notably its embossed steel sidewall panels, windows, and monitor roof) will be cleaned, stripped of non-historic paint, and restored. Broken glazing will be replaced in kind.

	In addition, the design of the building's former east façade (which will face north) will be restored to the 1929-1946 period of significance. This façade was the original Mitchell Camera Corporation primary façade and has been altered over time. As part of the Project, non-historic elements such as the exterior staircase and vinyl replacement windows will be removed. Salvaged original steel windows will be appropriately cleaned, repaired, stripped of non-historic paint, and placed in the original window openings. The embossed steel sidewall panels will be stripped of non-historic paint and restored to their original appearance. The design of the building's former west façade (which will face south) will be restored to the 1974-1992 period of significance. This façade historically contained the entrance to the Studio One nightclub. As part of the Project, non-historic elements such as non-original doors, steel entrance canopy, and low walls at the entrance will be removed. Original windows, steel sidewall panels, and exterior freight elevator doors will be appropriately cleaned, repaired, and restored to a period-appropriate finish. Non-original doors will be replaced with doors matching those present during the period of significance. Therefore, although the building's integrity of design will be reduced through the demolition of a portion of the building and the introduction of new storefronts and a vehicular entrance along the building's base at its southern end, the reversal of incompatible alterations and restoration of missing character-defining features will ensure that the building will continue to convey its integrity of design upon Project completion.

Setting *is the physical environment of an historic property, constituting topographic features, vegetation, manmade features, and relationships between buildings or open space.*	
Current	Conceptual
1928-1946 The building's integrity of setting has been diminished.	The Factory Building's location of setting will be lost through its reorientation on site and new adjacent construction.
1974-1992 The building retains integrity of setting.	The length of the Factory Building, which was originally situated on an east-west axis between N. Robertson Blvd. and N. La Peer Drive, will be reoriented on a north-south axis along N. Robertson Blvd. The original Mitchell Camera Corporation façade, which historically faced east onto N. Robertson, will face north onto an open-air paseo. The south façade of the building, which originally housed the entrance to Studio One, will be elevated from ground level at the height of approximately 12 feet, due to the natural southerly slope of the Project site. Both the south and north façades of the building will be visible from Robertson Boulevard, and the north façade will additionally be visible from Robertson Lane. Due to the reorienting of the building, its immediate setting will change in terms of how the building is viewed from the street and entered through original and new entrances. The Factory Building's setting will also be impacted by the adjacent development of a multiuse hotel of approximately 262,315 square feet, which would vary from three to nine stories in height (approximately 27 feet to 123 feet in height). There will be a separation of about 11 feet 3 inches between the Factory Building and the new hotel complex, and the nearest volume of the hotel complex will only be a few feet higher than the roofline of the Factory Building. However, the current setting of low-scale commercial buildings and adjacent surface parking lots will be dramatically changed with the implementation of the Project. Therefore, its integrity of setting will be lost.

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.*	
Current	Conceptual
1928-1946 The building retains integrity of materials.	The building will retain its integrity of materials. Removing a portion of the Factory Building, which is a component of the Project, will remove some of its materials. However, as a prefabricated building comprising modular, standardized components, some of its materials can be lost without eliminating the evidence of its material composition. Furthermore, the materials of the retained portion of the building will be repaired, restored and conserved as part of the Project. Original embossed steel sidewall panels and steel windows will be treated for corrosion, paint will be removed, and broken glazing will be replaced in kind. Substantial alterations that have occurred to the east (which will become the north) façade of the building, described above, will be reversed: replacement vinyl windows will be replaced with salvaged original windows, and other non-original materials at this façade will be removed. Substantial alterations that have occurred to the west (which will become south) façade of the building, described above, will be reversed: non-historic elements such as non-original doors, steel entrance canopy, and low walls at the entrance will be removed, and original windows, steel sidewall panels, and exterior freight elevator doors will be appropriately cleaned and repaired. Further, the building's interior materials that convey its association with Studio One will remain as part of the Project. The wood floor (utilized as a dance floor) and exposed steel truss roof system are currently intact and will remain. Therefore, the building's integrity of materials will be retained as a result of the Project. As described above, under current conditions many of the buildings materials are in an advanced state of disrepair, which will be reversed to more appropriately convey the Factory Building's periods
1974-1992 The building retains integrity of materials.	

	of significance through the Project's mitigation program.

Workmanship *is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history or pre-history.*	
Current	Conceptual
1928-1946 The building retains integrity of workmanship.	The building will retain its integrity of workmanship. The Factory Building's workmanship is conveyed through its design, form and prefabricated component parts, including pressed steel sidewall panels, steel windows, and steel truss system. Although a portion of the building will be removed, the retained and rehabilitated portion of the building will still be able to convey its integrity of workmanship through the retention of original materials and overall design. In addition, through the rehabilitation of the building, restoration of some missing character defining features, and repair and conservation of damaged materials, the building's original workmanship will in some ways be more evident upon completion of the Project.
1974-1992 The building retains integrity of workmanship.	

Feeling *is a property's expression of the aesthetic or historical sense of a particular period of time.*	
Current	Conceptual
1928-1946 The building's integrity of feeling has been diminished.	The building's integrity of feeling will be further compromised by the Project. However, implementation of the Project's mitigation program will ensure that it is not entirely lost. A historic resource's feeling is conveyed by intact setting, materials, workmanship, and design, which together relate the sense of a historical period. Because the Factory Building's setting will be lost by its reconfiguration on site, and because the façade that originally contained the entrance to the Studio One nightclub will be resituated to a new location on the site and elevated approximately 12 feet above ground level, the building's integrity of feeling will be further reduced. However, the reversal of
1974-1992 The building retains integrity of feeling.	

	alterations and restoration of missing character-defining features and materials at the building's east (which will become its north) façade will restore its historic appearance. Furthermore, the removal of paint from original windows will restore the abundance of natural light that will enter the building, which was an essential character defining feature of the Factory Building's original use as a manufacturing facility. This, along with the rehabilitation of the retained portion of the building, will ensure that the integrity of feeling is not altogether lost.

Association *is the direct link between an important historic event or person and a historic property.*	
Current	Conceptual
1928-1946 The building's integrity of association has been reduced.	The Factory Building's integrity of association will be in some ways be diminished by the Project. However, implementation of the Project's mitigation program will ensure that it is not entirely lost.
1974-1992 The building retains integrity of association.	The Factory Building is significant for its association with early motion picture industrial development in West Hollywood, a use that was once prevalent but is now rare. Due to alterations already sustained, the Factory Building's integrity of association has been diminished. The building's industrial appearance, with its shape, form, and materials, is generally intact. However, any association with the Mitchell Camera Corporation has already been notably diminished by the following alterations to the building's primary (east) façade: removal of all Mitchell Camera Corporation signage; complete modification of the original office building, which had an Art Deco appearance; installation of new patio walls that obscure the building's base; removal of original steel windows and their replacement with vinyl windows; and installation of a new second-story entrance and exterior staircase. Therefore, the building's integrity of association relating to its industrial past has already been compromised.

	As part of the Project, the integrity of association of the building related to its industrial history will be enhanced through the reversal of alterations. The building's prefabricated materials will be restored and conserved. Although a portion of the building will be removed and the remaining section rotated 90-degrees so that its length faces N. Robertson Blvd., substantially more of the building will be visible to the public than it is currently. Therefore, although the large volume of the building, which is important to conveying the association of the building with its manufacturing use, will be reduced, this change will be offset by components of the project that will enhance the building's historic character. As a result, the building's integrity of association with the Mitchell Camera Corporation will not be further reduced by the Project. The Factory Building is also significant for its association with Studio One, a nightclub that was housed in the building's second story space from 1974 to 1992. The entrance to Studio One was located on the building's west (rear) façade, along N. La Peer Dr., at ground level. Although the interior space has endured a number of significant cosmetic changes as multiple tenants have come and gone since Studio One left the building circa 1992, it is still utilized as a nightclub (at this time, two nightclubs) and the basic features of the space – wood dance floor, exposed steel truss ceiling (in some locations), and open volume of the interior – are intact. Additionally, the general appearance of the building at the N. La Peer Dr. façade has, with the exception of a few minor changes including replacement doors and a new entrance canopy, remained the same, rendering the integrity of association with Studio One intact. Assessing the integrity of the building's association with Studio One is a complicated exercise, as that association is directly tied to a tenant that no longer exists. It is also directly tied to a use that had little to do with the building's original use and fabric; the

	fact that the building was a large, generally open industrial building in an unincorporated part of Los Angeles County made it attractive to a use that in other parts of the city was subject to police raids and negative attention. The large windows, which were essential to providing daylight to interior spaces for manufacturing uses, were painted over so as to obscure the activities occurring within the building. Exterior signage for Studio One was minimal; it was located on a fabric awning that no longer exists. Historic photographs of the interior of Studio One show a large, open space; there do not appear to have been elements added to the interior that would convey this association today, other than the original wood floors and steel truss system in the ceiling. The following components of the Project will help preserve the association of the building with Studio One: • Preservation of the appearance of the west façade, which will face south after relocation. Due to the natural topography of the site, this façade will be elevated approximately 12 feet above ground level and be visible to passing motorists and pedestrians on Robertson Boulevard. Non-historic features (steel canopy, entrance doors, and freestanding walls at the entrance) will be removed, and missing historic features (original entrance doors) will be restored. • Studio One's essential historic interior features, such as the wood dance floor and open steel truss roof system, will be preserved. • An appropriate new use that utilizes the openness of the space when it was used as a nightclub, without the addition of multiple interior walls and partitions, will be identified to the greatest extent possible. • Through the implementation of mitigation measures, described above, the use of the building as Studio One will be interpreted on

	site through public art or another medium in order to commemorate this significant use. A primary goal of the Project is to preserve the integrity of association of the building with all historic uses to the greatest extent possible. Although the Project will compromise the building's integrity of association in some ways, the retention of character-defining features and restoration of missing historic features will ensure that integrity of association is not lost.

Summary Assessment of Integrity

Based on a review of all Project documents, the Project will introduce a range of modifications that will, when taken together, result in a cumulative effect that will lessen the overall integrity of the Factory Building.

Some aspects of integrity will not be diminished by the completion of the Project:

- Materials
- Workmanship

Some aspects have already been reduced by alterations made to the building. They will in some ways be further diminished; however, through the implementation of mitigation measures, they will not be altogether lost:

- Design
- Feeling
- Association

One aspect of integrity has already been compromised from the 1929-1946 period of significance, is intact from the 1974-1992 period of significance, and will be lost by the completion of the Project:

- Setting

One aspect of integrity that was intact will be diminished by the completion of the Project:

- Location

According to California Register guidelines regarding integrity, an eligible property does not need to retain all seven aspects of integrity but must retain enough of its

historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance.

Taking into consideration all components of the Project and mitigation measures, it is ARG's professional opinion that under the proposed Project and implementation of the mitigation program, the Factory Building will retain sufficient integrity to convey its historic significance, as follows.

4.7 SUMMARY OF CONTINUED ELIGIBILITY

The Factory Building is a site of complex historic significance. Although the building has been materially altered over time, it meets integrity thresholds for California Register eligibility and requirements for designation as a West Hollywood Historic and Cultural Resource. In its present condition, the Factory Building has been determined eligible for the California Register under Criterion 1 for its association with early industrial development in West Hollywood as the location of the Mitchell Camera Corporation, a significant manufacturer of motion picture cameras. It has also been determined eligible under California Register Criterion 1 for its association with themes of LGBT cultural development and equality, as the location of the Studio One nightclub and the Backlot Theatre/Showroom (in operation in the building between 1974 and 1992). In addition, the Factory Building has been determined eligible under California Register Criterion 3 as embodying the distinctive characteristic of a 20th century prefabricated factory building type and method of construction. The Factory Building has also been determined eligible under West Hollywood Cultural Resource Criteria A.1, A.3, A.5, B and C, generally for the reasons stated above.

This report has analyzed the Project, which will relocate a portion of the Factory Building onsite, rehabilitate the relocated portion of the building, add new storefronts and a vehicular entrance, and allow for the building's adaptive reuse. The Project will also involve the construction of a mixed-use hotel / commercial project (approximately 27 feet to 123 feet, inclusive of rooftop structures and a rooftop helipad to address fire department requirements). The Factory Building has been determined eligible for multiple associations that have distinct periods of significance. Some of these associations are derived from the aesthetic expression of the Factory Building's exterior appearance (industrial development and method of construction), whereas others are related to events that occurred within the building (motion picture camera manufacturing, and use of the building as the Studio One discotheque and Backlot Showroom).

A goal of the Project is to preserve enough of the character-defining features of the building that it retains eligibility under all applicable criteria:

- California Register Criterion 1, for its association with early motion picture industrial development in West Hollywood (1929-1946); and for its association with LGBT cultural development and equality (1974-1992).

The Factory Building will continue to be eligible under Criterion 1. Though diminished in size, the building will continue to convey its industrial appearance through the retention of character defining features such as its monitor roof, original prefabricated materials and system of construction (steel trusses, steel sidewall panels, and steel windows). In some ways, the building's association with its industrial history will be enhanced in comparison to its current condition through the restoration of missing character defining features on the building's primary (currently east) façade, which was the primary Mitchell Camera Corporation façade, and the removal of paint from windows, restoring natural light to the building's interior in a manner that is consistent with its original condition.

In addition, the Factory Building will continue to eligible under this criterion for its association with LGBT cultural development and equality. Although the building will be reconfigured on site so that the façade that originally housed the entrance to the Studio One discotheque faces south, rather than west onto La Peer Drive, the reversal of alterations and restoration of missing character defining features will ensure this association remains intact. In addition, interior features associated with the Studio One use of the building, such as its wood dance floor, freight elevator, and open truss ceiling system, will remain intact. The implementation of the Project's mitigation program will further ensure that these significant associations are commemorated through on-site artistic interpretation.

- California Register Criterion 3, for embodying the distinctive characteristics of an architectural type and method of construction: the 20th century prefabricated factory (1929).

The Factory Building will continue to be eligible under Criterion 3. Although it will be diminished in size, through the reversal of alterations (such as window replacement and paint on steel sidewall panels and window glazing), retention and conservation of original materials, and rehabilitation of the resituated building in accordance with the *Secretary of the Interior's Standards for Rehabilitation*, it will continue to embody the distinctive characteristics of a 20th century prefabricated factory. Truscon Steel buildings were constructed of modular parts and could be expanded or diminished in size by adding or subtracting repetitive bays. The Factory Building is constructed on a 20 foot modular grid; its primary volume is currently twelve modules long by two modules wide. The Project will retain seven of the twelve modules of the building's length and its current two-module width,

and in doing so will retain the characteristics of the architectural type and method of construction.

- West Hollywood Cultural Resource Criterion A.1, for embodying the distinctive characteristics of an architectural type and method of construction (the 20th century prefabricated factory) and remaining the only known example in West Hollywood (1929).

For the reasons stated above under California Register Criterion 3, the Factory Building will continue to be eligible under West Hollywood Cultural Resource Criterion A.1.

- West Hollywood Cultural Resource Criterion A.3, for reflecting geographical patterns associated with industrial growth and development in West Hollywood, a significant era of the community's growth and settlement (1929-1946).

The Factory Building will continue to be eligible under Criterion A.3. The Project will include a multiuse hotel development that is inconsistent with the area's original industrial character. However, the industrial nature of the area has already changed significantly over time, with the removal of the Sherman Yards and gradual change in use of existing buildings from industrial to commercial. The Factory Building is currently one of the only buildings in the area that continues to reflect the industrial pattern of development. Because the building will still convey its original industrial appearance and continue to be located in what was historically an industrial district in West Hollywood, it will continue to reflect the geographical patterns associated with the City's industrial growth and therefore retain eligibility under this criterion.

- West Hollywood Cultural Resource Criterion A.5, as an established and familiar visual feature within its neighborhood and the City of West Hollywood at large.

The Factory Building will continue to be eligible under Criterion A.5. The building is currently an established and familiar visual feature within its neighborhood through its distinctive silhouette, size, and age. Although it will be diminished in size, the building will continue to be a highly visible feature on Robertson Boulevard. In many ways it will be more visible upon completion of the Project than it was in its original configuration, through the reconfiguration of the building lengthwise on Robertson Boulevard, where it will not be obscured by landscaping and intervening development as it currently is due to its spanning an interior block between Robertson Boulevard and La Peer Drive. Although the multiuse hotel to the west of the

relocated Factory Building will prevent the visibility of the building from La Peer Drive, the primary La Peer facing façade will be retained and relocated to the south of the Robertson Boulevard frontage. Because the Factory Building will continue to have a prominent presence on Robertson Boulevard, it will continue to be eligible under this criterion.

- West Hollywood Cultural Resource Criterion B, as one of, if not the only, remaining example of an architectural type in West Hollywood: a 1920s prefabricated steel factory building.

  The Factory Building will continue to be one of the only examples of a prefabricated steel factory building in West Hollywood, and therefore it will continue to meet this criterion.

- West Hollywood Cultural Resource Criterion C, for its direct association with patterns of events and history related to West Hollywood's industrial past (1929-1946), and with its development as a cultural and social hub for the LGBT community.

  For the reasons stated above under California Register Criterion 1, the Factory Building will continue to be eligible under West Hollywood Cultural Resource Criterion C.

The Project will introduce a range of impacts that will lessen the Factory Building's overall integrity. However, through the implementation of mitigation measures, some elements of the building's historic character will be restored and enhanced. ARG concludes that, based on the integrity thresholds of the California Register and requirements for designation as a West Hollywood Cultural Resource, the Factory Building will retain sufficient integrity to convey its significance following completion of the Project and implementation of project-related mitigation measures.

Because the Factory Building will remain eligible for the California Register under Criteria 1 and 3 and as a West Hollywood Cultural Resource under Criteria A.1, A.3, A.5, B and C upon completion of the Project and implementation of mitigation measures, project-related impacts to historical resources are less than significant with mitigation (LSM). Therefore, the Project will not have a significant effect on the environment.

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APPENDIX A. Preparer Qualifications

Resume

KATIE E. HORAK

Principal | Architectural Historian & Preservation Planner

Katie is a Los Angeles-area native and Architectural Historian and Preservation Planner in ARG's Pasadena office. She has more than twelve years experience in the field of historic resource management in both the public and private sectors. Katie is a recognized leader in the industry, bringing creative and innovative solutions to complex issues related to historic site documentation, management, and adaptive re-use.

Relevant Project Experience

- Century Plaza Hotel, Historical Resources Technical Report under CEQA, Los Angeles, CA
- 710 Wilshire, Historical Resources Technical Report under CEQA, Santa Monica, CA
- Claremont McKenna College Master Plan EIR, Historical Resources Technical Report under CEQA, Claremont, CA
- Pomona College Master Plan EIR, Historical Resources Technical Report under CEQA, Claremont, CA
- Los Angeles Union Station, Historic Structures Report, Los Angeles, CA
- SurveyLA, Los Angeles Citywide Historic Resources Survey: Citywide Historic Context Statement (The Ranch House and Los Angeles Modernism), Pilot Survey, Groups 1, 2, 4, 5, 6, 7, 8, 9, and 10 Surveys
- Santa Monica Citywide Historic Resources Inventory (HRI) Update, Santa Monica, CA
- University of California, San Diego, Campus-Wide Historic Resources Survey, San Diego, CA
- View Park Historic District National Register Nomination, Los Angeles County, CA
- La Rosita Drive-Thru, Historic Resource Assessment and Design Review for compliance with *The Standards*, Redlands, CA
- YMCA of the East Valley, Historic Resource Evaluation under Section 106, Redlands, CA

Selected Lectures

- "Historic Surveys and Designation: From Identification to Nomination." California Preservation Foundation Workshop, January 2016.
- "How to Measure Integrity in Historic Resources," Palm Springs Modernism Week, February 2015, and California Preservation Conference, May 2015.
- "Garden Apartments: Rehabilitating 20th Century Multifamily Garden Apartments for the 21st Century," Traditional Building Conference, Los Angeles, CA, Nov. 2013.
- "Current Trends in Historic Resources Surveys for Preservation Planning," California APA Conference, Visalia, CA Oct. 2013.

Education

Master of Heritage Conservation, University of Southern California, Los Angeles

University of Oregon, Eugene Historic Preservation Field School in Canova, Italy

Bachelor of Arts, Art (Painting/ Drawing), Whitworth College, Spokane, Washington

Meets *The Secretary of the Interior's Professional Qualifications Standards* in Architectural History and History

Memberships

Founding President, Docomomo US, Southern California Chapter

Los Angeles Conservancy

National Trust for Historic Preservation

Society of Architectural Historians, Southern California Chapter

Claremont Heritage

Academic Involvement

Adjunct Lecturer, University of Southern California.

Current courses taught: *Introduction to Historic Site Documentation*, and *Advanced Documentation: Historic Resources Surveys*

Resume

ANDREW GOODRICH

Associate, AICP | Architectural Historian & Preservation Planner

Andrew is an Architectural Historian and Preservation Planner in ARG's Pasadena office, with a joint background in urban planning and historic preservation and formal training in both fields. From his academic and professional pursuits, he has developed a strong interest in the relationship between public policy and the historic built environment. He is also versed in urban landscape analysis and is proficient in Geographic Information Systems (GIS). A Los Angeles-area native with a strong interest in the region and its history, Andrew has been practicing in the preservation planning field since 2008 and worked in the public and non-profit sectors prior to joining ARG. His experience includes historic resource surveys and context statements, local landmark nominations, historic resource evaluations, and rehabilitation incentives. Andrew is a member of the American Institute of Certified Planners (AICP).

Relevant Project Experience

- SurveyLA, Los Angeles Citywide Historic Resources Survey: Citywide Historic Context Statement (The Ranch House), Groups 6, 7, 8, 9, and 10 Surveys
- Pomona College Master Plan EIR, Historical Resources Technical Report under CEQA, Claremont, CA
- 119 and 127-29 N. Kenwood Street, Historical Resources Technical Report under CEQA, Glendale, CA
- Oxford Square, Historic Preservation Overlay Zone (HPOZ) Survey, Los Angeles, CA
- 401 25th Street (Bundy House), Landmark Assessment, Santa Monica, CA
- Culver City Ice Arena, Historic Resource Evaluation, Culver City, CA
- Greenleaf Masonic Center, Historic Resource Evaluation, Whittier, CA
- La Rosita Drive Inn, Historic Resource Evaluation, Redlands, CA
- Niodrara Drive, Historic District Survey and Evaluation Report, Glendale, CA
- 699 Monterey Road (Bilicke Estate), Architectural Assessment, South Pasadena, CA
- Dana Point Citywide Historic Resources Inventory Update, Dana Point, CA
- Melville J. Courson Park Pool and Buildings, Historic Resource Evaluation and Documentation, Palmdale, CA
- UC San Diego, Campus-Wide Historic Resources Survey and Preservation Plan, San Diego, CA

Education

Master of Heritage Conservation, University of Southern California

Master of Planning, Concentration in Economic Development, University of Southern California

Bachelor of Arts, Urban Studies and Planning, University of California, San Diego

Meets *The Secretary of the Interior's Professional Qualifications Standards* in Architectural History

Memberships

American Institute of Certified Planners (AICP)

American Planning Association

Los Angeles Conservancy

Honors

Tau Sigma Delta, Honors Society for Architecture and Allied Arts

Pi Alpha Alpha, Honors Society for Public Affairs and Administration

Dean's Merit Scholar, Sol Price School of Public Policy, University of Southern California

Resume

MICKIE TORRES-GIL

Architectural Historian & Preservation Planner

Mickie is an architectural historian and preservation planner in ARG's Pasadena office with academic and professional training in historic preservation planning. A graduate of the University of Southern California, Mickie has a strong interest in the region and its history. With an undergraduate background in architectural design, her interests lie in the compatibility of new design within a historic, and dynamic, built environment. Mickie has been actively involved in the field of preservation since 2011, first as the Education intern for the Los Angeles Conservancy, and later as a full-time staff member. Her experience since includes historic resource data entry and management, historic resource surveys and documentation, and local landmark nominations.

Relevant Project Experience

- UC San Diego, Campus-Wide Historic Resources Survey, San Diego, CA
- Santa Monica, Citywide Historic Resources Survey, Santa Monica, CA
- Dana Point Citywide Historic Resources Inventory Update, Dana Point, CA
- SurveyLA, Los Angeles Citywide Historic Resources Survey: HistoricPlacesLA data entry and development; Group 10 Survey (Central City Community Plan Area)
- Linda Vista Hospital, Historic Preservation Certification Application, Part 3, Los Angeles, CA
- Edinburgh Bungalow Court, Historic-Cultural Monument Nomination, Los Angeles, CA
- One Bunker Hill, Mills Act Application, Los Angeles, CA

*Related Professional Experience**

- University of Southern California, School of Architecture, Graduate Research Scholar
- Los Angeles Conservancy, Membership Assistant
- Los Angeles Conservancy, Education Intern, Getty Undergraduate Multicultural Internship Recipient

** work performed prior to joining ARG*

Education

Master of Heritage Conservation, University of Southern California

Bachelor of Science, Architecture, University of Southern California

Meets *the Secretary of the Interior's Professional Qualifications Standards* in Architectural History

Memberships

Los Angeles Conservancy

National Trust for Historic Preservation

Awards

Master of Heritage Conservation's 2015 Thesis Research Award, USC 2015 Commencement

APPENDIX D2

Records Search Results

South Central Coastal Information Center
California State University, Fullerton
Department of Anthropology MH-426
800 North State College Boulevard
Fullerton, CA 92834-6846
657.278.5395 / FAX 657.278.5542
sccic@fullerton.edu
California Historical Resources Information System
Orange, Los Angeles, and Ventura Counties

10/13/2014 Records Search File No.: 14435.582

Samantha Murray
Dudek
38 N Marengo Ave
Pasadena, CA 91101

Re: Records Search for 8595 – Robertson Lane EIR Project

The South Central Coastal Information Center received your records search request for the project area referenced above, located on the Beverly Hills, CA USGS 7.5' quadrangle. The following reflects the results of the records search for the project area and a ½-mile radius:

As indicated on the data request form, the locations of reports and resources are provided in the following format: ☒ custom GIS maps ☐ shape files ☐ hand-drawn maps

Resources within project area: 1	19-176819
Resources within ½-mile radius: 15	P-19-175985, P-19-176742, P-19-176757, P-19-176819, P-19-176871, P-19-176900, P-19-176905, P-19-176909, P-19-177327, P-19-187323, P-19-187324, P-19-189252, P-19-189255, P-19-189798, P-19-189801
Reports within project area: 2	LA-1968, LA-10568
Reports within ½-mile radius: 15	LA-00236, LA-00847, LA-01968, LA-02271, LA-03525, LA-03678, LA-03679, LA-03680, LA-03765, LA-04553, LA-06128, LA-08095, LA-10568, LA-11005, LA-11383

Resource Database Printout (list): ☐ enclosed ☒ not requested ☐ nothing listed

Resource Database Printout (details): ☒ enclosed ☐ not requested ☐ nothing listed

Resource Digital Database (spreadsheet): ☐ enclosed ☒ not requested ☐ nothing listed

Report Database Printout (list): ☐ enclosed ☒ not requested ☐ nothing listed

Report Database Printout (details): ☒ enclosed ☐ not requested ☐ nothing listed

Report Digital Database (spreadsheet): ☐ enclosed ☒ not requested ☐ nothing listed

Resource Record Copies:	☒ enclosed ☐ not requested ☐ nothing listed
Report Copies:	☒ enclosed ☐ not requested ☐ nothing listed
OHP Historic Properties Directory:	☒ enclosed ☐ not requested ☐ nothing listed
Archaeological Determinations of Eligibility:	☐ enclosed ☐ not requested ☒ nothing listed
Los Angeles Historic-Cultural Monuments	☐ enclosed ☐ not requested ☒ nothing listed
Historical Maps:	☒ enclosed ☐ not requested ☐ nothing listed
Ethnographic Information:	☒ not available at SCCIC
Historical Literature:	☒ not available at SCCIC
GLO and/or Rancho Plat Maps:	☒ not available at SCCIC
Caltrans Bridge Survey:	☒ not available at SCCIC; please go to http://www.dot.ca.gov/hq/structur/strmaint/historic.htm
Shipwreck Inventory:	☒ not available at SCCIC; please go to http://shipwrecks.slc.ca.gov/ShipwrecksDatabase/Shipwrecks_Database.asp
Soil Survey Maps: (see below)	☒ not available at SCCIC; please go to http://websoilsurvey.nrcs.usda.gov/app/WebSoilSurvey.aspx

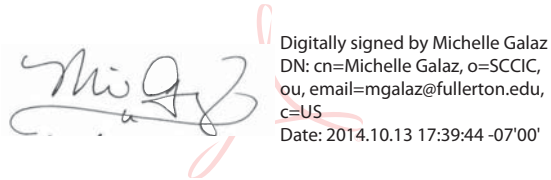
Please forward a copy of any resulting reports from this project to the office as soon as possible. Due to the sensitive nature of archaeological site location data, we ask that you do not include resource location maps and resource location descriptions in your report if the report is for public distribution. If you have any questions regarding the results presented herein, please contact the office at the phone number listed above.

The provision of CHRIS Data via this records search response does not in any way constitute public disclosure of records otherwise exempt from disclosure under the California Public Records Act or any other law, including, but not limited to, records related to archeological site information maintained by or on behalf of, or in the possession of, the State of California, Department of Parks and Recreation, State Historic Preservation Officer, Office of Historic Preservation, or the State Historical Resources Commission.

Due to processing delays and other factors, not all of the historical resource reports and resource records that have been submitted to the Office of Historic Preservation are available via this records search. Additional information may be available through the federal, state, and local agencies that produced or paid for historical resource management work in the search area. Additionally, Native American tribes have historical resource information not in the CHRIS Inventory, and you should contact the California Native American Heritage Commission for information on local/regional tribal contacts.

Should you require any additional information for the above referenced project, reference the record search number listed above when making inquiries. Requests made after initial invoicing will result in the preparation of a separate invoice.

Thank you for using the California Historical Resources Information System,



Michelle Galaz
Assistant Coordinator

Enclosures:

(X) Custom Maps – 3 pages

(X) Resource Database Printout (details) – 18 pages

(X) Report Database Printout (details) – 17 pages

(X) Resource Record Copies – (19-176819) 6 pages

(X) Report Copies – (LA-1968, LA10568) – 146 pages

(X) OHP Historic Properties Directory – 11 pages

(X) National Register Status Codes – 1 page

(X) Historical Maps – 4 pages

(X) Invoice #14435.582

Confidential SCCIC resource maps and records are on file at the City of West Hollywood:

City of West Hollywood
City Clerk
8300 Santa Monica Boulevard
West Hollywood, California 90069

APPENDIX D3

Native American Correspondence

Sacred Lands File Search / SB 18 Contact List Request

NATIVE AMERICAN HERITAGE COMMISSION
1550 Harbor Blvd., Suite 100
West Sacramento, CA 95691
(916) 373-3710
(916) 373-5471 – Fax
nahc@nahc.ca.gov

Project: Robertson Lane Hotel and Commercial Redevelopment Project (#8595)

County: Los Angeles

USGS Quadrangle Name: Beverly Hills, CA

Township: 1 South **Range:** 14 West **Section:** 18

Company/Firm/Agency: Dudek

Contact Person: Samantha Murray, M.A., RPA

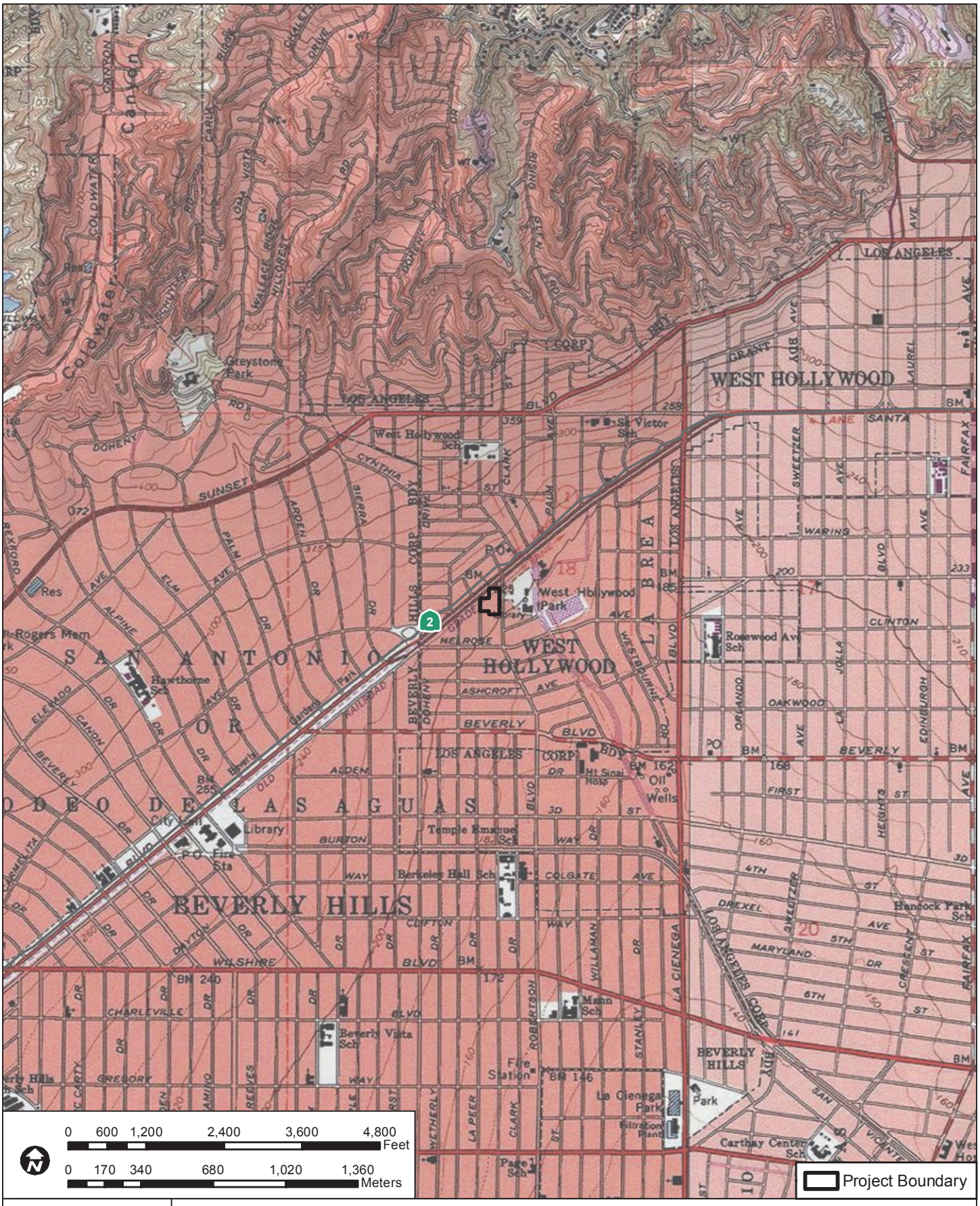
Street Address: 38 N. Marengo Avenue

City: Pasadena **Zip:** 91101

Phone: 626-204-9826 **Fax:** 626-204-9834

Email: smurray@dudek.com

Project Description: Dudek has been retained to prepare a cultural resources technical report/EIR section in support of the City of West Hollywood's Robertson Lane Hotel and Commercial Redevelopment Project. The project proposes to redevelop a 1.94-acre site with a new hotel and retail spaces. This would involve demolition of the existing on-site uses and construction of a new multi-story hotel and commercial building. Because the project requires establishment of a new Specific Plan and amendment of a General Plan, the City of West Hollywood understands that SB 18 consultation is required. As such, Dudek is requesting both a Sacred Lands File search and the appropriate SB 18 contact list so that the City may initiate this consultation.



DUDEK

SOURCE: USGS Topo 7.5 Minute Series - Beverly Hills Quadrangle

Project Location Map

8595

ROBERTSON LANE SPECIFIC PLAN PROJECT

STATE OF CALIFORNIA Edmund G. Brown, Jr., Governor

NATIVE AMERICAN HERITAGE COMMISSION
1550 Harbor Blvd., ROOM 100
West SACRAMENTO, CA 95691
(916) 373-3710
Fax (916) 373-5471

December 24, 2014

Samantha Murray
Dudek
38 N. Marengo Avenue
Pasadena, CA 91101

Sent by Fax: (626) 204-9834
Number of Pages: 3

Re: Robertson Lane Hotel and Commercial Redevelopment Project (#8595), Los Angeles County.

Dear Ms. Murray,

A record search of the sacred land file has failed to indicate the presence of Native American cultural resources in the immediate project area. The absence of specific site information in the sacred lands file does not indicate the absence of cultural resources in any project area. Other sources of cultural resources should also be contacted for information regarding known and recorded sites.

Enclosed is a list of Native Americans individuals/organizations who may have knowledge of cultural resources in the project area. The Commission makes no recommendation or preference of a single individual, or group over another. This list should provide a starting place in locating areas of potential adverse impact within the proposed project area. I suggest you contact all of those indicated, if they cannot supply information, they might recommend others with specific knowledge. By contacting all those listed, your organization will be better able to respond to claims of failure to consult with the appropriate tribe or group. If a response has not been received within two weeks of notification, the Commission requests that you follow-up with a telephone call to ensure that the project information has been received.

If you receive notification of change of addresses and phone numbers from any of these individuals or groups, please notify me. With your assistance we are able to assure that our lists contain current information. If you have any questions or need additional information, please contact me at (916) 373-3712.

Sincerely,

Katy Sanchez

Katy Sanchez
Associate Government Program Analyst

Native American Contacts
Los Angeles County
December 24, 2014

Tongva Ancestral Territorial Tribal Nation
John Tommy Rosas, Tribal Admin.
, Gabrielino Tongva
tattnlaw@gmail.com
(310) 570-6567

Gabrielino-Tongva Tribe
Bernie Acuna, Co-Chairperson
1999 Avenue of the Stars, Suite 1100 Gabrielino
Los Angeles , CA 90067

(310) 428-5690 Cell

Gabrieleno/Tongva San Gabriel Band of Mission Indian
Anthony Morales, Chairperson
P.O. Box 693 Gabrielino Tongva
San Gabriel , CA 91778
GTTribalcouncil@aol.com
(626) 483-3564 Cell
(626) 286-1262 Fax

Gabrielino-Tongva Tribe
Linda Candelaria, Co-Chairperson
1999 Avenue of the Stars, Suite 1100 Gabrielino
Los Angeles , CA 90027
(626) 676-1184 Cell

Gabrielino /Tongva Nation
Sandonne Goad, Chairperson
106 1/2 Judge John Aiso St. Gabrielino Tongva
Los Angeles , CA 90012
sgoad@gabrielino-tongva.com
(951) 807-0479

Gabrieleno Band of Mission Indians
Andrew Salas, Chairperson
P.O. Box 393 Gabrielino
Covina , CA 91723
gabrielenoindians@yahoo.
(626) 926-4131

Gabrielino Tongva Indians of California Tribal Council
Robert F. Dorame, Tribal Chair/Cultural Resources
P.O. Box 490 Gabrielino Tongva
Bellflower , CA 90707
gtongva@verizon.net
(562) 761-6417 Voice/Fax

Gabrielino-Tongva Tribe
Conrad Acuna
1999 Avenue of the Stars, Suite 1100 Gabrielino
Los Angeles , CA 90027

This list is current only as of the date of this document.

Distribution of this list does not relieve any person of the statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting locative Americans with regard to cultural resources for the proposed Robertson Lane Hotel and Commercial Redevelopment Project (#8595), Los Angeles County.

Native American Contacts
Los Angeles County
December 24, 2014

Gabrielino /Tongva Nation
Sam Dunlap, Cultural Resources Director
P.O. Box 86908 Gabrielino Tongva
Los Angeles , CA 90086
samdunlap@earthlink.net
(909) 262-9351

This list is current only as of the date of this document.

Distribution of this list does not relieve any person of the statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting locative Americans with regard to cultural resources for the proposed Robertson Lane Hotel and Commercial Redevelopment Project (#8595), Los Angeles County.

Communication between the City of West Hollywood and tribes regarding Senate Bill 18 is on file at the City of West Hollywood Community Development Department at 8300 Santa Monica Boulevard, West Hollywood, California 90069.