

**BULLINGER BUILDING**  
6683-6689 West Sunset Boulevard  
CHC-2018-1042-HCM  
ENV-2018-1043-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—April 26, 2018](#)
3. [Under Consideration Staff Recommendation Report](#)
4. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

**CULTURAL HERITAGE COMMISSION**

**CASE NO.: CHC-2018-1042-HCM  
ENV-2018-1043-CE**

**HEARING DATE:** May 17, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 6683-6689 West Sunset Boulevard  
Council District: 13 – O’Farrell  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Central Hollywood  
Legal Description: A. E. Winstanley Tract, Lot 8

**EXPIRATION DATE:** May 29, 2018

**PROJECT:** Historic-Cultural Monument Application for the  
BULLINGER BUILDING

**REQUEST:** Declare the property a Historic-Cultural Monument

**OWNER:** Cross Roads Properties I, LLC  
c/o Morton La Kretz  
6671 West Sunset Boulevard, Suite 1575  
Hollywood, CA 90028

**APPLICANT:** Liza M. Brereton, Counsel  
AIDS Healthcare Foundation  
6255 West Sunset Boulevard, 21<sup>st</sup> Floor  
Los Angeles, CA 90028

**PREPARER:** Anna Marie Brooks  
1109 4<sup>th</sup> Avenue  
Los Angeles, CA 90019

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

1. **Not declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Melissa Jones, Planning Assistant  
Office of Historic Resources

**Attachments:** Historic-Cultural Monument Application  
Commission/ Staff Site Inspection Photos--April 26, 2018

## **FINDINGS**

- The Bullinger Building does not meet any of the four criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as a Historic-Cultural Monument.

## **CRITERIA**

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

## **SUMMARY**

The 1923 Bullinger Building is a two-story commercial building located at the northeast corner of Sunset Boulevard and Las Palmas Avenue in Hollywood. It was designed in the Commercial Vernacular architectural style by architect Roy L. Jones for owner Willis H. Bullinger, with the first story serving as retail space and the second story as residential space.

Rectangular in plan, the subject property is constructed of concrete and brick and has a flat rolled asphalt roof with a parapet. The primary south-facing elevation features four store fronts with multi-lite transom windows and scored concrete bulkheads, one recessed entry door, and a second entry door at the east end beneath a wrought iron and glass canopy on the first level. On the second level there are two sets of three large arched windows with brick window surrounds behind decorative iron grills, two double-hung windows, and two sliding vinyl windows with brick lintels and sills. Round cast stone medallions wrap around the south-facing and west-facing elevations, just below the roof between two linear horizontal trim bands, and a strip of glazed tan tile divides the first and second stories. The southwest corner is chamfered with interlacing brick corners and a single glazed door with sidelites and a transom lite. The west-facing elevation features one storefront with divided-lite transom windows and a scored concrete bulkhead, two entries with security doors, and one double-hung wood window on the first floor. On the second floor there are two arched divided lite windows and several divided-lite, double-hung wood windows. Fenestration on the other elevations consists mostly of double-hung wood windows.

The property has undergone significant alterations over the years that include the addition of a 120 square-foot store room at the rear in 1923; a 266 square-foot rear addition in 1930; a remodel of the storefront at 6689 Sunset in 1937 and 1954; the shortening of the parapets in 1955; and the replacement of the concrete banding between the first and second stories with tile, the enclosure of the second story outdoor patios with glass, the removal of the French doors leading to the patio, the addition of the canopy above the south-facing door at the east end of the building, the replacement of multi-lite display windows with single-lite windows, the replacement of several wood windows with vinyl, the installation of a metal door on the lower level on the primary, south-facing elevation, and the addition of metal security bars on several

rear-elevation first-story windows at unknown dates. On the interior, the second floor has been substantially altered and retains little original fabric and it appears that the only remaining original fabric on the first level is the scored concrete floor.

The subject property was identified as eligible for listing at the state level both individually and as a contributor to an eligible historic district in the March 2009 Community Redevelopment Agency Historic Resources Survey of the Hollywood Redevelopment Area prepared by Chattel Architecture, Planning & Preservation, Inc. in collaboration with PCR Services Corporation and LSA Associates, Inc.

## **DISCUSSION**

The applicant argues that the subject property is eligible under all four criteria of the Cultural Heritage Ordinance: that it “reflects the broad cultural, economic, or social history of the nation, state, or community,” as the residence of European immigrants of many cultures who used their creative talents in the fields of writing and music to create a new culture, influencing Hollywood and the world; that it “is identified with historic personages or with important events in the main currents of national, state, or local history,” for its association with Los Angeles developer Willis H. Bullinger, its role as the offices and/or residences of screenwriters Paul V. Gangelin and Sada Cowan, and musicians Joseph Diskay, Helena Lewyn, and Fritz Bruch, as well as its ownership by movie director Fred Niblo; that it “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction,” as an example of Commercial Vernacular architecture; and that it is a “notable work of a master builder, designer, or architect whose individual genius influenced his or her age,” as a design by architect Roy L. Jones.

Staff finds that the Bullinger Building does not individually meet any of the Cultural Heritage Ordinance criteria.

The subject property does not individually reflect the broad cultural, economic, or social history of the nation, state, or community. Counter to the argument that many European immigrants resided or worked at the building, only two out of the five residents cited, Diskay and Bruch, were born outside the United States. Although it is true that all of the original residents and/or tenants worked in the arts, there is no evidence that their time in the Bullinger Building contributed to the creation of a new culture, as each worked in a different industry, and none appear to have significantly influenced their respective industries.

The subject property is not identified with any historic personages or important historical events. Based on information provided in the application, it does not appear that any of the individuals associated with the subject property are historically significant. While director Fred Niblo may be considered a historic personage, his role as an absentee owner does not provide enough association with the property to merit its significance. Also, Willis Bullinger was a successful developer, but there is no evidence of notable work or contributions to the community that substantiate significance under this criterion. Furthermore, although each of the named residents were successful in their respective fields, none rise to the level of historic personages, and it is not clear if they lived in the building during their productive periods as the applicant does not provide information about the dates during which they occupied the building.

The subject property is not a unique or outstanding example of the Commercial Vernacular style. Due to the significant alterations that the property appears to have undergone over the

years on both the exterior and interior, it does not retain sufficient integrity to warrant individual designation for architectural style or type.

Furthermore, the subject property is not a notable work of a master architect. While Roy L. Jones appears to be an accomplished architect who completed several projects in the greater Los Angeles area, he does not rise to the level of a master architect, and the information provided in the application does not substantiate the subject property as “notable” within the context of his body of work.

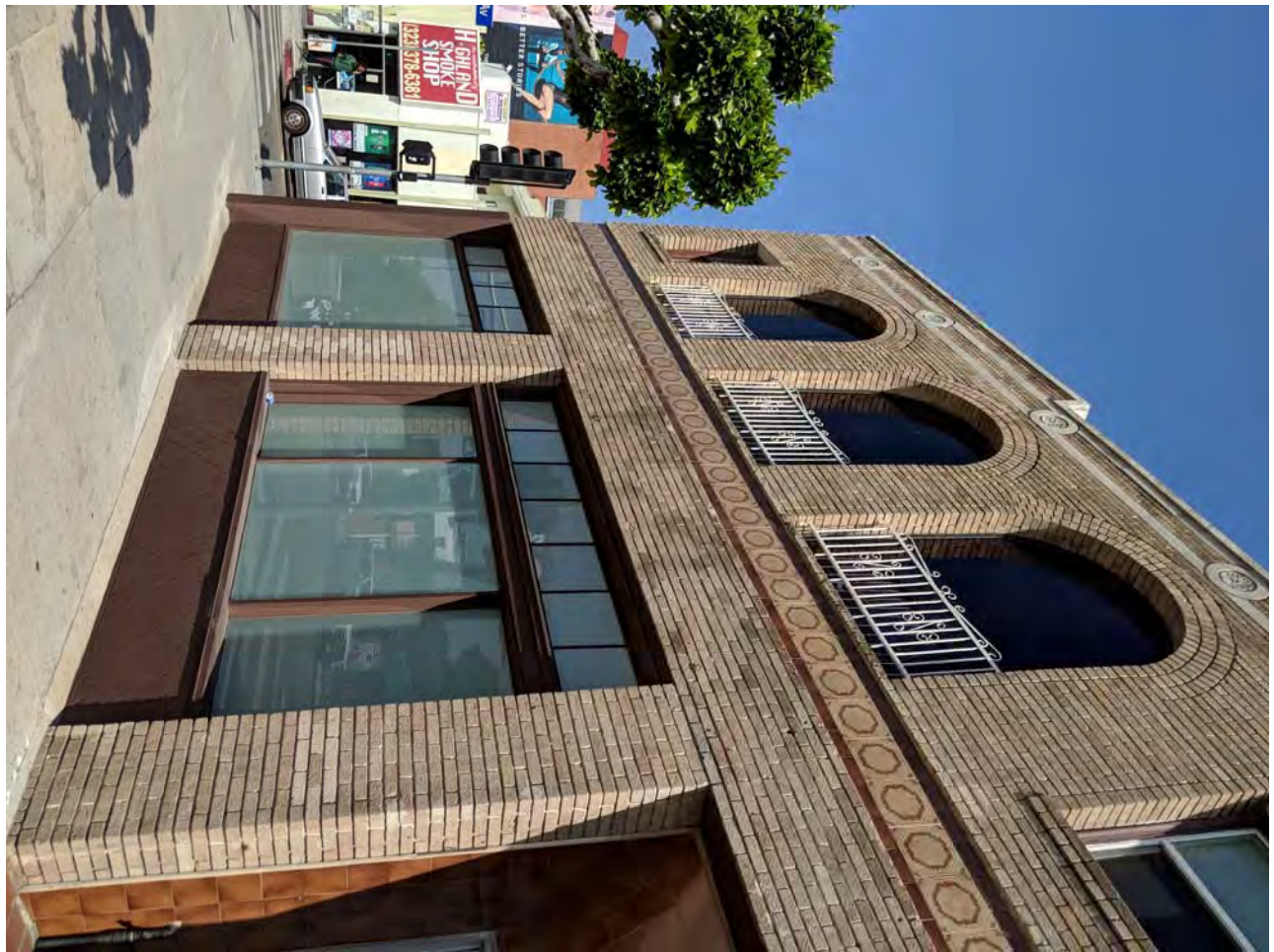
Although the 2009 Community Redevelopment Agency Survey of the Hollywood Redevelopment Project Area found the subject property to be eligible for designation both individually and as a Contributor to the potential Sunset Historic District, based on the information provided, staff finds that the property does not appear to rise to the level of historic significance to be individually eligible for designation as a Los Angeles City Historic-Cultural Monument. However, staff supports the survey’s finding that the subject property is eligible for designation as a district Contributor.

## **BACKGROUND**

On March 15, 2018, the Cultural Heritage Commission voted to take the property under consideration. On April 26, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff from the Office of Historic Resources.





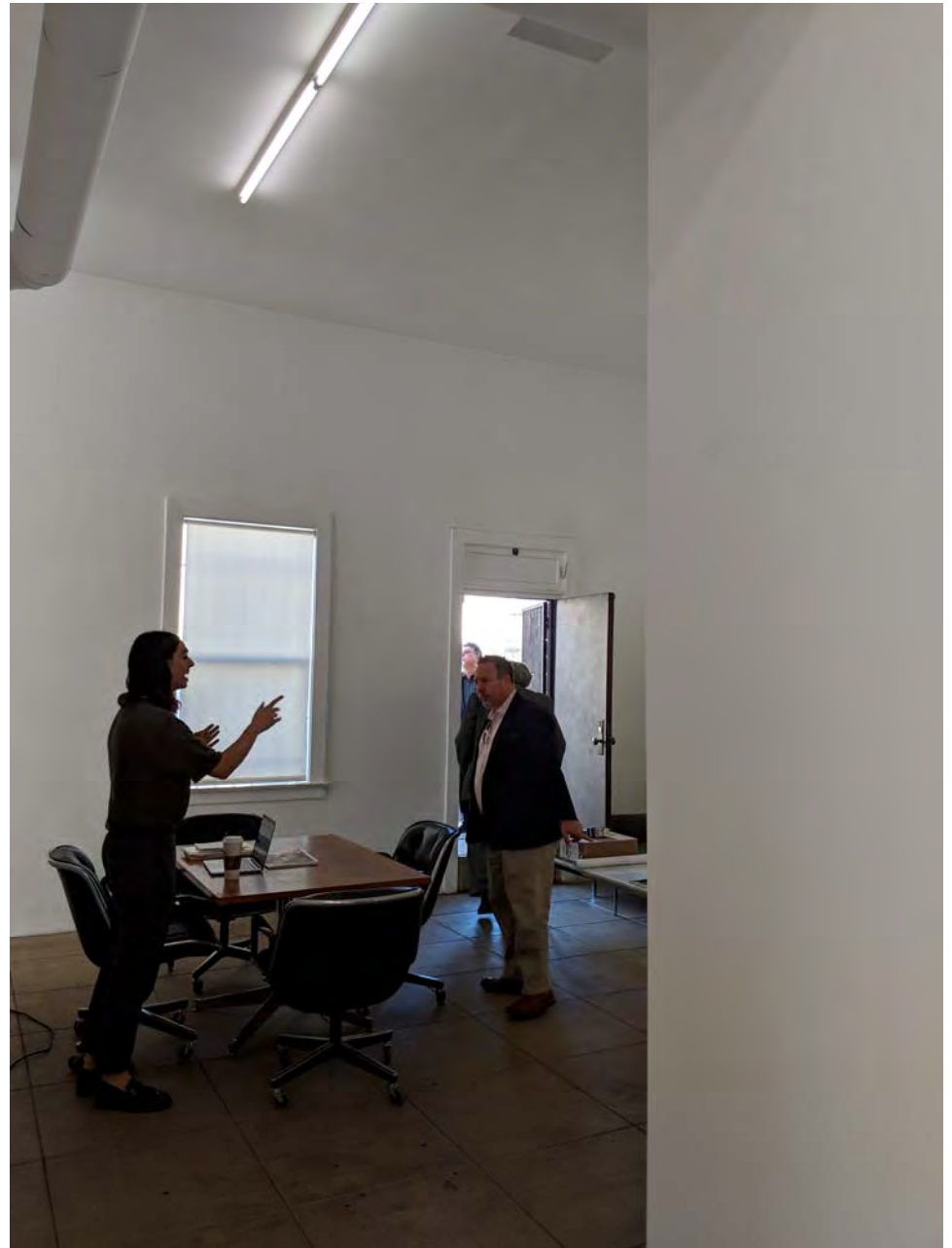
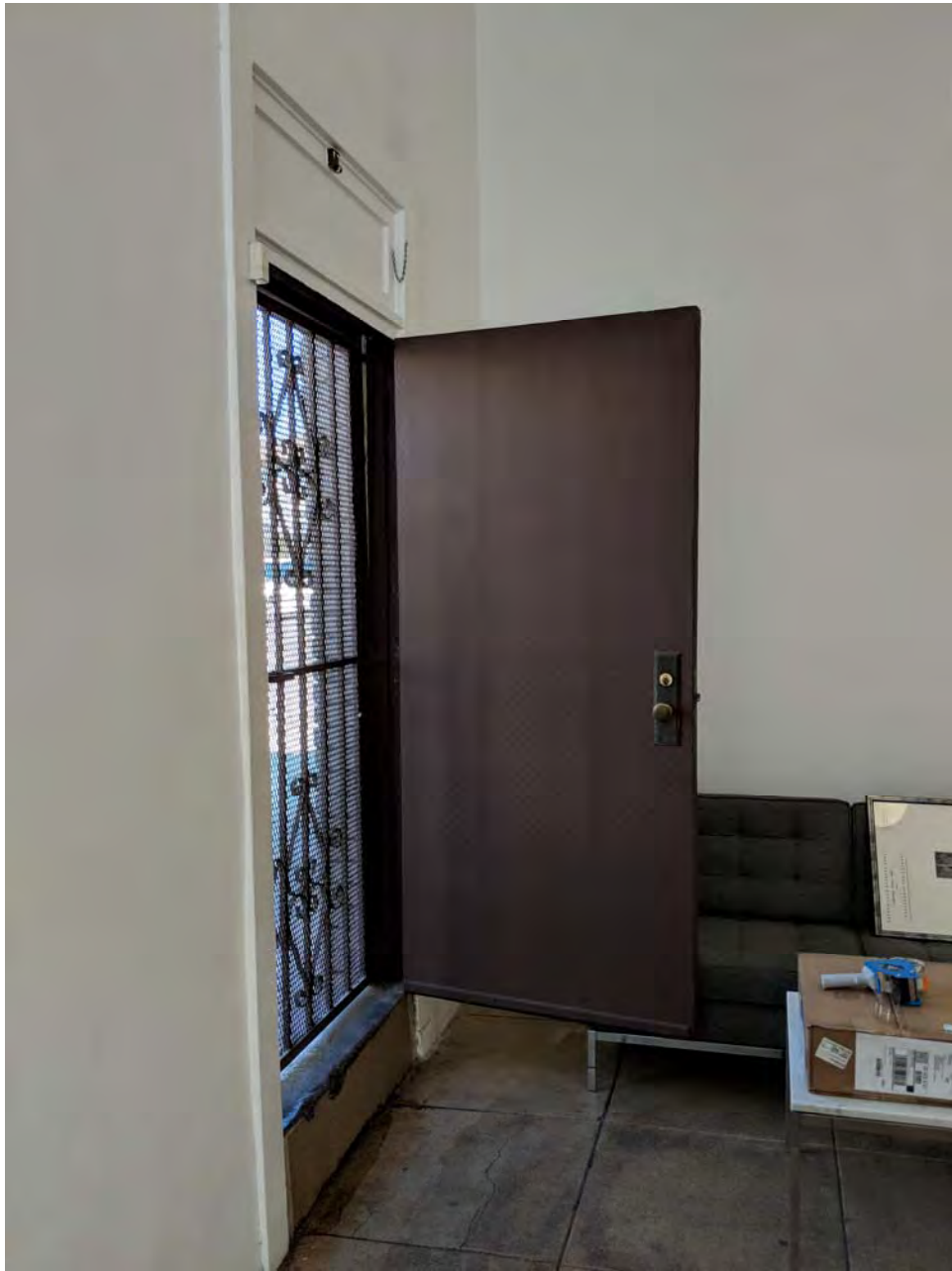




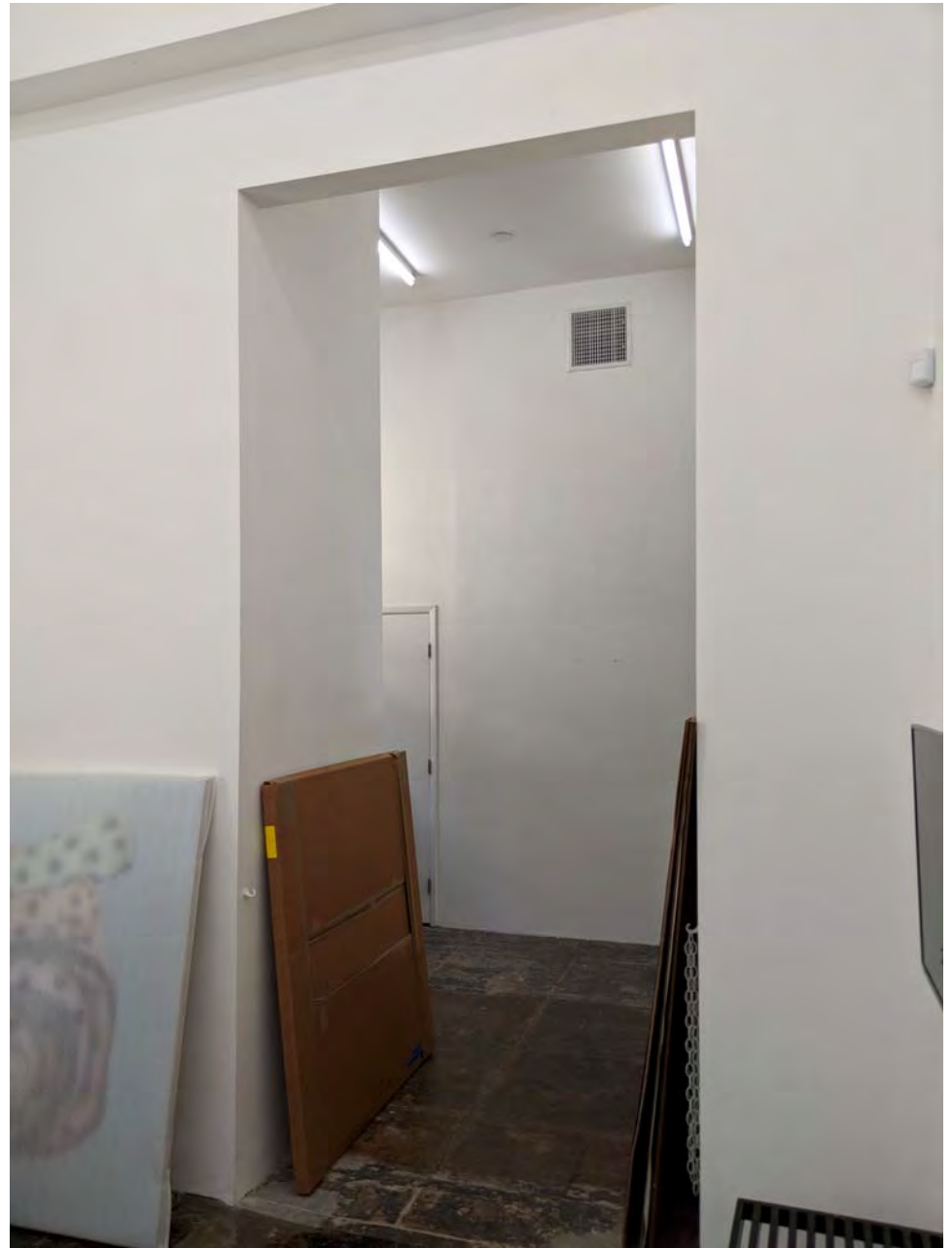




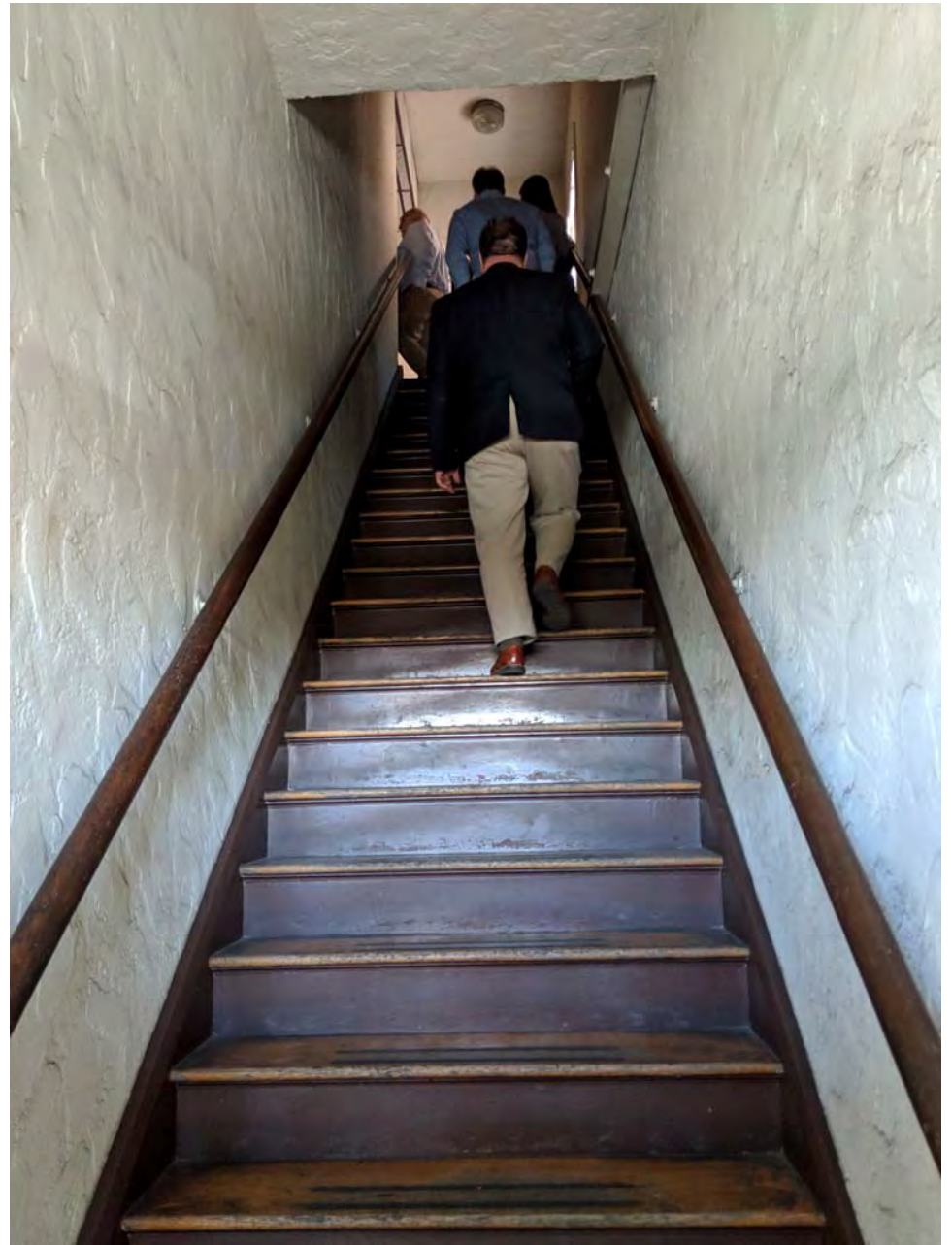




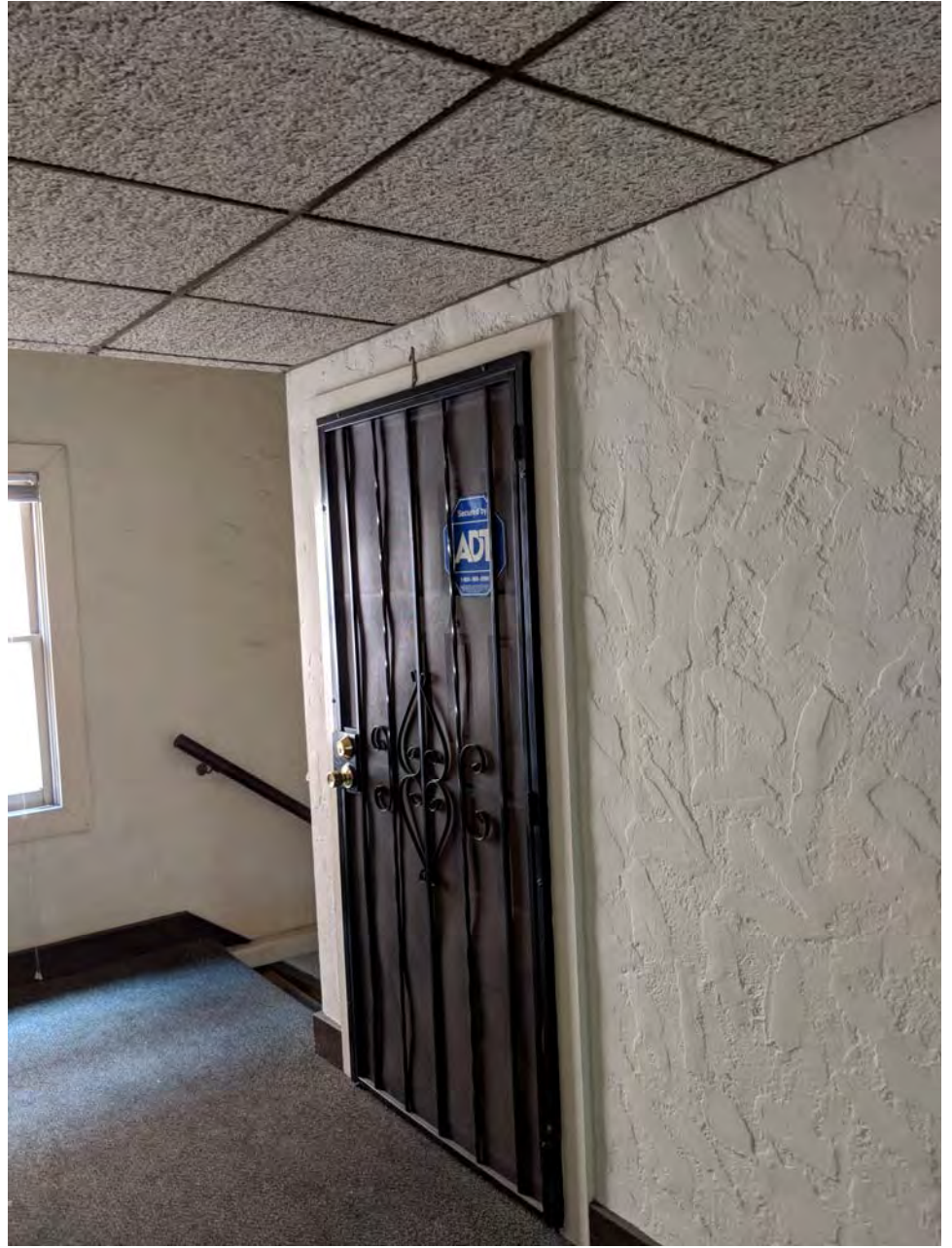
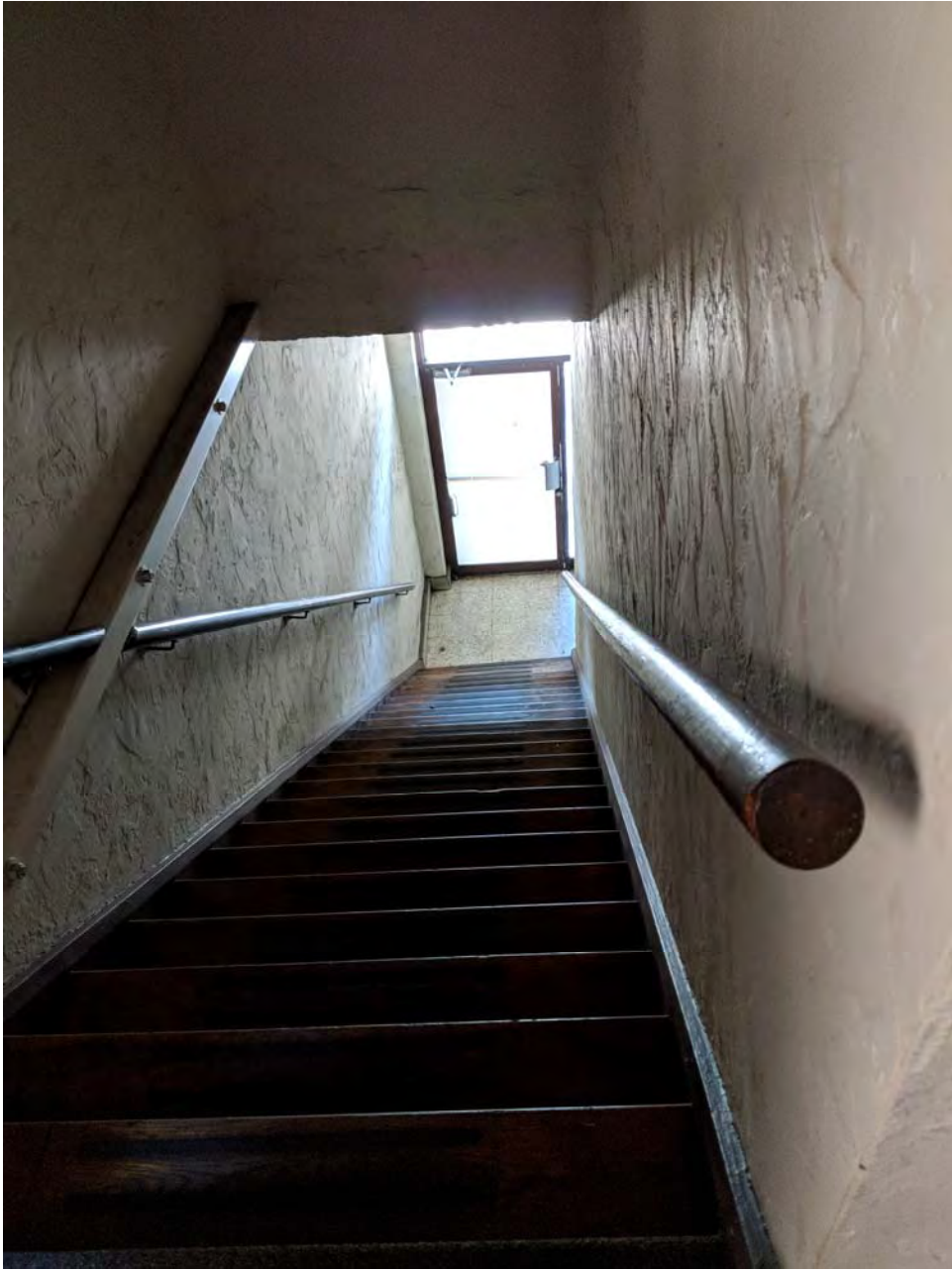


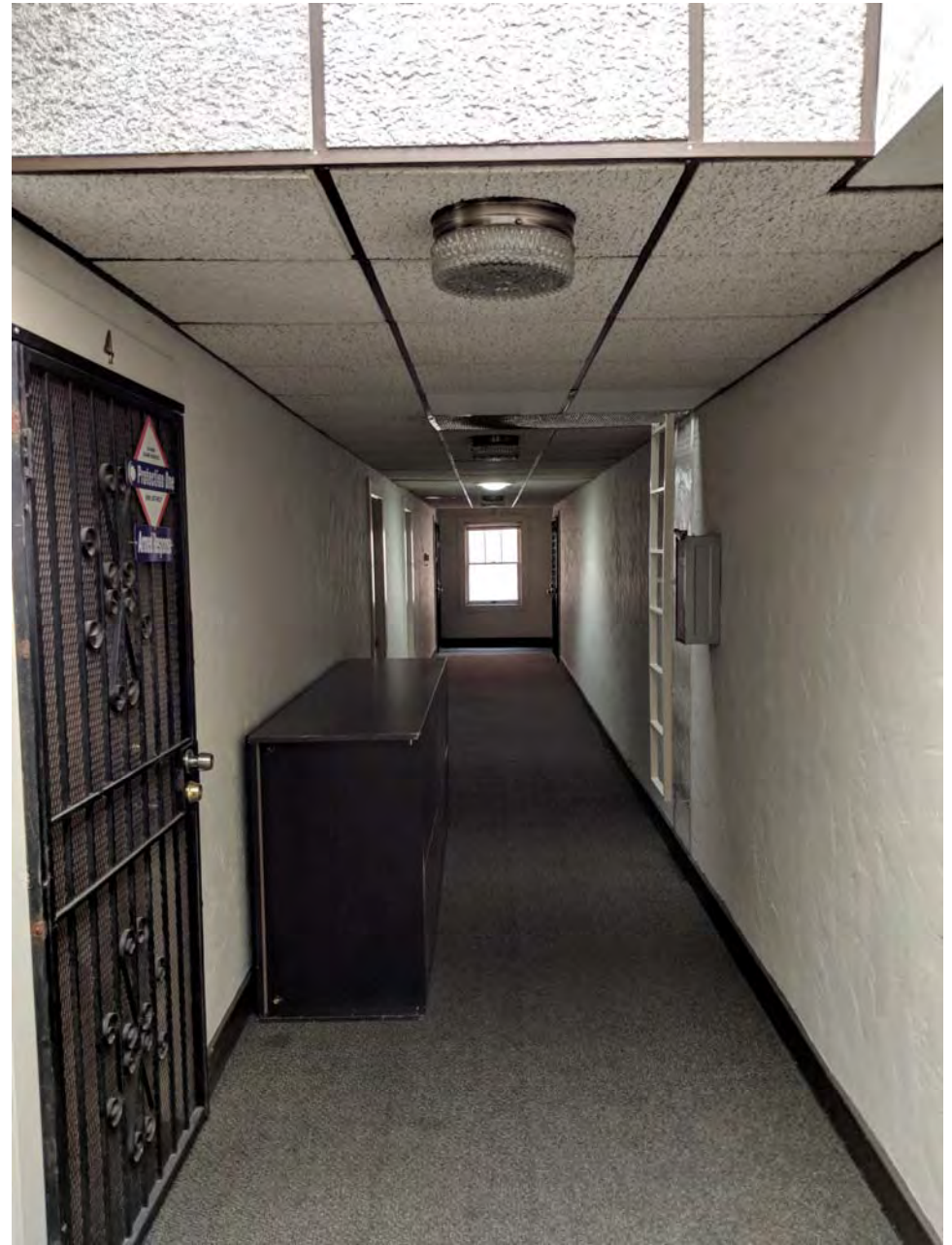




































# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-1042-HCM  
ENV-2018-1043-CE

**HEARING DATE:** March 15, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 6683-6689 West Sunset Boulevard  
Council District: 13 – O’Farrell  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Central Hollywood  
Legal Description: A. E. Winstanley Tract, Lot 8

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6255 West Sunset Boulevard, 21<sup>st</sup> Floor  
Los Angeles, CA 90028

**PREPARER:** Anna Marie Brooks  
1109 4<sup>th</sup> Avenue  
Los Angeles, CA 90019

**RECOMMENDATION That the Cultural Heritage Commission:**

1. **Not take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation do not suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Melissa Jones, Planning Assistant  
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

## **SUMMARY**

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Rectangular in plan, the subject property is constructed of concrete and brick and has a flat rolled asphalt roof with a parapet. The primary south-facing elevation features four store fronts with multi-lite transom windows and scored concrete bulkheads, one recessed entry door, and a second entry door at the east end beneath a wrought iron and glass canopy on the first level. On the second level there are two sets of three large arched windows with brick window surrounds behind decorative iron grills, two double-hung windows, and two sliding vinyl windows with brick lintels and sills. Round cast stone medallions wrap around the south-facing and west-facing elevations, just below the roof between two linear horizontal trim bands, and a strip of glazed tan tile divides the first and second stories. The southwest corner is chamfered with interlacing brick corners and a single glazed door with sidelites and a transom lite. The west-facing elevation features one storefront with divided-lite transom windows and a scored concrete bulkhead, two entries with security doors, and one double-hung wood window on the first floor. On the second floor there are two arched divided lite windows and several divided-lite, double-hung wood windows. Fenestration on the other elevations consists mostly of double-hung wood windows.

The property has undergone significant alterations over the years that include the addition of a 120 square-foot store room at the rear in 1923; a 266 square-foot rear addition in 1930; a remodel of the storefront at 6689 Sunset in 1937 and 1954; the shortening of the parapets in 1955; and the replacement of the concrete banding between the first and second stories with tile, the enclosure of the second story outdoor patios with glass, the removal of the French doors leading to the patio, the addition of the canopy above the south-facing door at the east end of the building, the replacement of multi-lite display windows with single-lite, the replacement of several wood windows with vinyl, the installation of a metal door on the lower level on the primary, south-facing elevation, and the addition of metal security bars on several rear-elevation first-story windows at unknown dates. On the interior, it appears that the only original fabric that remains on the first level is the scored concrete floor.

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or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

## **DISCUSSION**

The applicant argues that the subject property is eligible under all four criteria of the Cultural Heritage Ordinance: that it “reflects the broad cultural, economic, or social history of the nation, state, or community,” as the residence of European immigrants of many cultures who used their creative talents in the fields of writing and music to create a new culture, influencing Hollywood and the world; that it “is identified with historic personages or with important events in the main currents of national, state, or local history,” for its association with Los Angeles developer Willis H. Bullinger, its role as the offices and/or residences of screenwriters Paul V. Gangelin and Sada Cowan, and musicians Joseph Diskay, Helena Lewyn, and Fritz Bruch, as well as its ownership by movie director Fred Niblo; that it “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction,” as an example of Commercial Vernacular architecture; and that it is a “notable work of a master builder, designer, or architect whose individual genius influenced his or her age,” as a design by architect Roy L. Jones.

Staff finds that the Bullinger Building does not appear to individually meet any of the Cultural Heritage Ordinance criteria.

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Although the 2009 Community Redevelopment Agency Survey of the Hollywood Redevelopment Project Area found the subject property to be eligible for designation both individually and as a Contributor to the potential Sunset Historic District, based on the information provided, staff finds that the property does not appear to rise to the level of historic significance to be individually eligible for designation as a Los Angeles City Historic-Cultural Monument. However, staff supports the survey's finding that the subject property is eligible for designation as a district Contributor.

### **FINDINGS**

Based on the facts set forth in the summary, discussion, and application, the Commission determines that the property is not significant enough to warrant further investigation as a potential Historic-Cultural Monument.

CITY OF LOS ANGELES  
 Office of Historic Resources/Cultural Heritage Commission  
**HISTORIC-CULTURAL MONUMENT**  
 NOMINATION FORM



**1. PROPERTY IDENTIFICATION**

Proposed Monument Name: <b>Bullinger Building</b>		First Owner/Tenant	
Other Associated Names: R. L. Jones/W. H. Bullinger/S. Cowan/J. Diskay/H. Lewyn/F. Bruch/F. Niblo.			
Street Address: <b>6683 Sunset Boulevard</b>		Zip: <b>90028</b>	Council District: <b>13</b>
Range of Addresses on Property: <b>6683-89 Sunset/1900-06 Las Palmas</b>		Community Name: <b>Hollywood</b>	
Assessor Parcel Number: <b>5547-019-023</b>	Tract: <b>A. E. Winstanley Tract</b>	Block: <b>None</b>	Lot: <b>8</b>
Identification cont'd: <b>A E Winstanley Tract S 75.22 Ft of Lot B</b>			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

**2. CONSTRUCTION HISTORY & CURRENT STATUS**

Year built: <b>1923</b>	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? <b>Select</b>
Architect/Designer: <b>Roy L. Jones</b>		Contractor: <b>W. H. Bullinger</b>	
Original Use: <b>Stores and offices</b>		Present Use: <b>Stores, art gallery, offices</b>	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

**3. STYLE & MATERIALS**

Architectural Style: <b>Commercial Vernacular</b>		Stories: <b>2</b>	Plan Shape: <b>Rectangular</b>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: <b>Steel</b>	Type: <b>Select</b>	
CLADDING	Material: <b>Brick</b>	Material: <b>Select</b>	
ROOF	Type: <b>Flat</b>	Type: <b>Select</b>	
	Material: <b>Rolled asphalt</b>	Material: <b>Select</b>	
WINDOWS	Type: <b>Double-hung</b>	Type: <b>Casement</b>	
	Material: <b>Wood</b>	Material: <b>Wood</b>	
ENTRY	Style: <b>Corner</b>	Style: <b>Off-center</b>	
DOOR	Type: <b>Paneled, glazed</b>	Type: <b>Paneled, glazed</b>	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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

	Please see "Alteration History"

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/> Listed in the National Register of Historic Places	
<input type="checkbox"/> Listed in the California Register of Historical Resources	
<input checked="" type="checkbox"/> Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/> Located in an Historic Preservation Overlay Zone (HPOZ)	<input checked="" type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): CRA Surveys; Survey LA: Sunset
Other historical or cultural resource designations:	

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

Name: Liza M. Brereton, Counsel		Company: AIDS Healthcare Foundation	
Street Address: 6255 W. Sunset Blvd., 21st Floor		City: Los Angeles	State: Ca
Zip: 90028	Phone Number: (323) 860-5214	Email: Liza.brereton@aidshealth.org	

### Property Owner

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

Name: Linda Duttonhaver		Company: Crossroads of the World	
Street Address: 6671 W. Sunset Blvd. #1575		City: Los Angeles	State: CA
Zip: 90028	Phone Number: 323-463-5611	Email: www.crossroadshollywood.com	

### Nomination Preparer/Applicant's Representative

Name: Anna Marie Brooks		Company:	
Street Address: 1109 4th Avenue		City: Los Angeles	State: CA
Zip: 90019	Phone Number: 310-650-2143	Email: historichomesla@aol.com	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

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

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

- |                                     |   |
|-------------------------------------|---|
| <input checked="" type="checkbox"/> | I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.                                     |
| <input checked="" type="checkbox"/> | I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation. |
| <input checked="" type="checkbox"/> | I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.  |

Anna Marie Brooks  
Name:

10/25/2017  
Date:

*Anna Marie Brooks*  
Signature:

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

Office of Historic Resources  
Department of City Planning  
200 N. Spring Street, Room 620  
Los Angeles, CA 90012  
Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)

#### **A. Proposed Monument Description:**

The Bullinger Building, at 6683 Sunset Boulevard in Hollywood, fills the northeast corner of Sunset Boulevard and Las Palmas Avenue. The architect was Roy L. Jones. The original owner/contractor was Willis H. Bullinger. The building reflects a vernacular commercial type of its era: 1923, being a two story, rectangular, flat-roofed block with retail storefronts built out to the sidewalk at the ground floor, and residential apartments clearly expressed above.

Jones distinctly expressed the larger living areas of the apartments at the Sunset Boulevard façade. Six very large arched openings, in groups of 3, dominate the façade symmetrically around a centered window. The brick arches, heavily outlined in 3 rows of brick, align with the building face, and opened to covered outdoor patios with wrought iron railings at the building's face. The patios were reached from the apartments through French doors.

The street intersection is accentuated with a diagonally clipped building corner, topped by a parapet which steps upward. The entrance to the second floor is at the eastern end of the building, located characteristically as a subsidiary entrance, in a smaller scaled bay than the bay width of the Sunset Boulevard storefronts. A non-original wrought iron marquee marks the second floor entrance.

On the Las Palmas secondary frontage, a double display window with divided fixed transom at the top and diamond scored cement beneath is closest to Sunset; while a one-over-one window and two doors complete the ground level.

The facade of the building on the two street frontages is clad in tan/beige face brick, laid in running bond with precisely tooled joints. Lintels, window surrounds, arches, sills and other architectural features are carefully expressed in brick patterning. The brick interlaces at intersecting angles at the building's major corner entry. A diamond scored concrete course is beneath the display windows. A cast stone belt cornice molding once divided the retail base from the residential upper floor. It has been removed and replaced with a non-significant glazed tan tile. The lesser 2 facades are common red brick, laid up with visible header and stretcher courses and untooled mortar at the retail floor. Above, is painted stucco at the residential floor. The belt course is expressed in brick.

The top of the building is expressed classically. Two linear lighter colored horizontal trim bands wrap both street facades, and have round cast stone medallions held between them--precisely placed, centered over the window openings. The original building had a taller parapet, which stepped up both at the corner and at the residential entrance which was altered in 1955 according to permits and the City's changed earthquake code of 1949.

Original windows which remain are wood, with the original double hung windows at both the Las Palmas and the north elevations. The characteristic window was a 3-light top over a single light bottom. At the Las Palmas frontage, two arched windows are framed by a pair of plain sidelights. Paired, small, there-over-one windows are followed by a single larger, three-over-one window.

The wrought iron balcony railings in the large arched openings along Sunset Boulevard are currently painted white, but historically were painted dark, so that the full height of the arch itself was not visually interrupted.

The interior of the ground floor of the Bullinger retains the square scored concrete floor; the display windows and the entries. Currently an art gallery occupies the first three bays and a beauty salon the fourth, smallest, eastern-most bay.

The residential floor of the building appears largely intact, with some apartments being utilized as offices, as they were historically. Apartment layouts are still discernable. Many kitchens and baths remain in original condition. The plastered walls, painted wood doors, painted wood wall base, door hardware, flooring, etc. appear largely unchanged. The most noticeable change is the glassing in of the arched patios at the second floor to obtain additional rentable square footage, while the patios retain their original scored concrete floors.

## **B. Statement of Significance**

### **The A. E. Winstanley Tract**

While it is obvious that the A. E. Winstanley Tract was named for Miss A. E. Winstanley who owned many a home in the Tract during the developing years of that Tract, as well as in the surrounding area, this fact leads this historian to believe that Miss Winstanley was an early Hollywood developer. However, no factual backup could be discovered either through permits (which pre-date the City of Los Angeles in this area) or sales notices for the tract, but only through address listings in the Hollywood and Los Angeles directories. One fact is certain: Miss Winstanley was well connected.

### **Early development of Sunset Boulevard and South Palm Avenue/Estelle Avenue/Las Palmas Avenue at the Northeast Corner of Said Intersection**

The northeast corner of Sunset Blvd. and Las Palmas Ave. had previous identities and occupants. From Hollywood and Los Angeles Sanborn Fire Insurance Maps one may learn that Las Palmas had at least two former names: In 1907 the Subject street was known as South Palm Avenue; by 1913 it had become Estelle Avenue; and later it was christened Las Palmas Avenue and finally North Las Palmas Avenue. The northeast corner first held one dwelling, far back from Sunset and fronting on Las Palmas and erected pre-1907 according to the first/1907 Hollywood Sanborn Map. A second dwelling was added closer to Sunset, in 1915 per the building permit and then a detached garage appeared at the northeast corner of the parcel. Finally, the Commercial Vernacular building known as the Bullinger Building, facing 6683 Sunset Blvd. was added when Lot 8 was subdivided into Lot 22 and 23. Finally, the Bullinger was built on Lot 23 of the A. E. Winstanley Tract in 1923.

The northernmost house, on lot 22 of Las Palmas became 1912 Las Palmas Ave. It was purchased by a doctor in the mid-1950s and became his office as the exterior was stuccoed. The bones live on.

1908 Las Palmas, the southern residence, also on Lot 22, was relocated in 1954 to 4429 Fountain Avenue where it appears to be no longer extant.

### **The Redevelopment of the 6600 Block of Sunset Boulevard from Private Residential to Commercial/Religious in the Early 1920s**

The 6600 block of Sunset Boulevard began redevelopment from single family residences and small apartment houses in 1921 to commercial/religious usage when a two-story commercial building of stores and apartments was constructed at 6654 Sunset, at the southeast corner of Sunset Blvd. and Las Palmas Ave. That building has become unrecognizable as a period piece. Therefore, the oldest extant period commercial building present is 6683 Sunset, the Subject building, known as the Bullinger Building is located at the northeast corner of Sunset and Las Palmas Avenue, a dog-leg intersection.

This section of Sunset Blvd. has uneven intersections of north/south streets with Sunset. Some streets have differing names north and south of Sunset. Therefore, the 6600 block physically runs east past the intersection of Sunset with Cassil Place to Schrader Blvd., on the north. However, on the south side of Sunset, Seward Street intersects just to the east of the rather large building of Churrigueresque



design erected in 1929 on the northeast side of the Schrader intersection with its lowest number being 6601 Sunset.

Buildings erected during the 1920s were the private religious Blessed Sacrament School at 6615 Sunset Blvd. which built anew after leaving an outgrown school house on Hollywood Blvd. and Cherokee Avenue, just to its north. Constructed in 1923, the same year as the Subject property, it was followed in 1928 by a new Blessed Sacrament Catholic Church, the congregation of which also moved south from Hollywood Boulevard, making a fine profit while enlarging its potential to serve far more congregants.

The south side of the 6600 Block of Sunset also includes the intersection with N. Cherokee Ave. from the south where there is located a strip mall erected in 1985 at the southwest corner. Sunset proceeds westward ending with 6684 at N. Las Palmas Ave. where it doglegs further west than the northern part of the intersection of N. Las Palmas Ave. with Sunset.

A murder, unsolved until this day, was committed in 1931 in an office between the Subject Bullinger Building and the religious enclave on the north side of the block. Charles Crawford, one of Los Angeles' most infamous political/crime figures, supposedly trying, finally, to do good, was shot on scene, along with a business partner. Utilizing the monetary bonus he left behind, Ella Crawford, widow, commissioned The Crossroads of the World on the spot where her husband was removed from this world.

The Crossroads was the first modern outdoor shopping mall in the United States and was erected as a shopping venue reminiscent of a World's Fair in a cosmopolitan setting. The innovative Crossroads was designed by renowned Streamline Moderne architect, Robert V. Derrah and opened to the public in October 1936. The Crossroads became Los Angeles HCM #134 and is also listed on the National Register. Derrah is also remembered for the Coca-Cola building in the same style, erected at 1334 South Central Avenue in 1939. It is Los Angeles HCM #138.

The south side of the 6600 block of Sunset was mostly completed in the 1930s with three parcels, those at 6690, 6660 and 6614 being redeveloped in the 1980s. No further development has taken place on the block.

The Bullinger Building, 6683 Sunset Boulevard was erected in the Commercial Vernacular style according to plans by architect Roy L. Jones in 1923.

**Original owner/developer: Willis Hiram Bullinger**

Willis Hiram Bullinger, known as a pioneer real estate developer in the Los Angeles area, was born Aug 14, 1878, at Canton, Ohio. Although one may learn about some of his development activities, such as a 99-year land lease for the corner of Broadway and Brand Blvd., one may learn more about the successes afforded him than his actual highly lucrative developments from press coverage.

Throughout his life he had an interest in fine automobiles and several articles share that interest in autos along with various locales, some of which he shared with his wife. In 1909 Bullinger and a deer hunting party successfully took his Cadillac "Thirty" over the Santa Monica Mountains on a deer hunting

expedition. Mr. & Mrs. Bullinger motored to Mathieson in their Apperson Jackrabbit for a very successful day of fishing in 1911. He was also a member of the Blue Gill Gun Club who enjoyed many a fine season of duck hunting with other Los Angeles sportsmen.

In 1915 he and three other Angelinos split the cost of having delivered to them in four swift days from Trenton, New Jersey, via railroad, the new 1916 models of the Mercer touring cars. The Mercer Car Co. specialized in high performance cars that could safely reach speeds in excess of 70 mph.

The Long Beach Yacht Club counted Bullinger among its members. He raced his yacht Totuava to impressive finishes.

Bullinger owned an underground copper mine at Ray, Arizona with Howard Duffy and became well-known for the innovative mining techniques they employed there. He was also connected with borax mining in the area bordering on Death Valley at the California/Nevada border. Later, in the 1940s he gave tours of the ghost mining camps at Colemanite, Rhyolite and Devair, now known as Ryan, which were first served by mule trains; later had railroads running to them; and by the 1940s could be reached by paved highways. Rhyolite currently has a perfectly preserved house made of bottles, bases facing outward and cemented together. A Times reporter noted that not all were beer bottles. The ghost mining towns live on.

Willis Hiram Bullinger passed from this world on September 25, 1947, at age 69, and is buried at Glendale, CA. Putting the family fortune in perspective, Mrs. Bullinger lived to be eighty and her will, which left the bulk of her fortune to philanthropic causes, was contested by their only daughter, then by the named charities after the daughter's death.

#### **Architect: Roy L. Jones**

The Bullinger was designed by architect Roy L. Jones in 1923. It is the first surviving commercial building erected on the 6600 block of Sunset Boulevard. Until then the 6600 block of Sunset bore residences and presented a very different public face.

In 1921 Jones designed a one-story commercial building at the corner of Vermont and 76<sup>th</sup> Street. The brick building contained two stores, a lobby and a theatre.

Architect Jones designed a 3-story, Class C apartment building in 1922, on Lot 33 in the Arlington Tract.

In October of 1922, Roy L. Jones announced in every architectural business publication the moving of his office from 5893 Moneta St., a residential district, to 311 S. Western Avenue, a growing commercial district.

Jones had designed commercial buildings in various sections of Los Angeles. Sometime between the erection of the Bullinger Building in 1923 and an article in the 1925 Los Angeles Times, Jones joined forces with Dick M. Ward in an architectural partnership.

An article in the Mar 29, 1925, *Los Angeles Times* regarding the use of clay models in architecture as a way of successfully avoiding changes in construction details when the owner cannot visualize from sketches or drawings how the structure will appear in three dimensions, reminded the reader of the usefulness of this ancient practice. The models created by the firm of Roy L. Jones and Dick M. Ward were the subject and the article that was illustrated with a photograph of one of their creations.

The duo of Jones and Ward undertook the creation of a block of 24 homes in the then current four main styles of architecture in Southern California on the 400 block of Milton Street, now, because of a name change, to the 400 block of Mansfield Avenue in Hancock Park. The development was covered in the pages of the *Los Angeles Times* on Aug. 29, 1926. The styles were Italian, Colonial, Spanish and English and the majority of these fine homes are still on their original sites, many unaltered. An illustrated pamphlet entitled "Sixteen Homes in Hancock Park" was published in conjunction with the opening of these demonstration homes, but to date this historian has been unable to discover a copy of same.

Jones, on his own, in 1928, designed the Lynn Manor at 6400 Franklin Ave., a five story apartment building of rusticated plaster at the first two stories. The building, a combination of Renaissance Revival and Tudor Revival styles has upper levels are of variegated brick.

### **Occupants Over Time at the Ground Floor of the Bullinger**

The commercial Bullinger Building continues to attract a variety of tenants. Over the decades there have been investment, real estate and insurance brokers; a restaurant; the Piccadilly Tea Room; a long-term beauty salon known as Ernest's Beauty Shop; the Corduroy Tire Store; a market; MacDonald & Meyers Gift Shop; Thomas J. Douglas Interior Design; The London Shop, a men's clothing store; Tuck's of Hollywood, a dry cleaner, followed by Studio Cleaners & Tailors; Austin Portrait Studios; Good Time Tickets, a dealer in sports and entertainment tickets, along with other commercial endeavors on the ground floor.

Today, the Overduin & Co. art gallery occupies the majority of the ground floor. The remainder, a small space at the east, is home to the Crazy Cuts Hair Salon.

### **The Second Story of the Bullinger**

The second story of the Bullinger has spaces that open through French doors onto balconies overlooking Sunset Blvd. and breezeways that look to the north, thus connecting their occupants with the climate of Southern California. To these pleasant spaces first came writers, publicity agents and advertising agencies. Among this group were two writers of considerable reputation.

The first was **Paul V. Gangelin** who was born November 7, 1898, in Milwaukee, Wisconsin. He was a graduate of the University of Wisconsin. Gangelin worked as a scenario writer and then as a screenwriter, beginning in the early 1920s when he had an office at the Bullinger. Over his career, he wrote in both Hollywood and London. In the mid-1950s he became a television write for *Annie Oakley*, *Buffalo Bill, Jr.* and *Tales of Wells Fargo*. A member of the Writers Guild of America since 1940, he also served on their Council. Gangelin's screenplays leaned toward melodrama although he was very skilled

at spoof-type films. He also wrote the story for *My Pal Trigger* (1946), Roy Rogers' favorite of all his films.

Paul Gangelin died September 25, 1961 in Hollywood, California.

The second, but more widely recognized was **Sada Louise Cowan**, playwright, silent scenario, continuity and conventional screenwriter. Born in Boston, Massachusetts, in 1882, Sada Cowan moved to Europe as a teenager to study music in Germany, but traded that potential career path for that of a playwright where she made a name for herself with "The State Forbids," "In the Morgue," "Pomp," "Playing the Game," "The Moonlit Way," "The Honor of America," and "The Wonder of the Age." It was her reputation as a playwright that lead Cowan to write her first credited silent film, *The Woman Under Cover* (1919) at the age of thirty-six.

Cecil B. DeMille gave Cowan a studio pass and she visited the set regularly to learn film making through observation. Cowan stated, "I made myself a complete nuisance," recalling that she learned about angles by standing behind the cameraman and asking the cutter millions of questions. The supervisor of the "girls who copied scripts," Ruby Miller, aided her by showing her the best continuities. Finally, one day on the set DeMille barked, "Tell that girl with the Japanese name to come over here." He gave her a chance to work on the continuity of *Why Change Your Wife?* (1920) on which she is credited with the more experienced Olga Printzlau and William DeMille.

A seriously ambitious, and obviously talented writer Cowan also entered into contract with director-producer Harry Garson for several films, a deal that the Los Angeles Times announced with the headline, "Signs Sada Cowan."

*Fool's Paradise*, directed by Cecil B. DeMille, on which Cowan is credited with Famous Players Lasky Studio writer Beulah Marie Dix as writer was released in 1922.

Sada Cowan teamed up with writer-director Howard Higgin in 1923. Working freelance, they alternated between studios. For Universal, they completed the extant title *Smoldering Fires* (1924), directed by Clarence Brown. Between 1923 and 1926, Cowan and Higgin worked together on numerous motion pictures, including *Broken Barriers* (1924), *Don't Doubt Your Husband* (1924), *Changing Husbands* (1924), *The New Commandment* (1925), *In the Name of Love* (1925), and *The Reckless Lady* (1926). They frequently were publicized together in newspaper articles discussing the craft of screenwriting, for example the *Los Angeles Times* featured them in October 1923.

Miss Cowan's first marriage was to Frederick J. Pitt in 1917 at New York City. The marriage ended in divorce. Cowan married for a second time in 1929, this time to Dr. Ernest L. Commons. She disappeared from Hollywood between 1929 and 1932. Differing sources speculated she may have been traveling in Europe or "the Orient, with or without her new husband." In 1932 Cowan reappeared on the American scene as a writer of magazine articles, including some controversial essays on racial issues in the world of entertainment in the *Pittsburgh Courier* and the *New York Amsterdam News*.

Cowan eventually returned to work on plays and sound motion pictures including *Woman in the Dark* (1934), adapted from a Dashiell Hammett story. The *Los Angeles Times* heralded her return and ranked her as one of the three "ace writers" in the silent motion picture industry—all women, they noted—Frances Marion, June Mathis, and Sada Cowan. "Miss Mathis died and Miss Cowan, after a

brilliant career in the films, married and went to Europe to reside. Frances Marion was left alone to continue on. Sada Cowan has returned now.”

At the age of sixty, on Saturday, July 31, 1943, Sada Cowan died in Los Angeles. *Samson and Delilah* (1950), directed by Cecil B. DeMille, the final film on which she worked, was not released until seven years after her death.

According to the *Los Angeles Times*, Sada Cowan was the best paid of De Mille’s writers.

The individuals who became tenants on the second floor transformed from those who worked with words to those based in the international music scene who now settled in Hollywood, close to the film studios where many talented individuals were readily available to study with these musicians of various cultures and countries who had toured the world performing their art for decades.

The first musician was **Joseph Diskay**, Hungarian tenor, teacher and the Bullinger’s longest term resident. For six years, during World War I, Joseph Diskay served as a Captain in the Hungarian army as it fought in Hungary, Czecho-Slovakia, Russia, Austria and other countries. He was then sent to the Italian front and was there when peace was declared. He returned to his homeland only to discover his country in a civil war and under control of the Bolsheviks in whose army he was forced to serve. After a year, he escaped to Russia. He was then forced to serve in the Russian army and when he refused was imprisoned for nearly six months.

However, before all the waring began in Europe, Diskay had enjoyed success as a tenor in each of the nations he fought in as well as in Germany, Holland and France. He had been a wealthy man in Hungary where he was the leading tenor with the Budapest Opera Company for 14 years as well as a regular concert performer throughout Europe until World War I began.

Diskay made a final escape from the Russians and after much suffering, reached Holland. There, an American Red Cross worker heard him perform in a night club and arranged for him to come to the United States, a nation he had always dreamed of making his home.

By the time he arrived in the United States he was nearly penniless. However, he toured his new national home in concert and audiences instantly recognized his talent. Diskay performed for several solo phonograph recordings for the Columbia Gramophone Co. and was regularly heard in live performances on radio station KHJ in Los Angeles. Mr. Diskay was also in demand for supporting screen roles. He had a Hollywood studio in the Bullinger Building and prepared singers for concert, stage, radio and the screen.

The Bullinger was studio and home to Joseph Diskay for 24 of his 40 years in Los Angeles. Diskay passed from this world on June 6, 1960, at age 72 from his studio/home at 6683 Sunset Boulevard, Los Angeles, making him the longest-term resident at the Bullinger.

Another world-touring, highly-regarded classical musician was **Helena Lewyn**, concert pianist & teacher. Lewyn was born Dec 16, 1889, at Houston, Texas, the granddaughter of a well-known

Concert pianist in Germany. Miss Lewyn studied with luminaries in Houston and at age nineteen launched her first concert tour throughout Germany to instant acclaim.

News of admiration for Lewyn on the German tour earned her debut in the United States with the New York Symphony Orchestra in 1910. She continued the US tour through 1912. For decades, Lewyn toured both here and abroad.

Finally, Lewyn settled in Los Angeles. She recorded many phonograph records and performed live on Los Angeles radio station KHJ. Lewyn's teaching studio was on the second floor of the Bullinger from about 1935 until at least 1948. In the 1950s she and another member of the Los Angeles Philharmonic Orchestra lead music themed tours of European cities each summer. Miss Lewyn endorsed the Mason & Hamlin Pianoforte at every performance.

Miss Helena Lewyn died in 1980 at age 91 in Oregon.

A third classical musician with world-touring credentials matched by major symphony orchestra credentials in the United States was cellist & composer, **Fritz Bruch**. Born in Berlin, Germany in 1889, cellist Fritz Bruch toured Europe as a youth. He and his sister Lucie Bruch, violinist, were brought to this country by the Wolfson Bureau of New York to tour the United States in concert. Mr. Bruch joined the New York Symphony Orchestra for several years. He then moved to first cellist with the Cincinnati Symphony Orchestra for 20 years and played summer seasons with the San Diego Symphony Orchestra for 15 years while he resided with his sister Lucile, a violinist, at the Bullinger. He was also known as a composer of orchestral works. Fritz Bruch died at age 67 at the Bullinger.

A prominent silent film director owned the building at the end of his active career. **Fred Niblo** possessed the Bullinger Building as an investment property between 1928 and 1932 and retired in 1933. Niblo began life as Fred Liedtke in York, Nebraska in 1874 with the origin of his new last name variously attributed. During his youth Niblo traveled widely in Europe, Asia and the Pacific.

Niblo was associated with George M. Cohan in his early career and in 1897 he appeared on the stage as a member of a New York stock company. He managed the "Four Cohans" in their two big successes: "The Governor's Son" and "Running for Office." On June 2, 1901, Niblo married Broadway actress Josephine Cohan, the older sister of George M. Cohan, whom he met during his association with the family. He returned to the New York stage as an actor with two plays he wrote and starred in: "Hit-the-Trail-Holiday" and "The Fortune Hunter." He then returned to vaudeville. According to his son, Peter Niblo, "In 1907, Mr. Niblo carried the first moving picture camera through and across central Africa . . . As far as anyone knows, he filmed the only moving pictures ever taken within the walls of the sacred Kremlin in Moscow, Russia." These accomplishments have seldom been recognized.

Niblo made his first two films not in Hollywood, but in Australia as an actor, where he worked from 1912 - 1915. Josephine Niblo died young in 1916.

Niblo began his Hollywood film career as the director of the Thomas Ince silent motion picture *The Marriage Ring* in 1918. The film featured his new Australian wife Enid Bennett Niblo. Niblo is best known for taking over the directorial reigns of *Ben Hur*, filmed primarily in Italy. Niblo directed all but the Chariot scenes which were handled by the second-unit director B. Reeves Eason. Among other well-known Niblo works: He directed Rudolph Valentino in *Blood and Sand*, 1923; and Douglas Fairbanks in *The Three Musketeers*, 1922. In 1921 he directed the *Mark of Zorro*.

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With Conrad Nagel and Louis B. Mayer plus a host of others, he founded the Academy of Motion Picture Arts and Sciences. He also held membership in the Masonic order, the Elks, the Dramatists Guild, the Authors' League of America, the Lambs and the Hollywood Masquers Club.

Fred Niblo died unexpectedly on November 11, 1948, at age 74, of pneumonia. He and his wife Enid Bennett were on vacation in New Orleans. He is interred at Forest Lawn Memorial Cemetery in Glendale, CA.

Fred Niblo's accomplishments are recognized by a star on the Hollywood Walk of Fame at 7014 Hollywood Boulevard. The star was installed posthumously on February 8, 1960.

In 1962, a late-comer appeared on the roof of the Bullinger. A **16' x 46' roof sign/billboard** by Foster & Kleiser which carried national ads for the east-bound traffic topped the Bullinger for many years. Lights illuminated the billboard, drawing attention away from the Bullinger after dark. It disappeared in an unknown year.

### **The Bullinger Building Today**

The Bullinger Building today is a quieter locale with the Overduin & Co. art gallery which deals in contemporary art at 6693 Sunset and spaces toward the east, and Crazy Cuts Hair Salon at 6685 Sunset on the ground floor. The identities of the current second level occupants could not be discovered, although it is known that some offices exist.

### **The Bullinger Building Meets the Following Criteria for Historic-Cultural Monument Status:**

**The Bullinger reflects the broad cultural, economic, and social history of the nation, state, and community.**

The Bullinger might have appeared as a local unit of the League of Nations, post-World War I, with its variety of people from several European nations speaking many languages and representing multiple cultures. Further, film writing helped create an entire new culture, based in Hollywood, yet effecting the world forever more. The occupants' creative activity with words and music on the national as well as the international scene increased their personal economies, the economy of Hollywood and that of the nation. Social history was made in Hollywood by film industry publicists and agents, and most especially by the screenwriters who helped to create an entirely new social history through the pretense of film. The classical musicians from across the sea who opened teaching studios at the Bullinger influenced the cultural, economic and social history of Hollywood as well as the world through their contributions to film, as well as to music. And Fred Niblo was an investment owner for four years at the end of his active directorial career.

Let us not forget the arrival of the large, rooftop billboard on the Bullinger in 1962, courtesy of Foster & Kleiser, the billboard company who had a monopoly on national outdoor advertising in Southern California. The board made its own contribution to the cultural, economic and social history of Hollywood, and through constant tourism took its message nationwide and beyond.

**The Bullinger is identified with historic personages or with important events in the main currents of national, state, or local history.**

The Bullinger is related to its developer **Willis J. Bullinger**, a pioneer developer in Los Angeles who enjoyed the fruits of his labors through fine cars, exploration of the Southwest, mining operations and later tours of the mining ghost towns, yachting, fishing and hunting. Bullinger was important in the local and regional communities both for his development skills and his sharing of mining history in the Southwest.

Equally important, the Bullinger is related to several entertainment figures. The best known was the national figure, who first became famous as a Broadway playwright, then as a scenario and screenwriter in Hollywood. **Sada Cowan** was the best paid of Cecil B. De Mille's writers and worked for Paramount Pictures and other major studios during the developing period of silent and later talking pictures which was, and is, a major accomplishment for a woman.

**Paul V. Gangelin** was also an early film continuity person, scenario writer, and screenwriter who began his career at the Bullinger. His career lead Gangelin to also write from London. In the mid-1950s Gangelin became a writer of teleplays, giving his career a complete sweep from film continuity person to television screenwriter. Gangelin was also an early member of the Writer's Guild of America who served on its Council.

Several classical music figures of national and world-wide touring prominence had teaching studios at the Bullinger. They were **Joseph Diskay**, Hungarian tenor & teacher who also holds the distinction of the longest tenancy at the Bullinger; **Helena Lewyn**, concert pianist & teacher and **Fritz Bruch**, cellist & composer. (Please see preceding pages under B. Statement of Significance, for detailed biographies of each historic personage).

Finally, the Bullinger was owned as an investment property at the end of the active silent film directorial career of **Fred Niblo**, best known for directing *Ben Hur*.

An important event was the arrival of a 16' x 46' national outdoor advertising billboard of the Foster & Kieser company in 1962. For years any eastward heading pedestrian, driver or bus rider on Sunset Blvd. could barely miss whatever national advertising message it conveyed—day or night, since it was illuminated. And, at night, it took emphasis from the Bullinger since the upward illumination of the board left the Bullinger in shadow. The Bullinger was the northeast corner building of the 6600 block of Sunset Blvd. It was logical that it should have been selected as the bearer of national advertising messages to locales as well as to tourists from around the world. It is unknown what year these messages were permanently veiled when the billboard was removed.

**The Bullinger embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction.**

The Bullinger embodies the distinguishing characteristics of a **Commercial Vernacular** building. It was erected according to plans by architect Roy L. Jones in 1923 of variegated beige/tan brick, glass and curved balconies outlined in brick with marble, scored concrete and decorative wrought iron accents on a steel frame. In the early 1920s it was one of the first commercial buildings and would have stood out at the west end of Sunset Blvd within the Hollywood district.

The Bullinger has a well-integrated two-story diagonal entry from the corner of Sunset and La



Palmas, which many other buildings lack. Display windows at the south and west have the added detail of a divided fixed transom above, and scored diamond-patterned concrete area beneath each. Other entries are well defined. A frontal entry at the east end of the building, from beneath a curved glass canopy framed in decorative wrought iron, later added, to the upstairs apartments/studios/offices sets them apart. The second level is emphasized by its multiple arched balconies with multi-bands of brick and decorative balustrades along Sunset and its breezeways at the north welcoming the Southern California climate inward. The roof is bordered by a parapet wall of bands of marble inset with stylized flowers within circles. This brick building has survived earthquakes and is seismically retrofitted so it may survive future seismic events. Time has moved on: The billboard which dominated the roof from 1962 for several years has disappeared. The Bullinger comports well with its later neighbor, the Crossroads of the World, as well as the religious buildings to the east and the Churrigueresque style building at the east end of the 6600 block. Its current ground floor tenants, the Overduin & Co. art gallery and Crazy Cuts Hair Salon quietly hold forth.

The Bullinger Building has been documented in multiple CRA Historic Surveys. It was cited in the CRA Historic Architecture Survey for inclusion in the Sunset Potential Historic District. Individually it was highlighted as 5S3: Appears to be individually eligible for local listing or designation through survey evaluation and as a 3CB: Appears eligible for the California Register both individually and as a contributor to a California Register eligible district through a survey evaluation.

**The Bullinger is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.**

As a very early commercial building on the west end of Sunset Blvd. in Hollywood, the Bullinger is a notable work of architect **Roy L. Jones**. It is executed in variegated brick cladding over a steel frame, a favorite material for his commercial works. The ground floor entries, beginning with the diagonal one at the corner of Sunset and Las Palmas, and the large display windows with divided fixed transoms above and diamond patterned concrete panels below, plus the second story balconies, arranged along the facade on Sunset Blvd. and the breezeways at the north invite the Southern California climate inward.

He and his later partner went on develop an entire residential block in Hancock Park in 1926 in Italian, Colonial, Spanish and English styles on the 400 block of Milton Street, now the 400 block of Mansfield Avenue. They also produced a brochure: "Sixteen Homes in Hancock Park," to promote their successful development, with many homes holding forth in fine condition today.

Jones, solo, designed the Lynn Manor at 6400 Franklin Ave., a five-story apartment building with the first two stories of rusticated plaster and with variegated brick, a favorite material of Jones, cladding the upper stories. The apartment building is a mix of Renaissance Revival and Tudor Revival elements.

The Bullinger Building, erected in 1923, is rapidly approaching its Centennial celebration. The Bullinger, in Commercial Vernacular style with its balconies and breezeways inviting in the Southern California climate and its inviting diagonal entry is firmly ensconced at the corner of Sunset and Las Palmas. The Bullinger was preceded by its early Hollywood history and celebrates its

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entertainment industry history, as it leads the way as the first commercial/religious occupant on the 6600 block of Sunset Boulevard. Architect Roy L. Jones designed it for pioneer Los Angeles developer and Southwestern mining historian Willis Bullinger and an appreciative roster of historical entertainment figures who practiced their arts and educated others in them. The historic Bullinger, now 94 years old, should retain its position for at least a second Century.

## Alteration History

1923 Erect 60' x 80', 17 room, Store and 5 family apartment building at 6683 – 6691 Sunset Blvd [northeast corner of Sunset Blvd] and 1506 Las Palmas Ave of 2 stories, 26' at the highest point. The materials were a concrete frame, brick exterior, and composition roof. The owner/contractor was W. H. Bullinger and the architect was Roy L. Jones.

Marque to be placed over sidewalk as shown on original [non-extant] plans.

Add storeroom to rear of building: 8' x 15' – 6", 1 story. Use of building: Restaurant and 2 dwellings.

Changed arrangement of stores.

Certificate of Occupancy: 2 Story, Class D, 17 Rooms, 5 Unit Apartment House. 6683 – 91 Sunset Blvd & 1506 Las Palmas Ave.

1928 Canvas awnings for stores. Owner: Fred Niblo.

1930 Use of building: Market. Addition to be built at the rear of 6689 Sunset Blvd. footing well 12" thick of brick 2" x 6" roof rafters, 1' x 6' Sheathing. Composition roof. Foundation: Concrete. Interior/exterior studs: Brick. Size of building to be 14' x 19' to be used as storage. Owner: J. Carpenter. Contractor: John Koch for W. L. Payne.

1933 Purpose of present building: Market. 3 Awnings, remodel & recover. Owner: Newell Van Derhoef. Contractor: A. Hoegee & Sons, Inc.

1937 Tailor shop. 3 partitions: 12 ft. long, 6'-6" high using 2 x 3 studs, ¼ x 4 x 6 Panels, base. No structural work. 25% open partition. To divide space into dressing rooms, workshop and 25% open space. Owner: Sol Stein.

New Interior Office Portions [sic] as Per Accompanying Plan [non-extant]. 6689-91 Sunset Blvd. Lessee: Tom Douglas. Contractor: Paul Levine.

Change front as on attached plan [non-extant]. All interior work being [unreadable] on previous permit. OK: Provided details of anchoring filed and #3 metal lath & ¾" cement plaster used. Lessee: Tom Douglas. Contractor: Paul Levine.

1938 Construct mezzanine, 6689 Sunset. Owner: Tom Douglas, Inc. Contractor: Paul Levine.

1949 Owner [actually, lessee]: Photo Studio/Austin Studio, 6689 Sunset. Install neon wall sign.

1952 16' x 46' roof sign [billboard]. Engineer: R. Box. Owner/contractor: Foster & Kleiser.

1953 Clothing Store, 6685 Sunset. Erect (1) Rope Pull up awning to comply with City Ord. Owner: J. L. J. Corp. Contractor: Pacific Awning Co.

## Alteration History – 2

- 1954 Install wall sign as per prints submitted [none extant]. Engineer: Paul Batenau. Pacific Outdoor Advertising.
- Owner [actually, lessee]: The London Shops 6689 Sunset Blvd. Add wood frame partitions to form new offices in existing bldg. No structural changes. Also remodel front. Certified architect: J. E. Dolena. Contractor: Walter J. Drazan, Inc.
- 1955 Parapets along streets and exits [altered per 1949 earthquake code changes]. Owner Sidney J. Sidney. Engineer: Joseph Sheffet.
- 1958 Install awning, retractable. Owner: Austin Studios [actually, lessee]. Contractor: American Awning & Blind Co.
- 1962 16' x 46' roof sign [billboard]. Engineer: R. Box. Billboard owner/contractor: Foster & Kleiser.
- 1966 1 S/F wall sign 25' x 5' – 4" 103 sq ft Int. Illum. 6689 Sunset Blvd. Owner, actually, lessee] London Shops/clothing store.
- 1985 Aluminum Awning add 2<sup>nd</sup> floor. Owner: Crossroads of the World, 6683 Sunset. Contractor: Advance Aluminum Awning.
- 3 wall signs: 31" x 8'; 31" x 10'; 31" x 10'. 6685, 6689 and 6693 Sunset Blvd. Owner: Crossroads of the World. Installer: Continental Neon Sign Co.
- Owner: Mr. Morton Lakretz. Engineer: Mark Grigerian Assoc. 6683 – 6693 Sunset Blvd. Misc: Correct address and legal on LA06472/85. [Signed off by the Cultural-Heritage Commission].
- Certificate of Occupancy, 6683 Sunset Blvd: Two-story, type-V, 10' x 64', 2<sup>nd</sup> floor awning addition to the existing building. No change in parking. Occupancy designation G1 prior to Jan 1985. B2\* Occupancy.

## Unknown years, no extant permits:

Sometime post-1963 the three-dimensional concrete banding between the ground floor and the second level was removed and injudiciously replaced with a band of unrelated glazed patterned tile, thus somewhat flattening the appearance of the façade.

South façade: Three small windows were replaced with 2 horizontal sliders and one, one-over-one slider. One south façade entry door replaced by a contemporary metal frame door. Arched balconies infilled with glazing. These changes post-1963.

North elevation: Added air conditioners in racks at second level; added cable, piping, conduit; added slider windows across breezeway; injudicious pointing of some bricks accomplished.

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the mountains and is rarely visited by travelers, being far from any road.

The speedometer registered 148 miles for the trip. Mitchell says that he succeeded in working the machine to the top of one of the highest ridges and ran along the crest for several miles. Many miles were covered over rough fields and stony places, but the machine never balked during the entire trip. A semblance of a road was welcomed as a rare treat.

Only one deer was sighted and he got away before any one could draw a bead on him.

#### SEND AUTO OVER MOUNTAINS.

##### Route Up Coast to Decker's Ranch and Then Over the Peaks to Culter's Cabin.

E. L. Mitchell, Park Stair and Jimmie Decker made an interesting trip through the Santa Monica Mountains in quest of deer last Sunday, in William H. Bullinger's Cadillac "thirty." The party traversed practically the same country over which "Wild Bill" Russ traveled in a Pope-Hartford some time ago, but unlike "Wild Bill," "Mitch" and his companions were fortunate in finishing the rough going without a breakdown.

The party followed the coast road to Decker's ranch near Point Dume and then struck inland. They went up the Malibu road, five miles from Calabasas, and then started cross country up the hills. They passed over Nigger Ballard Hill and near Culter's ranch had lunch under the same tree under which Russ camped when he drove the first automobile over that territory.

Mitchell says that "Old Lady" Culter asserted that she has not been off the ranch for twenty years. The place is in one of the most isolated spots in

## SALES AND EXCHANGES.

*Los Angeles Times* (1886-1922); Apr 2, 1911; ProQuest Historical Newspapers: Los Angeles Times  
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### SALES AND EXCHANGES.

Hildesheim & Schiller report sales and exchanges as follows. Mary E. Hay, to a local investor, southeast corner of West Ninth and Lake streets, 150x145 feet, with a nine-room residence and garage, valued at \$30,000. Mrs. Hay takes in exchange, 50x140 feet on Los Angeles street, near Twenty-first street, and a lot on Fourth Avenue and Twenty-fifth street, both valued at \$10,000, balance adjusted by cash and mortgage. C. W. Bell exchanges a ten-room house on the southeast corner of Twenty-seventh and Trinity streets, valued at \$10,000, for a twenty-six acre walnut and alfalfa ranch, near Puente, owned by W. H. Bullinger. W. H. Bullinger buys from G. Floersheim a nine-room residence at Eighth street and Kingsley drive, price \$9000. S. E. Phelps, to A. Wood, residence, at 424 Gramercy place, 56x150-foot lot, \$7500. O. Strans, to a local investor, six-room furnished cottage, on Wave Crest avenue, Ocean Park, \$5000. W. S. Heine-man and H. Harris each sell a lot, 30x90 feet, on Horizon avenue, Ocean Park, to G. Bates, the consideration being \$2750 for each site. A. K. Bates, to L. Boldrighini, 25x85 feet, on the west side of Main street, near Hill, Santa Monica, \$1750. W. H. Bullinger, to a local investor, No. 602 Twenty-seventh street, a nine-room house, \$9000. J. R. Miller, to T. D. Siddall, lot on Florence avenue, near Figueroa street, \$800. J. P. Curtis, to C. Strauss, 55x128 feet, on Harvard boulevard, near Sixteenth street, \$3000.

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## FOUR DAYS FROM TRENTON IS SPEEDY RECORD MADE.

*Los Angeles Times (1886-1922); Jun 6, 1915; ProQuest Historical Newspapers: Los Angeles Times*  
pg. VII5

Going Some.

# FOUR DAYS FROM TRENTON IS SPEEDY RECORD MADE.

**W**HEN the heavy passenger train pulled into Los Angeles last week with the express car containing four Mercers attached, W. H. Bullinger, Robert Farquhar, George Fouesenot and R. K. Thompson were waiting at the station and drove the low racy Mercers away as soon as they were unloaded.

The four owners paid a heavy bonus to have their cars shipped to them by express, and the four-day journey of the machines from Trenton breaks the record of delivery of machines from the Atlantic Coast to the Pacific. The shipment includes, in addition to the touring car types that have already been shown in Los Angeles, one of the new four-passenger types. This is lower in design and is one of the latest-looking pas-

senger cars that has been seen on this Coast.

H. G. Smart, who secured his 1916 Mercer touring car here a week ago, is speeding eastward to Norfolk, Va. His car was the first demonstrator in Los Angeles and Smart bought it at a premium.

In a letter to the local agency from Arizona, Smart stated that the car was making a wonderful trip. With six passengers and well equipped for the journey, the car was not expected to turn off a great amount of speed, yet Smart wrote that he had reached seventy-three miles per hour the top and glass front being up.

With other statements in praise of the car, Smart assured the Bentel-Mackey company that after the showing the car had made he was convinced that neither a six, eight or twelve-cylinder was desirable. At the pace Smart is setting he is likely to establish a record for a transcontinental tour.

# ACTIVITY IN CITY ATTESTED

## *Realty Transactions Closed by Hollingsworth Firm During Week Total Three and Half Millions*

That interest in centrally located income properties in Los Angeles and near-by centers is on the increase is attested by the volume of business completed during the week by W. I. Hollingsworth & Co. A significant feature of recent transactions reported yesterday by George R. LeBaron, vice-president of the firm, is found in the fact that buyers of property include seasoned real estate holders who believe that the time is ripe for realty investments in this territory.

"Men who know are turning to real estate investments now in a way that indicates an active season ahead for Los Angeles realty men," said Mr. LeBaron yesterday. "Well located income property, especially, is in demand."

### HUGE SUM INVOLVED

Transfers of income property involving an aggregate consideration of more than \$3,500,000 are reported by W. I. Hollingsworth & Co. Among the deals is the sale of the southeast corner of Brand Boulevard and Harvard street, Glendale, sold by Butts & Plume of that city to Matt T. Mancha, Los Angeles capitalist, for \$175,000. Both parties in the transaction were represented by S. J. Cook.

The property just acquired by Mr. Mancha has 100 feet frontage on Brand Boulevard and is improved with a handsome brick block. It is recognized as one of the best corners in the Glendale business district.

Another deal involves the southwest corner of Brand Boulevard and Broadway, W. H. Bullinger, owner, giving a ninety-nine-year lease on the property to the Warehouse Realty Company, involving a total rental of more than \$3,000,000. Important developments are expected in the near future for that section.

### CORNER IN DEAL

Of special interest this week in real estate circles is a deal involving the northeast corner of Melrose and El Centro, sold by Lewis & Shinman to the Westlake Realty Company. The property is improved with stores on Melrose with bungalows in the rear. It has a frontage of 100 feet on Melrose with 130 feet on El Centro. The new owners contemplate substantial improvements that will mean much to this growing district. W. H. Henneman arranged the details of this sale.

A one-story garage at 1430 Crown Hill avenue with a 200-foot frontage on Crown Hill avenue, and a depth of 150 feet has

been leased by C. A. Greeson and C. E. Thomas to H. J. Potter and F. A. Parrott.

Another lease involves space at 1317 Wilshire Boulevard, having a frontage of 100 feet on Wilshire Boulevard and extending through the block to 1316 Shatto street. C. E. Middleby and Charles F. Snyder leased the holding to P. R. and J. E. Helt. In both of these transactions the lessors and lessees were represented by A. Dexter Gall, Jr., and Miles W. Blaine.

A new garage building at 528 Columbia avenue, has been leased for a five-year period by Rivers & Moulton as lessors to M. L. Gallagher and C. R. Bally as lessees. Rental involved is \$40,000.

Garage space at 310 South Ber-

(Continued on Page 2, Column 4)

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# ACTIVITY IN CITY SHOWN IN SALES

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(Continued from First Page)

endo was recently leased by Messrs. Freeman and Lang from Messrs Eberle and Smith for ten years at a rental of \$50,000. A transfer of the lease to Victor Meeder and Henry Hansen, at a considerable bonus, has been made.

## MARKET IS LEASED

Market space at 325 Pine avenue, Long Beach, was leased to Walter G. Foust from the Federal System of Bakeries at a rental of \$35,000. Additional market space at 325 Pine avenue, Long Beach, was leased for three years to Rudolph Deutsh from Milton Feder.

Storeroom space in the new one-story building on the northwest corner of Eleventh and Main streets was leased to Alex Baslines and Frank G. Thomas from W. B. Glidden for five years at a rental of \$12,000.

A one-story garage at 927 Santee street was leased for five years at a total rental of \$18,000 by the Union Hardware and Metal Company to the City and Suburban Package Delivery Company. Property at Sunset Boulevard and Western avenue was leased by Helen and Ruth List to Peter E. Brazil for five years at a rental of \$10,500.

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# Here Are the Winning Cars in Gilmore-Yosemite Economy Run

January 9, 1936

Class	Car	Driver	Entered by	Weight	Ton-Miles per gallon	Actual miles	Class place	Sweepstakes place
1-A	Willys 4	H. R. Gwynn	Gwynn Motor Co.	2980	49.48	33.21	1	..
	Willys 4	Otis King	Crown City Motor Co.	2845	45.52	32.00	2	..
	Willys 4	L. T. Sollender	Fred Fudge	2610	33.77	25.88	3	..
2-A	Grah'm C. 6	O. J. Wedswe'rh	Ralph Hamlin Motors	3760	47.61	25.33	1	..
	Plymouth 6	Don Langmo	Sweltzer & Shortell	3845	43.10	22.42	2	..
	Chevrolet 6	W. A. Smith	Chevrolet Dirs. L. A.	3225	41.43	25.70	3	..
3-A	Pontiac 6	Fred Miller	Savage-Haldeman Co.	4000	47.89	23.95	1	..
	Terraplane 6	Babe Stapp	Earle C. Anthony, Inc.	3700	45.37	23.95	2	..
4-A	Stude. D. 6	W.-C. Martin	Paul G. Hoffman Co.	4200	50.98	24.28	1	3
	Nash 400 6	H. C. Thompson	Thompson-Nash Co.	4140	46.11	22.28	2	..
	Pontiac 8	L. Wheeland	Savage-Haldeman Co.	4100	45.10	22.00	3	..
5-A	Grah'm S. 6	Clay Moore	Ralph Hamlin Motors	4160	55.47	26.67	1	1
	De Soto A. 6	W. D. Walker	Sweltzer & Shortell	4155	46.11	23.16	2	..
	Chrysler 8	R. W. Arnold	Angelus Motors, Inc.	4450	46.62	20.95	3	..
6-A	Stude. P. 8	J. E. Van Zant	Paul G. Hoffman Co.	4780	48.63	20.35	1	..
	De Soto A. 6	E. W. Washburn	Sweltzer & Shortell	4470	48.26	21.60	2	..
	Hupmobile 8	G. W. Pritchard	R. Whitself	4740	45.84	19.34	3	..
7-A	Chrys. A. 8	A. A. McLean	Angelus Motors, Inc.	5820	53.35	18.33	1	2
	Linco'n Z. 12	Ed Maddux	Maddux, Inc.	4400	38.91	17.69	2	..

Ton-miles for this run are figured by multiplying the weight of the car in tons by 352 miles and dividing by the total quantity of gasoline used.

## Resorts, Hotels, Travel

News comes from Death Valley that Mr. and Mrs. Jack Bullinger, who are associated in the summer season with L. Perry Ferguson, manager and lessee of Glacier Lodge, Inyo county, California, are now associated with the Death Valley Hotel Company, Ltd., for the winter months.

For the past three months Mr. and Mrs. Bullinger were at the Amargosa Hotel at Death Valley Junction and on December 20 were transferred to the Death Valley View Hotel in the historic old borax mining village of Ryan in Death Valley.

### Ice Rink at Arrowhead

A short distance from Arrowhead Village, the ice rink at Lake Ar-

rowhead attracts sports enthusiasts all day. Near by is a comfortable, heated clubhouse where tired skaters may rest and relax between contests and races. Clubhouse and rink are daily the scene of a gay fashion parade as colorful skating costumes and winter sporting apparel vie for attention.

### Hotel at Dam

The Boulder Dam Hotel at Boulder City, Nev., is of typically Dutch colonial type. As a starting point for sightseeing trips in the dam area, this hostelry offers every convenience.

A marvelous trip by boat up the Colorado River for 135 miles beyond the dam is now possible for guests.

**DEER SEASON IN NORTH IS OPEN.: MANY LOS ANGELES HUNTSMEN GO INTO KERN ...**

*Los Angeles Times (1886-1922); Jul 2, 1911; ProQuest Historical Newspapers: Los Angeles Times*  
 pg. VIII

They're Off.

**D** EER SEASON IN  
 NORTH IS OPEN.

**MANY LOS ANGELES HUNTSMEN  
 GO INTO KERN COUNTY.**

Kern River District Reported to Be Harboring Abundant Game. Nimrods Will Have Opportunity for Good Sport When Season Opens in This County Next Month.

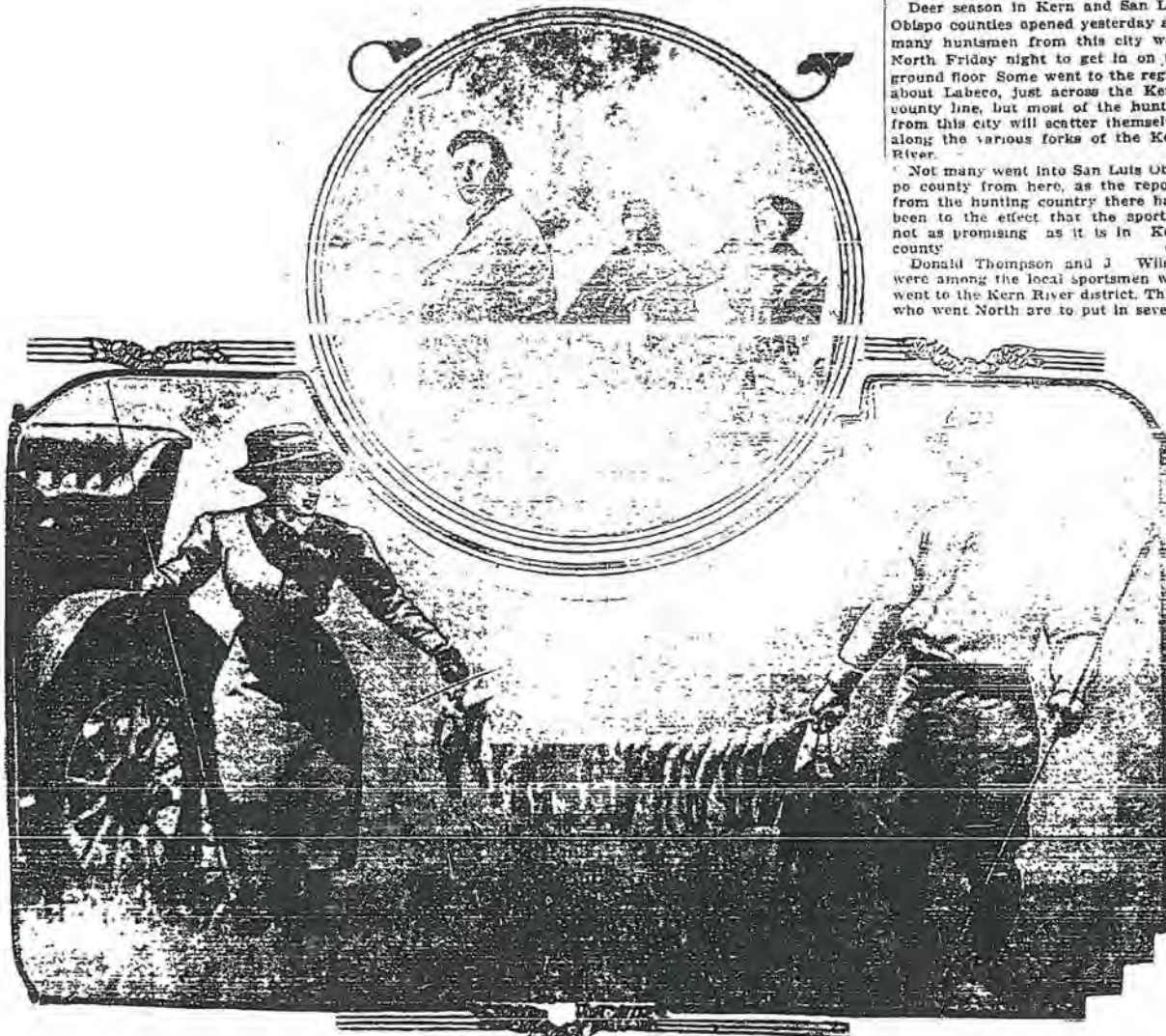
days in the mountains, few expecting to return until after July 4.

Six weeks remain before the opening of the deer season in this county, and from the reports of forest rangers, game wardens and trappers who have been in the mountains recently, there will be plenty of game for the huntsmen when the season opens, August 15. Instead of deer gradually becoming scarcer from year to year, many sportsmen believe that there are a larger number in the hills this year than there were last season, and that under the present game laws, which limit the season to one month, there will be good hunting in this county for many years to come.

Deer season in Kern and San Luis Obispo counties opened yesterday and many huntsmen from this city went North Friday night to get in on the ground floor. Some went to the region about Labeco, just across the Kern-county line, but most of the hunters from this city will scatter themselves along the various forks of the Kern River.

Not many went into San Luis Obispo county from here, as the reports from the hunting country there have been to the effect that the sport is not as promising as it is in Kern county.

Donald Thompson and J. Wilson were among the local sportsmen who went to the Kern River district. Those who went North are to put in several



**Auto Party Snares Many Black Bass.**

Above, left to right, are Ed Mitchell, William Gaule, Mrs. W. H. Bullinger; below, Mr. and Mrs. Bullinger with the fish they caught in Mathieson Lake on a one-day auto trip in their Apperson Jackrabbit.

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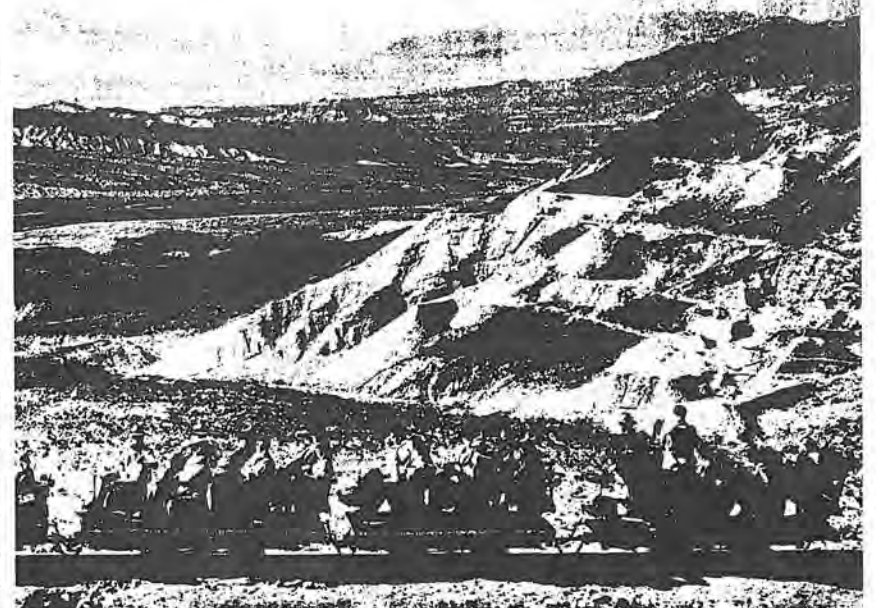
**Ghost Camps Stir Memories**

Rogers, Lynn J

Los Angeles Times (1923-Current File); Mar 30, 1941;  
 ProQuest Historical Newspapers: Los Angeles Times  
 pg. E1

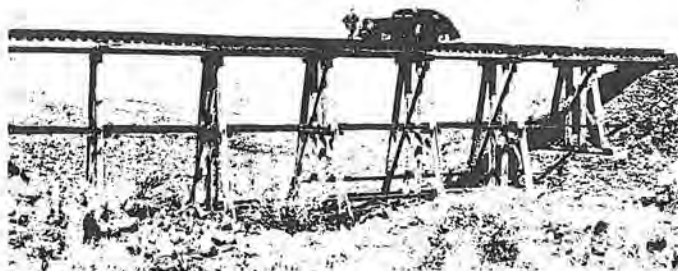


Riding over mountain slopes on a baby gauge railroad, visiting and inspecting old mine workings and driving by auto over abandoned railroad grades to long-forgotten ghost towns was the experience of the Times-Union Oil Co. scout party last week. The trip to this area was made in a 1941 Nash Ambassador sedan from the Nash California Co., local Nash distributors. Photos are by Lynn J. Rogers.

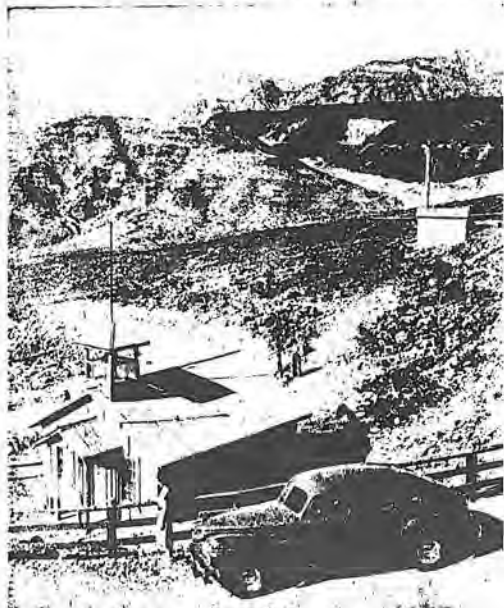


SIGHTSEERS ON TOUR of old borax mines enjoy ride on baby-gauge railroad along the slope of Monte Blanco

SCOUT CAR crossing railroad trestle near ghost borax camp



SCHOOLHOUSE at Ryan, Funeral Mountains in background



**Ghost Camps Stir Memories**

BY LYNN J. ROGERS  
*Outdoor Editor*

■ Ever hear of Colmanite or Devair? Probably not, unless you were a dyed-in-the-wool desert enthusiast a quarter of a century ago.

Yet here are two more mining camps of yesteryear that are now within easy reach of the motorist with a yen to enjoy the great open spaces of our desert back country.

Colmanite (the correct spelling is Colemanite) is the ghostliest sort of a ghost town today; comparison with the famous ghost town of Rhyolite makes the latter appear like a thriving metropolis. But Colmanite, like Rhyolite, was important enough to have a railroad built to it.

At Devair—they call it Ryan now—in former years were centered the most extensive borax mining activities of America. The former Ryan (there have been two of them in the area) was the town at the old Lila C mine in the Amargosa desert, but when the Lila C played out and rich new

(Continued on next page)  
 L. & W. BENTON PRESS



ALONG OLD railroad grade of whitening post

TRAMWAY at abandoned borax mine near Colmanite

# Historic California Ghost Camps Stir Memories

Half-Forgotten History of Picturesque Old West Revived on Trip to Scenic Desert Area

Continued from First Page

deposits were found on Monte Blanco in the Amargosa range of mountains bordering Death Valley on the east, the name of Ryan was superimposed upon that of Devair, terminus of the Death Valley Railroad high on the slopes of the borax mountain.

And to say superimposed is literally true, for out of Ryan, on the old railroad grade, the whistling post still shows the earlier lettering "Devair," a misspelling, under the later lettering of "Ryan." Both names, however, are now weathered with age and the post itself is destined for the Death Valley View Museum at Ryan.

## RAILROAD STILL RUNS

But railroading on Monte Blanco, astride the pass between the Funeral and Black Mountains, is not yet just a memory, for the baby-gauge railroad which penetrated the workings of the Upper Biddy McCarthy, Lower Biddy McCarthy, the Flayed Out and other mines at Ryan, still operates over a part of the immense system of tracks, but only to transport visitors on a scenic and educational tour as the main recreation attraction at Death Valley View.

When we set out last week on our scout tour in a 1941 Nash Ambassador sedan, fueled with Union 76 gasoline, and furnished for the trip by Spencer Honig of Nash California Co., local distributors, we did not anticipate such an important new find in the way of a motoring objective as the old camp of Colmanite and the railroad grade. But curiously paid good dividends and we were able to piece together some important bits of desert history, along with being rewarded with some exceptionally fine scenic views.

Our drive to Ryan and the ghost mining camps was via the fine paved highway to Death Valley Junction via Cajon Pass, Foker sign, Shoshone, and from the junction we swung west and up over the pass between the Funeral and Black Mountains, and heading for the great sunken trough of Death Valley.

## OLD CAMP VISITED

But just a few yards beyond the entrance checking station to the national monument we swung left, this time onto the Pointe View Road, and in two and one-half miles arrived at the Ryan fork in the road, where we again swung left and up to the old borax camp. The distance from Los Angeles was 250 miles.

Ryan, site of the Death Valley View, is picturesquely situated at an elevation of 3110 feet and commands a fine view of the sink of Death Valley as well as much of the surrounding mountain area. And because of its elevation it is said that even in midsummer a blanket is required on one's bed at night. Or so the caretaker who spent last summer at that point informed us. This in contrast to the floor of Death Valley, not many miles away, where midsummer shade temperatures of as high as 134 degrees Fahrenheit have been recorded. But right now delightfully balmy spring temperatures prevail and the real "warm-up" doesn't start until around the first of June, or perhaps even later.

Meeting our good friends the Bullingers at Death Valley View, we were quickly "at home" for our stay on the slopes of Monte Blanco and next day we explored the former borax workings of the Upper Biddy McCarthy and adjacent mines via the baby-gauge railroad that transports sightseers. Later in the day we took a stroll down the old grade over which the Death Valley Railroad reached the one-time Devair (the present Ryan) and were impressed by the fact that it was in good shape for the few miles covered by our hike.

## RAIL GRADE FOLLOWED

Questioning Bullinger on this fact brought the response that it was possible to drive a car for some six miles out from Ryan over the old right of way, so next morning we prevailed upon him to accompany us on a motor tour where once gleaming ribbons of steel curved around bends and over trestles.

Just out of Ryan we passed the old whistling post mentioned, with its misspelling of the original Devair, and in about three more miles we arrived at the whistling post for Colmanite.

Before reaching Colmanite and just after rounding through a cut that brought the long trestle into view, we found some of the old grading equipment abandoned on the hillside above us—rows of trestles lined up and abandoned when the grading crews, one working toward Devair and the other from it, met on Thanksgiving Day, 1914, and

hastily dropped everything for a big celebration.

A couple of more bends and the graveyards gleamed above us, then the trestle and finally the "outskirts" of the old borax camp of Colmanite, with a chicken coop hanging precariously on the hillside, the blacksmith shop perched on the edge of a ravine and various ruins to indicate what was once a typical "shanty" mining town. For while Devair, now Ryan, became a permanent settlement with substantial structures and many "improvements," Colmanite was typically "old western."

## SPECIMENS GATHERED

The honeycomb of workings provided us with some fine specimens of borax ores, one even containing both colemanite and ulexite together, while the ruins of the tramways plainly showed the method of bridging down the ores from the higher levels. But visitors had best stay out of the old workings that have been abandoned, such as the Colmanite. There might be cave-ins. In the Biddy McCarthy, where the baby gauge travels, it is different, the timbering being kept up and everything maintained on a basis of safety first.

To see the amount of work that had been done on the railroad grade itself, let alone the mines, convinced us that the real conquerors of the desert have been the "transportation men," beginning first with their burro pack trains.

Burro trains furnished transportation to the more inaccessible locations in the desert hinterland for a while, then came mule builders and mule skinner who freighted to and from almost any spot that wasn't standing on edge (but not to Colmanite, because it did stand on edge). Stages whirled giddily around hairpin turns and through deep shifting sands. Tonnage went up. Surveyors went out into the night, engineers calculated, and grading and track gangs flung ribbons of steel into remote corners of our desert land.

But how many of these ribbons are gone from the face of the earth, torn up and utilized elsewhere, or melted up for scrap when some boom town faded. The modern motor truck, with modern highways, has made great changes in desert transportation.

# WESTERN MINING HISTORY WRITTEN BY 'GHOST' CITY OF BULLFROG HILLS

**Rhyolite's Metropolitan Buildings Now Empty Shells;  
Desert Capital Grew Overnight and Faded Away as Quickly**

BY LYNN J. ROGERS

Outdoor Editor

If you have been longing for a week-end jaunt that is really "different," don't hesitate any longer but set sail in your trusty car for Rhyolite, ghost city of the Bullfrog Hills and "home" of the most perfect specimen of bottle house to be found in the entire West.

No ghost city that is within convenient reach of Los Angeles is so completely satisfying as Rhyolite, even though the one-time metropolis of the Amargosa Desert has no early pioneer history, for

what it may have lacked in hoary old age it made up in mushroom growth and feverish activity during its brief life.

Best of all, perhaps, from the standpoint of the week-ending motorist, is that Rhyolite is only 340 miles from Los Angeles over practically perfect highways for all but a mile or two of the way. It is an easy eight or nine hour drive, including stops for meals en route. And if one likes the desert he will see a bit of the best the West affords, for from Baker to Beatty there is a succession of desert vistas that should please the most exacting connoisseur of arid scenery.

## ROAD TO RHYOLITE

Our Times-Shell Oil Co. scout party, riding in a 1939 Nash Ambassador sedan, furnished for the trip by Spencer T. Honig, head of Nash California Co., Southern California Nash distributor, zoomed out to Baker on United States Highway 91 by way of Cajon Pass, Victorville and Yermo, and from Baker headed north over State Highway 127 via Shoshone to the Nevada State line, where Nevada Route 29 takes over.

Reaching Rose's Well on Nevada Route 5 we followed up the main "backbone highway" of Nevada to the little town of Beatty, from which point it was a fraction under five miles to Rhyolite.

About halfway between Shoshone and Rose's Well we reached the Amargosa Hotel, famed caravansary of the desert, and at this point stopped for

luncheon and a visit with our good friends, Mr. and Mrs. Harry Gover and Mr. and Mrs. Jack Bullinger.

## HUNCH FOLLOWED

It had been our intention to remain at this point the balance of Saturday, and visit Rhyolite on Sunday morning, but a fortunate hunch drove us onward that Saturday afternoon for the following day was one of the very infrequent dark and cloudy days of the region, and we should have been rather stymied for pictures. As it was we enjoyed a pleasant and sunny Saturday afternoon at Rhyolite, and returned to the comforts of the friendly Amargosa that evening.

From the Amargosa Hotel to the State line proved to be a matter of less than eight miles, and 16 more miles placed us at the highway junction known as Rose's Well, though this is not the true well by any means, the original Rose's Well having been located several miles onward toward Beatty.

## GHOST CITY REACHED

Skimming along over a splendid highway, we quickly reached present-day Crucero on the main Beatty, which is situated at the north end of the gap between the Bullfrog Hills and Bare Mountain, through which flows the Amargosa River from the spring-dotted Oasis Valley just above Beatty. Then from the little settlement, which is the present northern terminus of the Tonopah and Tidewater Railway (whose southern terminus at present is Crucero on the main line of the Union Pacific,) we drove the intervening few miles to the ghost city, electing, for variety, to follow the new highway which takes off in a direct line for Daylight Pass on the California-Nevada boundary, and then swung north to the ghost city, thus entering from the lower, or Bullfrog, end of the town. There is, however, a direct, though winding, road to Rhyolite that follows the old railroad grade from Beatty.

## BULLFROG MOVES

In entering from the lower section one first reaches the almost entirely obliterated remains of the old camp of Bullfrog, which stretched out for some distance along the base of the hills, the original discovery having been

made a mile or two to the west, the late Shorty Harris finding the mottled green ore that gave the camp and hills their name in August, 1904.

As prospects were opened, the tent and shanty town gradually shifted to the eastern location, but when Rhyolite was opened in 1905, hardly more than a half mile above (and more convenient to the Montgomery-Shoshone mine, the one paying "hole") the entire town of Bullfrog literally packed up and moved next door. The Bullfrog residents had to, for the promoters of Rhyolite had piped in water from Beatty's Springs, and the town with water got the residents away from the town where water was something you hauled in by burro or by wagon.

## MUSHROOM GROWTH

There were, however, a few fairly substantial houses built in Bullfrog, including that of ex-Senator William M. Stewart. This was Stewart's last home in the desert, and the ruined walls still stand in crumbled grandeur, though within the last four years the elements have taken particularly heavy toll.

Just beyond the invisible Bullfrog-Rhyolite boundary line we reached the marvelous bottle house, but before detailing our visit to this unique western monument—for such it really is—it will perhaps be best to dwell a bit upon the history of Rhyolite and point out that when it was "founded" in June of 1905 it literally leaped to the status of a little city of thousands within the space of weeks, and within months was boasting "permanent" structures of even two stories. Later, when the railroads came, Rhyolite went in for a couple of three-story reinforced concrete buildings.

## DIG UP FACTS

Digging up reliable facts on Rhyolite is no easy task; libraries seem to be woefully weak on the history of our desert hinterland, and many of the accounts are merely overdressed fiction, and thus, necessarily, sketchy personal accounts of Joe this or Jim that and containing the proverbial prospector's flair for exaggeration. Fortunately I have had access to

Turn to Page 4, Column 1

# Scouts Visit Ghost Town

Abandoned Amargosa  
Capital Within Easy  
Reach of Los Angeles

Continued from First Page

Some of the private manuscripts of Rupert L. Larson, historian of the Pacific Southwest, and reproduced herewith a few paragraphs written in 1924:

## HISTORICALLY WRITTEN

"At the height of its mining boom, Rhyolite had a population of close to 5000, with transients averaging as high as 3000 or 4000, which kept the town pretty well above the 7500 population class for a time. And so well established did it appear to be that two railroads entered Rhyolite, one, the Las Vegas and Tonopah, covering the 115 miles to Las Vegas on the southwest, while the Goldfield-Bullfrog came down from the north.

"The Tonopah and Tidewater of today, which operated between Ludlow, Cal., and Goldfield (these terminals have since been shortened to Cruceiro and Beatty, as previously noted in this investigation) used the tracks of the Goldfield-Bullfrog above Beatty, Nev., which is but four and one-half miles from what is now left of Rhyolite.

## RAILROAD COMES IN

"Back in 1905, before the railroads entered, Rhyolite was quite a booming camp, even though everything had to be hauled in wagons from Las Vegas, with heavy competition between teaming companies for the rich harvest of dollars—and dollars were quite plentiful and freely spent in the boom days. It is said that at the height of the boom it was even considered inadvisable to drink anything but champagne in such a high class mining camp as Rhyolite.

"In 1906 the Las Vegas and Tonopah entered, and after that Rhyolite took on a most substantial appearance, two large three-story buildings of reinforced concrete being constructed and later a fine eight-room school building with metal tile roof. The Las Vegas and Tonopah put up a most substantial passenger station, which in architecture, materials and workmanship would have done credit to many an enterprising community of 25,000. But there it stands, vacant, with all the interior woodwork torn out and no rails leading to it as the line was torn up in 1917.

## UNIQUE BOTTLE HOUSE

"Down in the center of the town, along the main street, where 57 saloons once held open house and reaped the golden harvest, there now stand a few deserted buildings in all stages of dilapidation.

"In the 'residence' section of Rhyolite can still be seen the most perfect specimen of bottle house to be found in the West, a very elaborate affair, considering the building material used. The walls are made of empty glass bottles laid in cement with their bases out, making an interesting monument to the roistering days of the wide-open mining town. And if one looks close he will see that they are not all beer bottles by any means."

## STARK RUINS

Hastening to the "business" section of the town we found the one-time splendid school building was nothing more than a roofless, empty shell, and as for the bank building that still maintained some semblance of dignity in 1924, it was a stark and glaring ruin reminiscent of desolation scenes from war-torn areas, while as for the Overtory Building, it had sunk almost back to the earth. The railroad station, however, is fairly well preserved, having been more or less continuously occupied as a house, or for business purposes, though in 1923 with the passing of J. D. Lorrain, an aged Frenchman of 53 years, Rhyolite was left without a single permanent resident for some time.

## EXTENSION OF TRIP

The last rays of a beaming sun momentarily made brilliant the ragged ruins. These evening shadows swept in and we regretfully left this unique ghost city of the desert and made our way back to the Amargosa for the night, the famous Nash weather-eye system of conditioned air maintaining daytime comfort despite the gathering chill—for Rhyolite is up 3000 feet and occasionally gets a touch of snow in the winters.

Should the motorist have more time at his disposal he might continue on northward, from Beatty to Goldfield and Tonopah, the latter the scene of a great mining rush in 1860, Goldfield the scene of mining frenzy in 1902. Or one might drive from Beatty direct to Las Vegas over the splendid Nevada State Highway (No. 5) via Indian Springs and visit (or revisit, since so many have already made the pilgrimage) Hoover Dam.

Main vehicular traffic in England and in many other countries in the British Empire, keeps to the left.

# Guy Bryan Acquires New Line of Tires

Announcement was made last week by Guy Bryan, well-known Los Angeles, Independent tire dealer, of his acquisition of the Pharis line of tires, built by one of the country's large producers. Pharis tires hold the world's stock tire speed record, casing which were picked at random out of dealer's stocks by A.A.A. officials standing up under brutal punishment on a racing car over the brick-paved Indianapolis Speedway, according to Bryan.

Capitalized for \$30,000, the Olds Gasoline Engine Works was organized at Lansing, Mich., in 1900.

# Jury Verdict Set Aside in \$877,000 Estate Case

## Mrs. Julia Bullinger's Reinstated 1953 Will Names Deceased Daughter Beneficiary

Superior Judge Clyde C. Triplett yesterday set aside a jury verdict under which the \$877,000 estate of the late Mrs. Julia Bullinger went to two charities, and reinstated a 1953 will naming her daughter, Mrs. Ruth Bullinger Irving, 55, now deceased, as full beneficiary.

The jurist ordered the handwritten will of March 27, 1953, admitted to probate in place of the 1957 bequest on his ruling that Mrs. Bullinger who died Feb. 5, 1958 at the age of 80, was of sound mind when she named Mrs. Irving her heir.

### Of Sound Mind

Attys. Laurence B. Martin and William P. Camusi, who represented Mrs. Irving's estate successfully argued that though Mrs. Bullinger had been placed under guardianship in 1950, she still was of sound mind. As proof they introduced into evidence a letter written by her the following day in which she referred to the new will.

Under the 1947 document the mother left her estate in trust, the income to be used by Mrs. Irving, and the principal to be divided between the Braille Institute of America and the Childrens Hospital Society of Los Angeles.

### Appeal Planned

Atty. Lowell Dryden for the two charities said he will appeal.

Mrs. Bullinger was widow of Willis H. Bullinger, pioneer real estate developer. Their daughter, Mrs. Irving, died last Jan. 29, leaving assets to friends, one of whom was Mrs. Patricia C. M. Mardis, who previously had been appointed conservator of her person.

# 2 Cajon Pass Fires Brought Under Control

More than 200 fire fighters mopped up the second of two fires near Cajon Pass yesterday, bringing it under control nine hours after it broke out Thursday afternoon.

The second blaze sprung up as federal and state forestry crews gained control over an 8,820-acre brush fire six miles away near Cajon Junction.

The new blaze covered 412 acres of brush in rugged terrain before fire crews, aided by planes dropping a borate and water solution, were able to contain it.

In San Diego County state forestry firemen patrolled a 150-acre area near Carlsbad south of Highway 78 blackened by a brush fire Thursday. It was brought under control Thursday night.

# Wagner Chorale Leaves for Cuba

The Roger Wagner Chorale left here by plane for Havana yesterday on the first lap on an 11-weeks' tour of 15 Latin American countries on behalf of the international cultural exchange program.

The troupe of 33 singers will present a series of 60 concerts in Panama, Columbia, Jamaica, Peru, Venezuela, Guatemala, Uruguay, Chile, Argentina and Mexico.

## Lease on Olive Involves Over Half Million

The leasing of the four-story and basement brick building at 619-623 South Olive street to the Weaver-Jackson Company by Donald Dorr and associates for a period of twenty years at a total rental of \$506,250 was announced yesterday by Walter Brown, of the commercial properties department of W. A. Heltman & Co.

The first floor of the building, 55x125 feet, will be used by the Weaver-Jackson Company for one of the most modern beauty and hair-dressing parlors in the city. At the rear of the building an addition, 55x30 feet, will be built by the lessees, who plan the expenditure of between \$100,000, and \$150,000 for improvements. The upper floors of the building will be used as a hotel.

The Weaver-Jackson Company, which recently incorporated, for \$300,000, has been engaged in business here for thirty-one years, during which time it has been located on Broadway, between Fourth and Fifth streets. Present headquarters at 450 South Broadway will be retained.

## To Start Work on New Legion Club Building

[SPECIAL CORRESPONDENCE]

LEMOORE, Sept 23—Work is to start at once on the new \$20,000 clubhouse for the Lemoore post of the American Legion. Dave Cahill has been awarded the contract. The building will be of mission style, on a frontage of 100 feet. Plans call for an auditorium 50x100 feet, with large stage and dressing-rooms. The legion will have a special clubroom for organization meetings, but provision has also been made for similar meetings of other organizations in the city.

When completed, a space 80x100 feet at the rear of the building will be available, and it is believed that this will be used next year for a community swimming pool.

### FOR WAREHOUSE

Macdonald & Driver were the lowest regular bidders, and will be awarded the contract at about \$53,000 for the two-story, class A warehouse to be built at Mill and Industrial streets for the Poultry Producers of Southern California. Plans for the building were prepared by Architect Albert C. Martin.

## Closes Out Interest in Subdivision

The George M. Sunday Company has disposed of its holdings in Hollywood Sunset Square to J. E. Green for a total consideration of \$125,000. This disposes of the entire acreage subdivided by this company and placed on the market some five months ago. The George M. Sunday Company is now erecting a forty-three room hotel, located on the corner of Sunset and Ridgewood. The purchaser of the last block of this property, J. E. Green, proposes to develop this property with income buildings.

### STORES AND FLATS

Roy L. Jones is preparing plans for a two-story frame store and apartment-building to be erected at Sixty-third street and Compton avenue for John Cralegro. It will contain two stores and four apartments.

### FACTORY BUILDING

Plans for a four-story class A factory building are being prepared by W. J. Saunders. The building will be erected at Twenty-eighth and Main streets for Normandin Brothers' Company.



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" Ray M cond r1326 S Vermont av  
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 " Ray W adv mgr Hillstreet Theatre h4400 Mosher av  
 " Raymond A meat ctr h1262 E 46th  
 " Raymond A mill wkr Sou Cal Hardwood & Mfg Co  
 " Raymond J clk r1224 N Bronson av  
 " Raymond N janitor r1145 E 32d  
 " Raymond S slsmn Bristol Lndy r927 Vancouver av  
 " Reginald electr r1306 Drysdale av  
 " Reginald H real est h6530 De Longpre  
 " Rennie V h7563 Santa Monica blvd  
 " Reta Mrs r2336 Ewing  
 " Reuben N slsmn r535 N Mariposa av  
 " Rhoda Mrs dom h1433 E 23d  
 " Rhoda M prsr r1954 Magnolia av  
 " Richd h1502 Griffith av  
 " Richd mot pict dir r1712 Glendale blvd  
 " Richd searcher T G & T Co r508 E 35th  
 " Richd A lather h1735 W 39th  
 " Richd B cond r3222 Huron  
 " Richd C hod carrier h1129 E 14th  
 " Richd D clk h1220 Orange Grove av  
 " Richd D lather r366 Wiota  
 " Richd E h715 S Gramercy pl  
 " Richd E electr r981 S New Hampshire  
 " Richd G acct h2270 Cambridge  
 " Richd G lab h360 Wiota  
 " Richd G mech eng r1010 W 21st  
 " Richd O (Jones & Woods) h1744 1/2 Maple  
 " Richd P h1547 S Van Ness av  
 " Richd S slsmn Western Pacific Paper Co r1731 1/2 Wilcox av  
 " Riley G h1613 4th av  
 " Ritcher P clk r401 1/2 Huntington dr  
 " Rixey car clnr S P  
 " Robt r746 S Bonnie Brae  
 " Robt r601 Temple  
 " Robt auto opr r1417 Magnolia av  
 " Robt baker r918 E 28th  
 " Robt carp h982 Irolo  
 " Robt clk r3943 Halldale av  
 " Robt eng r1814 Brooklyn av  
 " Robt firemn h1036 W 38th  
 " Robt lab r1613 Essex  
 " Robt lab h241 O'Farrell S Pedro  
 " Robt A mech eng h921 Broad av Wilm  
 " Robt B h3966 Eagle  
 " Robt C r161 W 43d  
 " Robt D h443 Ulysses  
 " Robt E h961 S New Hampshire av  
 " Robt E bkpr L A Ice & Cold St Co r735 Ottawa  
 " Robt E brass wkr r1434 Naud  
 " Robt E slsmn Foremn & Clark r930 Potter Clark av  
 " Robt E student r6115 Mesa av  
 " Robt F broker h533 S Harvard blvd  
 " Robt F lab City Eng h1868 E 39th  
 " Robt F painter r1901 E Manchester av  
 " Robt G carp h5918 Cimarron  
 " Robt H cond h218 E 82d pl  
 " Robt J dep sheriff L A County h166 N Dittman  
 " Robt L barber r1128 W 7th  
 " Robt L slsmn Trubliproof Tire Co r3966 S Figueroa  
 " Robt M r7967 Hawthorne av  
 " Robt N clk S P Co S Pedro  
 " Robt R h534 E 25th  
 " Robt R bidr h2718 Moss av  
 " Robt S jeweler Evans Bros h711 Michel-torena  
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 " Rodney A h2619 Kenwood av  
 " Roger H r7447 Vista  
 " Roger P escrow officer Arlington Hts State Bank h2511 West blvd  
 " Roger W druggist h2056 Norwalk av  
 " Roger W pipefr h rear 3805 Winter  
 " Rolland T barber r3911 2d av  
 " Rollie J agt Prudential Ins Co h4017 Montclair  
 " Rollie R carp h5827 1/2 Willoughby  
 " Rome V h115 Fremont pl  
 " Rosa wid Wm h833 Birch  
 " Roscoe C real est 5919 Hollywood blvd h3445 Waverly av  
 " Rose water h622 W 3d  
 " Rose C steno r711 S Westlake av  
 " Rose M Mrs h714 S Manhattan pl  
 " Rosella Mrs r938 W 81st  
 " Roselle P tchr r1026 5th av  
 " Rosetta cook r1271 W 56th  
 " Ross C carp h5351 3d av  
 " Ross C iron wkr h1317 E 60th  
 " Roswell C tel r1930 Argyle av  
 " Roy h308 S Commonwealth av

**JONES**

" Roy C foremn h5910 Lexington av  
 " Roy E gro 2510 Compton av  
 " Roy G h325 S Grand av  
 " Roy G truck opr L A Marble & Tile Co r Bell  
 " Roy L archt designer 311 S Western av h1162 Harcourt av  
 " Roy L truck opr r1115 S Hope  
 " Roy T (R T Jones & Co) r So Pasadena  
 " Roy T & Co (R T and T W Jones) ins brokers 354 S Spring rm 622  
 " Ruby r1120 S Hoover  
 " Ruby steno r1275 Bellevue av  
 " Ruby telep opr h722 W 41st dr  
 " Ruby E steno h229 W 25th  
 " Rufus L r517 Wall  
 " Russell lab h1094 E 52d  
 " Russell L r1407 E 52d  
 " Russell M clk h1243 W 62d  
 " Ruth r689 Wiltshire pl  
 " Ruth bkpr r735 S Hope  
 " Ruth Mrs clk r2697 W 12th  
 " Ruth A clk r6510 Ruthelen  
 " Ruth E haldrsr r4507 Ambrose av  
 " Ruth E tchr John Muir Jr High Sch r Pasadena  
 " Ruth L h630 W 4th  
 " Ruth M wid Marvin r273 E 43d  
 " Ruth M steno r2686 Pasadena av  
 " Ruthwin H cook r708 W 9th  
 " R auto mech r2657 Halldale av  
 " R C carp h161 W 43d  
 " R D janitor r507 Maple av  
 " R E r815 Gladys av  
 " R Henry plastering contr 527 N Serrano  
 " R Henry Rev pastor Welsh Presbyterian Church h2261 W 29th pl  
 " R J porter r1181 E 34th  
 " R J welder Union Iron Works r Huntington Park  
 " R L r421 W 4th  
 " R L messgr r1683 W 36th  
 " R L slsmn Crescent Creamery Co r2600 Idell  
 " R L walter h245 S Fremont av  
 " R M r421 W 4th  
 " Sallie C Mrs appts 314 1/2 E 9th  
 " Sallie Y Mrs r960 Curson av  
 " Saml r533 Towne av  
 " Saml baker G H Grosh r Maywood  
 " Saml candy mkr h1283 W 25th  
 " Saml lab City Eng r1322 E 17th  
 " Saml porter h1509 E 12th  
 " Saml tailor r3311 Griffith  
 " Saml C h633 W 42d pl  
 " Saml P h1227 Texas av  
 " Saml P Jr foremn Houghton & Anderson h2223 118th  
 " Saml S carp r1634 Shatto  
 " Saml S painter r1864 Magnolia av  
 " Saml T h1259 N Harvard blvd  
 " Saml W janitor r3507 Paloma  
 " Sandy lab h1473 E 22d  
 " Sanford lab h1579 E Jefferson  
 " Sanford C clk h686 E 40th  
 " Sara G tchr r708 N Av 54  
 " Sarah r109 S Grand av  
 " Sarah wid Scott h1103 1/2 E Pico  
 " Sarah A wid Wm h1363 Lomitas dr  
 " Sarah A J Mrs h4911 Budlong av  
 " Sarah C r235 1/2 W 53d  
 " Sarah E h226 S Alvarado  
 " Sarah E wid Henry h129 W 57th  
 " Sarah E wid Lon r1152 Walton av  
 " Sarah wid Josiah h708 N Av 54  
 " Sarah J wid J T r883 Paola av  
 " Scott r130 W 21st  
 " Seth coldr Dept of Pub Service r1919 Reservoir  
 " Sherman federal tax advisor C I Parker h1308 S Gramercy pl  
 " Sherman H lab City Eng r1526 E Washington  
 " Sherry E drugs 128 E Santa Barbara av h4125 S Figueroa  
 " Sidney plumber r3794 S Western av  
 " Silas lab r rear 18402 Sherman Way Reseda  
 " Smith Mrs h821 West Mount dr  
 " Solomon porter r964 E Pico  
 " Sophia wid Danl h6207 S Figueroa  
 " Spencer A adv agt 355 S Bway rm 616 h2326 119th av  
 " Stacey mech h318 S Figueroa  
 " Stanford slsmn h952 N Hobart blvd  
 " Stanley E r2575 W Colorado blvd  
 " Stanley J bkpr Zellerbach Paper Co r 1218 W 101st  
 " Stephen carp r3764 S Main  
 " Stephen G h727 W 1st  
 " Stoddard hod carrier h3438 McKinley av  
 " Stuart M mech r1809 S Manhattan pl  
 " Stuart O bidr h1402 N Alexandria av  
 " Susan C compt opr r1628 Curson av  
 " Sydney driver r203 W 74th

**JONES**

" Sylvester lab h1208 E Jefferson  
 " Sylvester L slsmn Suburban Estates Co r 1337 Shatto  
 " Sylvia Mrs slswmn Card & Schwarz Realty Co  
 " S core mkr r1255 W 69th  
 " S E slsmn r2202 W 10th  
 " S Elvon auto trmr h1336 Toberman  
 " S G h4936 Lynn  
 " S T h2756 W 8th  
 " Taylor porter h749 San Julian  
 " Tegwen M typist County Recorder r4911 Budlong av  
 " Theilma E Mrs br mgr Moss Glove & Hosiery Co r928 1/2 S Berendo  
 " Theo h4031 1/2 Monroe  
 " Theo r1401 Santee  
 " Theo tmstr City Eng h1385 Wilson  
 " Theo A foundrywkr r2918 Pennsylvania  
 " Theo B h339 N Occidental blvd  
 " Theo E confr 4340 S Olive h217 1/2 W 42d  
 " Theodora toilette parlor 1517 S Central  
 " Theora M Mrs steno h155 1/2 S Av 20  
 " Thos h219 Clay  
 " Thos r927 E 12th  
 " Thos h1647 Husted  
 " Thos h3429 Tallman  
 " Thos auto washer r1015 Overton  
 " Thos bkpr Cal Fruit Growers Exch h 2339 Vestal av  
 " Thos clk h1366 Harper av  
 " Thos clk Lloyd Vaughn  
 " Thos fur rms 342 S Hill  
 " Thos lab h1210 S Indiana  
 " Thos millwr r240 W 75th  
 " Thos lather r3742 Lanfranco  
 " Thos meter reader h1030 Fries av Wilm  
 " Thos real est h1233 Flores  
 " Thos rigger F P Pursell  
 " Thos tinsmith r1415 Dewey av  
 " Thos waiter r610 E 53d  
 " Thos C mgr W J Bettingen r220 E Washington  
 " Thos F hpr r650 S Burlington av  
 " Thos H dept mgr Pae Sanitary Mfg Co h1311 W 30th pl  
 " Thos H millmn h437 Seaside av S Pedro  
 " Thos J atty h2637 Portland  
 " Thos K slsmn h515 Rosemont av  
 " Thos L clk h2102 N Bronson av  
 " Thos L slsmn Mullen & Bluet Cio Co r Glendale  
 " Thos M h1167 W 36th pl  
 " Thos M auto mech h5622 Marmion Way  
 " Thos M clk h575 Gowanus  
 " Thomas M woodwkr h6147 1/2 Piedmont av  
 " Thos O r610 E 54th  
 " Thos R h235 1/2 W 53d  
 " Thos R r1224 4th av  
 " Thos R clk r1719 Maple av  
 " Thos R watchmn h1320 W 5th  
 " Thos W (R T Jones & Co) h1726 W 22d  
 " Thos W police r736 Richards  
 " Thos W switchmn h4609 2d av  
 " Thorne & Co, Inc, J P Bell pres E H Warehouse v-pres-gen-mgr, mfrs agts 747 Warehouse  
 " Tighman M bkpr Gay Eng Corp r1806 Girard  
 " Tom lab L A Gas & Elec Corp r337 Commercial  
 " Tom slsmn h2116 1/2 E 4th  
 " Transfer Co (C C Collier) 732 Decatur  
 " Tudor slsmn Western Lithograph Co h 1414 Curson av  
 " T clk r594 S Olive  
 " T Curtis collr Chas G Andrews Co r Pasadena  
 " T D r787 Ceres av  
 " T J form carp L A Gas & Elec Corp r262 Flower  
 " T Lloyd slsmn Bway Dept Store r Alhambra  
 " T M clk r578 Grove  
**JONES T PAUL, Agent Pacific Mutual Life Ins Co, and Paschaff-Jones Co h435 S Virgil av**  
 " T T Co (L R and E V Jones) printers 227 E 4th  
 " T W motrmn r115 1/2 S Bway  
 " Urner M clk h136 Ellita pl  
 " Velma r109 N Grand av  
 " Vera clk r936 Albany  
 " Vera P Mrs prsfr r347 E 25th  
 " Verner electr h4538 Abbey ct  
 " Vertner W wid W M dom h1530 E 23d  
 " Victor lab r218 East F Wilm  
 " Vincent tchr U of S C r366 S Wilton pl  
 " Vincent S cabtmkr r1549 Gardner  
 " Violet wid D E r1921 1/2 Santee  
 " Violet G nurse L A Gen Hosp  
 " Virginia B Mrs dom r1451 E 22d  
 " Vorhis H clk r255 W 62d  
 " V V lab r107 1/2 S Bway  
 " V Woodworth Mrs sec R P Shuler r568 S Hope

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## SET RECORD IN BUILDING STRUCTURES

*Two Brick Shops Ready  
for Use in Thirty-five  
Working Days*

Completion of two brick shop buildings, each two stories in height, in thirty-five working days, is the record established by the Mann Building Company, member of the Southern California Chapter, Associated General Contractors of America. The two buildings were for the Taft Realty Company on Serrano avenue, near Santa Monica Boulevard, according to the contractors.

The buildings, representing an investment of about \$25,000 each, are the first of a series of Flemish type structures to be erected on Film Row—a new street to be opened between Serrano avenue and Western avenue, by the Taft Realty Company, and marks the initial start on a \$1,000,000 development program providing for the construction of an entire street in replica of a typical Flemish village.

The two buildings just completed were of brick, two stories in height, with high tiled roofs and distinctly Flemish type of architecture. One of the buildings contains three stores on the ground floor and two apartments above and the other contains stores on the first floor with studio above.

## *New Business Block Planned for Rampart*

The Southwest Development Association has completed arrangements to break ground for its new business block to be erected at the southeast corner of First and Rampart streets. The building will provide facilities for a drug store, meat market, grocery store, restaurant, several small shops and four professional suites of offices on the second floor.

The structure will occupy a site 140 by 60 feet, will be of brick and stucco, and will cost \$40,000.

Edward Schmidt of Burton & Co., Wilshire realty firm, who negotiated the deal, says that virtually all of the space in the proposed building has been leased.

### THREE-STORY APARTMENT

Plans for the erection of a three-story and basement apartment building at Menlo avenue near Santa Barbara avenue for J. C. Adams are being prepared by Roy L. Jones and Dick M. Ward. The structure which is estimated to cost \$100,000, will provide accommodation for seventy-seven apartments.

### ENLARGE ARAGON SCHOOL

Plans are being prepared for the erection of a one-story and basement brick side addition to the Aragon street school, by W. Douglas Lee. The addition will cost about \$60,000.

# CLAY MODEL AIDS OWNER IN BUILDING

*Idea Used by Ancients  
Revived to Visualize  
Architect's Plans*

One progressive step in architectural service employed by local architects is the use of clay models, made to scale, which show the prospective builder just how the home will look upon completion. The firm of Roy L. Jones and Dick M. Ward are using this method with considerable success and say that it avoids many changes in construction which the owner could not visualize from the sketches or drawings.

It also affords the architect a better opportunity of studying the composition of the building and of obtaining more pleasing effects. The additional expense of the model is more than compensated for by the elimination of many changes after a building is started and by the complete satisfaction of a client. Jack Rennick does the modeling for his firm and also makes use of clay models of interiors in his decorating work.

The use of clay models, however, is not a modern one, as in the early periods of time in the study of models, architects spent a great deal of time in the study of models and some of their greatest achievements came through this method.

Southern California is receiving very favorable mention in all parts of the country for the many fine examples of architecture exhibited here, and can well be proud of the many fine buildings completed.

There is a considerable activity in the building of the better class of homes at the present time and some very interesting types of Spanish and Italian architecture are being erected.

REALTY MEN TO GO TO SAN DIEGO

Confab of Secretaries Set During April
Program is Announced by State Head
Subjects Cover Wide Range of Activities

The California Association of Realty Board Secretaries will hold a conference at San Diego April 4, next, beginning at 10 o'clock a. m., according to announcement by John N. D. Griffith of San Diego, state president.

The program will be as follows: "Appraisals, How Obtained, and Publicity Methods" by Berne A. Cohen; "Building for the Middle Class" by Walter E. Miller; "Long Beach and Other Real Estate Problems" by W. B. Martin; "Real Estate Publicity" by Verne K. H. Miller of San Diego; "Cooperation with the State Real Estate Department in Handling Examination for Brokers' Licenses" by C. C. Beck of Pomona; "Sustaining the Salesman" by A. F. Schuler of the Southland branch.

"Multiple Listing and How Members and Co-operators" by Dr. W. E. Blackburn of San Diego; "Discussion by E. E. Jiles of Alhambra; "Programs that Attract Large Amounts of Business" by E. E. Jiles; "The Local Board President's Division" by J. H. Kille of Glendale; "The Local Board President's Division" by J. H. Kille of Glendale; "The Local Board President's Division" by J. H. Kille of Glendale.

PLANS NEW EXECUTIVE HOMESITE

Work to be Started During Week on Sunset Boulevard by Evans Firm

Work will start Wednesday on the new executive office on the John A. Evans Corporation. The commodious new building will face along Sunset Boulevard and will house the many branches of the corporation. The building will be large enough to care for immediate and future needs, and so arranged that additions may be added, for having been planned in advance each possible enlargement that may come will fit into the architectural plan and be in harmony with the surroundings.

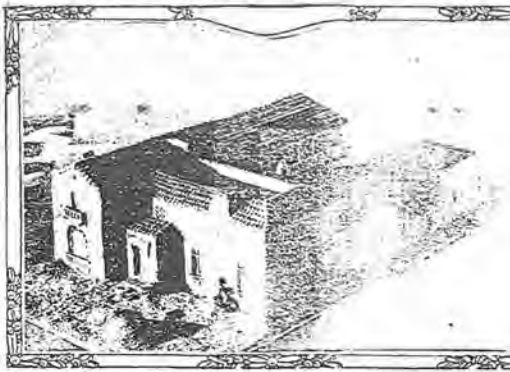
Executive Park starts today with an offer, in addition to its price and terms, that is probably the best each offer ever made to build a home. The Evans firm, an associate architect, and a man that has grown wealthy along Sunset Boulevard for many years, Mr. Evans will plant two avocado trees on each of the first four hundred lots sold in units of 1 and 2.

Mr. Evans said: "I am prompted to make such an offer because of the great income that can be secured from these areas after a few years. Mr. Harman feels that with proper care, and because of the excellent climatic conditions, much of these trees should produce an average of \$250 a year income."

"An income of \$1500 a year from two avocado trees is sufficient to pay income and taxes, and to a point that good business men will refer thinking of in addition to the lot they will receive from owning and living about the city."

Greater interest than ever before has been shown since the recent announcement of the new executive office of California at the Southern Branch building, 1100 Sunset Boulevard Park, because of its location, right in line with the plan of the valley and the most advantageous of homesite income among the Hollywood foothills.

Clay Model Is Aid to Builder in Visualizing Plan



Artisans Show Home in Miniature

Methodist Body to Build Church in Near Future

Methodist Episcopal Church will be submitted to the annual board of the church at a meeting to be held April 8. The church has on the west end of its property a vacant space about 75 by 210 feet in dimensions. It is planned to erect a gymnasium there.

New Ruling on Setback Boosts Inglewood Work

LOCAL IMPROVEMENT INGLEWOOD, March 28.—Following the removal of the setback for setback law ordinance on lower South Market street by the City Council last week, definitely setting the width of that thoroughfare at 100 feet instead of 140 feet in contemplation for some years, a comprehensive building program, long delayed by the uncertainty about the setback line, will soon be under way, according to Building Inspector J. J. Jackson of this city.

New Escondido School May be Located on Hill

ESCONDIDO, March 28.—In the event the forthcoming election for the voting of \$125,000 carries the new Union High School building will be located on the site of the present structure on College Hill, this being a possibility of the site for the school.

CLAY MODEL AIDS OWNER IN BUILDING

Idea Used by Architects Revised to Visualize Architect's Plans

One advantage of a clay model is that it gives the owner a visual picture of the work of the architect. It is made of such material that the architect can see how the work will look when completed. The use of clay models is becoming more and more popular with architects and owners.

It also affords the architect a better opportunity of studying the proportions of the building and of obtaining more pleasing effects. The additional expense of the model is well repaid by the time saved in the construction of many changes.

The use of clay models, however, is not to make any mistake in the early periods of time in the study of models. Architects have found that it is not to make any mistake in the early periods of time in the study of models.

Store Structure Near Completion in Beverly Hills

Joseph F. Hodder announced yesterday that progress is being made on a two-story store building being located at Wilshire Boulevard and Canon Drive, Beverly Hills. The job was started about three weeks ago and will be within thirty days.

Construction of the Class C type of construction, the building will be of the same type and construction throughout with an exterior finishing of stucco, art stone and tile. The cost is approximately \$25,000.

FOR OVER 19 YEARS NOTHING BUT BUSINESS PROPERTIES LET'S DISCUSS IT- THREE CORNERS PRICED AS ONE feature this attractive business income property purchase. One corner is improved and returns 10% per year or \$70,000 gross on the entire investment. The remaining two corners may be resold at a handsome additional profit to you. \$100,000 IS THE INITIAL PAYMENT The balance is payable at 7%.

W. ROSS CORBELL CO. 712-14 So. Spring St. OUR HOME IN THE HEART OF THE FINANCIAL DISTRICT ASK ANY BUSINESS MAN OR BANKER

Our Best Bargains We Ft. on Hoover near Vermont Ave. Fine 500 building at \$75 per ft. You will have to act quick on this. Apartment house, building, and garage. A brand new jacket with an income of \$2500 per month. A beautiful home for sale at a net income of \$95 on a \$25,000 cash payment. When can you beat it? Loans and furniture at 80 room apartment house. Ideal located on one fine near Exposition Park. A wonderful income for one who can pay \$10,000 cash. A good residence corner lot 40x120 \$2000 is the total price. A double bargain that is nice for \$15,000, \$2000 cash.

Beverly Hills Heights

WHEN BEVERLY HILLS HEIGHTS was a part of the far-flung Rancho De Las Aguas, ownership of land was a patriotic duty. To own a Rancho usually meant to be "land poor." The Dons clung to their vast holdings because they were cherished gifts from Pio Pico, last of the Mexican Governors of California.

Pico was determined that California, though American-ruled, should remain Mexican-owned. But the Dons died, patriotic ardor cooled, their heirs squandered and boundaries changed. Now, today, the deed to a modest homesite represents a greater possession than a royal decree to whole leagues in the old times.

Tomorrow will see California land becoming even more precious. And Beverly Hills Heights, where the Dons and Senoritas once gathered in the half-lights of the evening, is squarely in the center of one of the most rapid and spectacular realty expansions the West has seen.

So, looking back in the magic mirror of the past, we cannot help but believe that such homeland as Beverly Hills Heights is destined for a great, substantial future. Stand on the heights of this "hill in a valley" today, envision your future home and then we will have done our part in calling your attention to this unexcelled opportunity to buy wisely.

THE FRANK MELINE CO. Go out Wilshire to Beverly Drive, then south to Tract. Offices on Tract.

THE FRANK MELINE CO. Go out Wilshire to Beverly Drive, then south to Tract. Offices on Tract.

HACIENDA PARK THE BEAUTIFUL

THE SCENIC ENTRANCE TO MULHOLLAND DRIVE

IN DIRECT LINE WITH THE NEW UNIVERSITY SITE

Hacienda Park, already acclaimed the premier location of hillside sites, is today, MORE THAN EVER IN THE SPOTLIGHT OF ATTENTION. University of California, Southern Branch, has chosen 375 acres a short distance west. INVESTORS... HOMEBUILDERS... know that Hacienda Park dominates, because of its CLOSE TO THE CITY, CLOSE TO THE UNIVERSITY location. They know that real estate is soaring... only a fractional part of LOS ANGELES is hillside.

Where Improvements Are Being Rushed... Not Talked of

HOMESITES PRE-EMINENT

The memory of ocean and city view will bring you back and back again. You will be fascinated. You will come again and do as others are doing, and that is to DECIDE TO BUY AND LIVE IN HACIENDA PARK.

AVOCADO TREES INCLUDED RIGHT NOW

Starting today. Two avocado trees with each lot on the best 100 lots in units four and five. Ed N. Harman, avocado specialist, who will plant these trees feels that properly cared for, each tree will produce \$500 a year in delicious fruit in slightly over five years. Isn't that enough to pay interest and taxes? AVOCADO TREES growing emphasizes the mild even temperature of this sun-kissed hillside.

HOMES ALREADY BUILT

You can afford to live in Hacienda Park. Homes are built, ready to move in. PRICES AND TERMS made right by our unusual financing plan. WE WILL BUILD HOME FOR YOU ON A COMMANDING VIEW LOT... (\$13,500 up). REMEMBER... the price you pay today is less than less desirable sites miles beyond... and far less accessible... and when these and when these fabulous prices will be quoted. Look around. Make your own deduction.

SPECIAL PRICES SPECIAL TERMS

By special arrangements with our financing committee we are able to make the most unusual price and terms that anyone has ever heard of for CHOICE HILLSIDE HOMESITES.

Plenty of Eastern Money Available for 100% Financing

COME OUT TODAY. LOOK AROUND. SEE MORE ACTIVITY. MORE HOMES BEING BUILT. SEE PROGRESS. SEE HACIENDA PARK. ONE OF OUR CARS WILL CALL FOR YOU IF YOU WISH.

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If you get an orchard, juice grape vineyard, or vegetable garden tract in the

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where the soil is rich, climate good, irrigation, water and transportation favorable. A great variety of crops produced, land price reasonable, terms easy.

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## Times Want Ads

"First in Numbers" "Fastest in Growth"

## CAFE IS SOLD IN LARGE DEAL

Hill-Street Restaurant is Turned at \$460,000 Local Catering Corporation Makes Purchase

Buyers Plan to Extend Present Chain of Stores

Involving a total consideration of approximately \$600,000, Harry M. Lane, at 7th Street, has acquired the ground floor of the Lincoln Building, which, at present, is the Hill-Street Restaurant, according to announcement made by Glen H. Oakes, vice-president of The Rose Commercial Company, business property broker.

This purchase represents one of the steps in the extensive expansion program of the First National Building, which, at present, is installing ten new stores in Los Angeles, one at 714 1/2 North Broadway, and one at 807-1/2 West Seventh Street, directly across from Sutter Street. It was learned from John O'Keefe, president of the company, that it is planned to open immediately later new stores in San Francisco and San Diego.

The company started business with an original investment of \$200,000, in 1919, with one store located at 324 North Broadway. At the present time there are ten stores in the chain, and, according to company officials, there are several more planned for the near future. An audit of May 9, 1926, shows the net worth of the company in excess of \$1,200,000. Branch stores have been established in Los Angeles, Pasadena, San Francisco, Oakland and Seattle.

The representatives of the sale were handled through the W. Rose Commercial Company by M. L. O'Keefe and R. H. Zane, representing both the buyer and seller.

## Lennox Paving to Open Avenue for Two Cities

LENNOX, Aug. 28.—The widening and opening of Walnut street here from Lennox avenue southward, soon to begin, will make another thorough route from Lennox to Hawthorne.

The petition for a forty-foot street, made and will pave, twenty-foot curbs and (four-foot sidewalks), has been approved by the city board of supervisors, officials declared.

## FOOTHILL FARMS FAVORED

The unusual success has attended the development of Foothill Farms poultry company in the foothill district of San Bernardino, is attested by the company's records which reveal a total of \$97,000 in poultry sales since the last three and one-half months.

## RUSH HEADS ANNANDALE CIVIC BODY

Protective Association Formed to Preserve Assets of Home District

Only 21. Fourteen were shown present at the newly formed, Los Angeles Zlatka Association, Inc., a nonprofit organization, the purpose of which is to protect, improve, and beautify the architectural and artistic atmosphere of the home district.



GUY M. RUSH, president of the Annandale Civic Body.

At all Annandale residents are invited to join the association when their purchase is made. Rush stated that plans for the beautifying and development of Annandale are very elaborate, with many bridge, park, and school projects to be undertaken in the near future.

Accordingly, the Annandale Civic Association is being organized in California community development.

## MANY DESIGNS TO BE USED IN APARTMENT

Variety every period and every style of architecture are to be represented in the new \$1,500,000 apartment building to be erected by the First National Building and Loan Association, at the southeast corner of Fifth street and Normandie avenue, according to interior plans just released by C. H. Tins.

The structure will be ten stories high, with basement, sub-basement and entrance from the building to be of reinforced concrete. Heavy brick and stone will be used in the construction.

## RECORD PRICE

RECORD, Aug. 28.—Wheat is said to be another record price. New sale of one hundred bushels of No. 1 soft winter wheat, reported by the A. E. Wheeler Company, which sold for \$1.75 per bushel, and the purchaser is J. D. Grant, who has orders to the valley for several years.

## One of Many Homes Completed



Constructed in Hancock Park. The above residence is one of twenty-four completed on Milton street in Hancock Park by Roy L. Jones and Dick M. Ward at a total cost of \$350,000. The residence was typical of the style of principal units of architecture, Italian, Colonial, Spanish and English, and are to be used by the firm as demonstration models in the future.

## NATION SETS RECORD IN RESIDENCES

Figures Show Homes Are Built for 491,222 Families During Year

During the fact that Los Angeles home building program stands high in the tabulation of leading American cities, Robert H. Deaneberger, secretary of the Quarterly Building and Loan Association, yesterday issued a special report showing that new residences were built for more families throughout the nation last year than during any similar period in the preceding five years.

Mr. Deaneberger's report, which was based on especially reliable figures just issued by the United States Department of Labor, disclosed a surprising figure—491,222 for the number of families for whom new building accommodations were constructed during the last twelve months.

According to the report, one-family dwellings were provided for 256,167 families last year by the new construction activities. New apartment buildings, including the new apartment house at 1701 1/2 Avenue and two-family structures were built for 235,055 families.

The report also stated that during the last five years new residences constructed had a capacity for 2,565,054 families and that there has been a steady increase in multi-family or apartment buildings. While the total number of residential structures showed an increase of 2.3 per cent last year, the total cost amounted to \$1.5 billion, an increase of 12.5 per cent over the previous twelve months. Mr. Deaneberger attributed this increase in cost to the increasing expense of the construction of public for greater beauty and durability in home construction.

## RESIDENCES IN HANCOCK PARK READY

Jones-Ward Firm Builds Twenty-four Homes on Milton Street

Representing development of \$350,000 and comprising improved work having over a period of six months, twenty-four modern homes have been built on the 416 block on North Milton street, Hancock Park, and are now being held open for public inspection.

The homes were constructed by Roy L. Jones and Dick M. Ward, engineers, builders and painters and are to be used as demonstration models in the future. An illustrated pamphlet entitled, "Modern Homes in Hancock Park," has just been published by the firm and is now available.

The homes are designed in the four principal types of architecture, Italian, Spanish, English and Colonial and, according to the brochure, have been furnished with all facilities for home making and are the latest of line in the construction which have featured the firm.

## Luncheons of Board Branch to be Resumed

The first luncheon meeting of the board will be held by the Hollywood Branch of the Los Angeles Realty Board at the Hollywood Chamber of Commerce Wednesday, September 8, at noon. It was suspended yesterday by Chairman A. S. Byrde.

The branch has held quarterly meetings during the summer season. Mr. Byrde said that he will continue the luncheon sessions regularly again with the coming period.

Branch officers were recently elected by the organization in the Hollywood Chamber of Commerce Building. H. Arnold was retained as secretary.

An address session is expected by Hollywood Realty men, according to Mr. Byrde, who said yesterday that the past summer has witnessed the most active real-estate and building market in the history of the district.

## NEW BANK TO DEDICATE

SAN PEDRANO, Aug. 28.—The Bank of San Fernando will officially dedicate its new two-story building, Foster avenue and Beane boulevard, with a broken wreath and public reception the evening of September 20, if sanctioned by President R. J. McGinnis, special agent and a radio orchestra from Los Angeles will be employed. Receptions will be given during the evening and the dedication to attend is valley-wide in scope.

# CARLSBAD BY THE SEA the HOME of the AVOCADO

"The month of July just passed was in point of sales, ONE of the very best we have ever experienced."

"The present month, however, has already eclipsed July. Buyers from all over Southern California are taking over Lots and Lands daily."

"Two weeks ago we sold a tract of EIGHT ACRES in the Palisades for \$25,000.00 cash."

"Last week we sold ONE ACRE of Ocean Frontage for \$15,000.00 cash. This will show you that "CARLSBAD" is GOING STRAIGHT AHEAD."

"In spite of the fine prices paid for CARLSBAD OCEAN FRONTAGE, you may still purchase fine land with water, at the price of \$750.00 per acre, on terms of 10% cash and 10% yearly. All of this is adapted to the growing of AVOCADOS, BULBS, FLOWERS and OUT OF SEASON Vegetables."

"You may purchase fine Residence Lots, on the Ocean Front for \$535.00 on very easy terms."

"You may purchase choice Business Lots on the paved Highway, near the Bathing Beach, for \$975.00, on terms of \$97.50 cash, the balance \$97.50 yearly."

For the above and many other fine Buys, drive direct to CARLSBAD and see our

MR. W. T. HART or call on or write

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### 3 Added to Architect Staff at UC

*Los Angeles Times (1923-Current File); Sep 22, 1963;*  
ProQuest Historical Newspapers: Los Angeles Times  
pg. OC\_A14

# 3 Added to Architect Staff at UC

IRVINE—Three additions to the architects and engineers office at UC have been made in preparation for the start of construction later this year.

Joining the staff are Kenneth Day, senior draftsman; Roy L. Jones, construction inspector, and Harold L. Putt, associate construction inspector.

Campus site grading will begin about Oct. 1 and construction on the first increment of buildings will start before the end of the year. The campus is scheduled to be ready for its first students in September of 1965.

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Please visit <https://wfpp.cdrs.columbia.edu/pioneer/ccp-sada-cowan/> to see the complete version.

## Sada Cowan



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# PROFILE



## Sada Cowan

### Sada Cowan

Lived:

September 8, 1882 - July 31, 1943

Also Known As:

Sada Louise Cowan, Mrs. Fredrick James Pitt, Mrs. Ernest L. Commons

Worked as:

[co-screenwriter](#), [continuity](#), [playwright](#), [screenwriter](#), [writer](#)



Worked In:

United States

by Daniela Bajar, Livia Bloom

“He told me I’d better make my living with my brains [rather] than any beauty I thought I had,” writes Sada Louise Cowan in 1932, remembering her first interview with Cecil B. DeMille. An established playwright, Cowan had little experience with motion picture work. So when DeMille gave Cowan a studio pass, she started to visit the set regularly. “I made myself a complete nuisance,” she says, recalling that she learned about angles by standing behind the cameraman and asking the cutter millions of questions. It was Ruby Miller, supervisor of the “girls who copied scripts,” who helped her by showing her the best continuities, until one day on the set DeMille barked, “Tell that girl with the Japanese name to come over here.” He gave her a chance to work on the continuity of *Why Change Your Wife?* (1920) on which she is credited with the more experienced [Olga Printzlau](#) and William deMille. She began at twenty-five dollars a week, and director DeMille demolished her work, berating her as a failed writer whom he didn’t expect to succeed. Then, she goes on, one night after he had been so hard on her that she was left “limp and exhausted,” he apologized by raising her salary to sixty dollars a week. Cowan never thought of herself as part of the Famous Players-Lasky scenario department that included top writers [Jeanie Macpherson](#), [Clara Beranger](#), and [Beulah Marie Dix](#). She explains in 1932 that even if she had a twenty-one week contract there, she still worked freelance (8). In Hollywood, however, it was well known that Cowan eventually became one of the highest paid writers for Cecil B. DeMille, as the *Los Angeles Times* reported in 1939 (A11).

Sada Louise Cowan was born in Boston, Massachusetts, in 1883. Probably of Jewish heritage, Cowan moved to Europe as a teenager and studied music in Germany, we are told in a 1919 collection of one-act plays (Gardner 77). She then went on to make her name as a playwright in “The State Forbids,” “In the Morgue,” “Pomp,” “Playing the Game,” “The Moonlit Way,” “The Honor of America,” and “The Wonder of the Age.” Thus, it was with a formidable reputation as a playwright that Cowan wrote her first credited silent film, *The Woman Under Cover* in 1919, at the age of thirty-six. Soon after she completed her first work with DeMille in 1920, she entered into contract with director-producer Harry Garson for several films starring his wife [Clara Kimball Young](#), a deal that the *Los Angeles Times* announced with the headline “Signs Sada Cowan” (III13). The year 1922 saw the release of *Fool’s Paradise*, directed by Cecil B. DeMille, on which Cowan is credited with Famous Players-Lasky studio writer [Beulah Marie Dix](#).

In 1923, at the age of forty, Sada Cowan teamed up with writer-director Howard Higgin. Working freelance, they could alternate between studios. Thus, the *Los Angeles Times* printed the Universal Films announcement that the head office was happy with a script outline (31). For Universal, they completed, for instance, the extant title *Smouldering Fires* (1924), directed by Clarence Brown. Between 1923 and 1926, Cowan and Higgin worked together on numerous motion pictures, including *Broken Barriers* (1924), *Don’t Doubt Your Husband* (1924), *Changing Husbands* (1924), *The New Commandment* (1925), *In the Name of Love* (1925), and *The Reckless Lady* (1926). They were also

frequently publicized together in newspaper articles discussing the craft of screenwriting, as the *Los Angeles Times* featured them in October 1923 (VI11).



Sada Cowan (w). AMPAS

If there are consistent themes in Cowan's scripts, they would be marriage, love, divorce, and infidelity. Yet it is important to understand how these issues fit into a pattern of popular Jazz Age contemporary dramas that Karen Mahar describes as formulated by the DeMille trilogy, *Old Wives for New* (1918), *Don't Change Your Husband* (1919), and *Why Change Your Wife?* (1920), the film on which Cowan learned so much (2006, 144–45). If the *Moving Picture World* called *Why Change Your Wife?* “as near a 100 per cent perfect picture,” why wouldn't she continue? (1678). Mahar argues that the first of DeMille's Jazz Age trilogy was in 1918 a risky move urged by Jesse Lasky, aware of the censorship climate immediately following World War I, but gambling that a sexually risqué drama would not attract censorship (2006, 146). Perhaps, then, we can locate Sada Cowan's first scenarios in the space between the post-World War I censorship and the more constraining Hayes Office censorship that, beginning after his 1923 appointment, defined the rest of the 1920s and into the 1930s.

One could consider, for instance, that what was allowable to say about modern marriage over these years determines the outcomes of the domestic dramas to which Cowan contributed. In *Why Change Your Wife?* (1920) a dapper husband splits from his nagging, modestly dressed first wife ([Gloria Swanson](#)), only to discover that his second wife (Bebe Daniels) becomes a similar nuisance the moment he marries her. He ultimately returns to Swanson, not out of love or devotion, but because she has mended her nagging ways. Though it is possible to read the film as a parody of the shallowness of men, *Why Change Your Wife?* can also be seen to cynically reinforce notions of female subservience and interchangeability. In *Changing Husbands*, released by Famous Players-Lasky on April 6, 1925, and reviewed in *Bioscope*, actress Leatrice Joy played look-alikes named with switched initials: Gwynne Everett and Eva Graham, a housewife and an actress, each of whom longs for the life that the other one has. By the film's end, the women trade careers and husbands (34). The Universal drama *Smouldering Fires* (1924), reported *Bioscope*, is “the tragedy of a woman of middle age who falls in love

with a boy twenty years younger than herself, only to realize after marriage that his affections have turned to the first superficially attractive girl he meets, who in this case happens to be his wife's sister" (51).

In her own personal life, Cowan was married and divorced two times. We could speculate a link between the failures of marriage and the sometimes jaded tone of her writing. Her first husband's name was Fredrick James Pitt, although "Miss Sada Cowan" remained her appellation in professional endeavors. In 1929, the *Los Angeles Times* reported a second marriage to Dr. Ernest L. Commons. Although she was forty-six at the time, the press gave her age as thirty-four (A7). Cowan's career in Hollywood had continued successfully until her marriage to Commons. In 1925 alone, several films on which she had writing credit were released, including *The Charmer*, *The Trouble with Wives*, and *East of Suez*, directed by Raoul Walsh and starring Pola Negri, based on a play by W. Somerset Maugham. After her marriage, reports vary as to her whereabouts between 1929 and 1932. Conflicting sources suggest that she may have been traveling, with or without her husband, in Europe or "the Orient" (A11). In 1932, however, Cowan reappears on the American scene as a writer of magazine articles, including some controversial essays on racial issues in the entertainment world in the *Pittsburgh Courier* and the *New York Amsterdam News* (A6; 8).

She eventually returned to work on plays and sound motion pictures including *Woman in the Dark* (1934), adapted from a Dashiell Hammett story. The *Los Angeles Times* heralded her return and ranked her as one of the three "ace writers" in the silent motion picture industry—all women, they noted—[Frances Marion](#), [June Mathis](#), and Sada Cowan. "Miss Mathis died and Miss Cowan, after a brilliant career in the films, married and went to Europe to reside. [Frances Marion](#) was left alone to continue on. Sada Cowan has returned now" (B7).

At the age of sixty, on Saturday, July 31, 1943, Sada Cowan died in Los Angeles (19). *Samson and Delilah* (1950), directed by Cecil B. DeMille, the final film on which she worked, was not released until seven years after her death (19).

**See Also:** [Clara Beranger](#), [Beulah Marie Dix](#), [Jeanie Macpherson](#), [Frances Marion](#), [June Mathis](#), [Olga Printzlau](#), [Gloria Swanson](#)

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"Sign Sada Cowan." *Los Angeles Times* (20 June 1920): III13.

"Smouldering Fires." Rev. *Bioscope* (12 March 1925): 51.

### **Archival Paper Collections:**

W. Somerset Maugham Collection, 1905-1962. [UM-SCL](#).

[Complete Project Bibliographies](#)

## **Filmography**

### **A. Archival Filmography: Extant Film Titles:**

#### **1. Sada Cowan as Screenwriter**

*Why Change Your Wife?*. Dir.: Cecil B. DeMile, sc.: Olga Printzlau, Sada Cowen, ed.: Anne Bauchens, cost.: Clare West, Mitchell Leisen, Natacha Rambova (Famous Players-Lasky Corp. US 1920) cas.: Gloria Swanson, Thomas Meighan, Theodore Roberts, si, b&w, 35mm., 7 reels; 7, 175 ft. Archive: [USR](#), [BEB](#), [USM](#), [RUR](#), [AUC](#), [USF](#).

*Charge It*. Dir.: Harry Garson, sc.: Sada Cowan (Equity Pictures Corp. US 1921) cas.: Clara Kimball Young, Herbert Rawlinson, Edward M. Kimball, si, b&w. Archive: [USL](#).

*Fool's Paradise*. Dir.: Cecil B. DeMille, sc.: Sada Cowan, Beulah Marie Dix, cost.: Clare West, Natacha Rambova, Mitchell Leisen (Famous Players-Lasky US 1922) cas.: Conrad Nagel, Dorothy Dalton, Mildred Harris, si, b&w, 35mm., 9 reels; 8, 681 ft Archive: [USR](#), [USW](#), [USL](#).

*Straight From Paris*. Dir.: Harry Garson, sc.: Sada Cowan (Equity Pictures US 1921) cas.: Clara Kimball Young, Bertram Grassby, William P. Carleton, si, b&w, 35mm. Archive: [USW](#).

*What No Man Knows*. Dir.: Harry Garson, sc.: Sada Cowan (Harry Garson Productions. US 1921) cas.: Clara Kimball Young, Sherman Lowell, Dorothy Wallace, si, b&w, 35mm. Archive: [USW](#).

*Brass*. Dir.: Sidney A. Franklin, sc.: Julien Josephson, Sada Cowan (Warner Brothers Pictures US 1923) cas.: Monte Blue, Marie Prevost, Irene Rich, si, b&w. Archive: [USR](#), [USW](#), [USL](#).

*Lucretia Lombard*. Dir.: Jack Conway, sc.: Sada Cowan, Bertram Millhauser, Kathleen Norris (Warner Bros. US 1923) cas.: Irene Rich, Monte Blue, Norma Shearer, Florence Lawrence, si, b&w. Archive: [USR](#), [USB](#).

*Changing Husbands*. Dir.: Frank Urson, Paul Iribe, sc.: Sada Cowan, Howard Higgin (Famous Players-Lasky Corp. US 1924) cas.: Leatrice Joy, Victor Varconi, Raymond Griffith, si, b&w, 35mm. Archive: [USW](#), [USL](#).

*Smouldering Fires*. Dir.: Clarence Brown, sc.: Sada Cowan, Howard Higgin, Melville W. Brown (Universal Pictures Corp. US 1924) cas.: Pauline Frederick, Laura La Plante, Malcolm McSchroeder, si, b&w. Archive: [PLW](#), [USR](#), [USW](#), [USL](#), [FRC](#).

*Stand and Deliver*. Dir.: Donald Crisp, sc.: Sada Cowan (DeMille Pictures Corp. US 1928) cas.: Rod LaRocque, Lupe Velez, Warner Oland, si, b&w. Archive: [USR](#), [NZW](#), [USL](#).

## **B. Filmography: Not Extant Titles:**

### **1. Sada Cowan as Screenwriter**

*The Woman Under Cover*, 1919; *Seeds of Vengeance*, 1920; *Courage*, 1921; *Hush*, 1921; *The Worldly Madonna*, 1922; *Bluebeard's 8th Wife*, 1923; *Fashion Row*, 1923; *The Rustle of Silk*, 1923; *The Silent Partner*, 1923; *Thundering Dawn*, 1923; *Broken Barriers*, 1924; *Don't Doubt Your Husband*, 1924; *East of Suez*, 1925; *In the Name of Love*, 1925; *The Charmer*, 1925; *The New Commandment*, 1925; *The Trouble with Wives*, 1925; *Mismates*, 1926; *The Reckless Lady*, 1926.

# Citation

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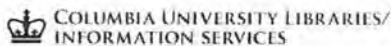
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## HOWARD HIGGIN NOW PARAMOUNT DIRECTOR

Another writer has given his typewriter to the poor and has stepped into the directorial ranks. Howard Higgin and Sada Cowan were signed yesterday to make a series of pictures for Paramount, according to an announcement by Jesse L. Lasky, vice-president in charge of production. The two will work exclusively as a unit, with Higgin directing and Miss Cowan writing scenarios for him alone.

The new director's film career has led logically to his promotion into the directorial ranks. About eight years ago he started at the Lasky studio as production manager and art director for C. B. De Mille. Later he held similar posts with other leading directors. Miss Cowan also started as Lasky's, collaborating on one of De Mille's greatest successes. Subsequently she became a free-lance scenarist and won considerable repute in this field.

About two years ago Higgin and Miss Cowan formed a writing team which achieved unusual success in the number and quality of the original stories and adaptations. During this period, among other things, the collaborators jointly furnished Paramount with the adaptation of "Changing Husbands" and in addition Miss Cowan wrote the scenarios for "East of Suez" and "The Charming" and Higgin adapted "Tomorrow's Love."

### Macloos Home Soon

Louis O. Macloos, the Playhouse theatrical producer, and his wife, Lillian, Albertson, have departed from New York City for home. They are coming direct to Los Angeles and with them they are bringing many new musical and dramatic stage plays to be presented here. It is also said they have secured the services of many noted stars on Broadway to star in Playhouse productions.

The Macloos will be on hand to supervise their new play, "The Great I Am," starring Taylor Holmes, which is scheduled to follow the current Lewis Beach play, "The Goose Hangs High."

### Louise Fazenda Busy

The bee is just a disabled snail compared to Louise Fazenda these days. This lively young actress has completed three roles during the past four months. Now she has signed with Paramount to play a featured role in "The Night Club," which Frank Urson and Paul Iricbe are directing.

### Len Chaney With M-G-M

Len Chaney has been placed under contract by Metro-Goldwyn-Mayer, it was announced yesterday by Louis B. Mayer.

This is perhaps the most notable of the recent additions to the stock company being built up at the Culver City studio and Mr. Mayer is being congratulated upon the acquisition of Chaney.

With his services always in demand Chaney recently took his first rest in sixteen months as a free lance after the completion of "The Encholy Three," which Tod Browning filmed for Metro-Goldwyn-Mayer, and in which Chaney is featured. Immediately after his return Mr. Mayer commenced negotiations which have resulted in Chaney becoming an M-G-M contract player.

He will be featured in at least four productions during the coming years in the type of character roles that he has made famous.

### Hoffman's Big Cast

Renaud Hoffman has cast Gladys Hulette, Robert Agnew, Mildred Harris, David Butler, Arthur Hoyt, Betty Francisco, Charles Selton and Willis Marks as principals of "The Leader of Life," George Falullo's small-town story to be started next week at the Hollywood Studio.

This is Hoffman's fourth picture for the Producers, Distributing Corporation with which report now connects C. B. De Mille's name. Incidentally this will mark Hoffman's first venture into the comedy field—his story being comedy-tragedy, principally the former, but some of the latter in which Hoffman has gained his fame.

Al Cohn adapted the story for the screen and Jack Mackenzie will photograph. Agnew returned this week from a trip to Rome, which had naught to do with the screen work going on there now.

### Gertrude Sherr's Record

The gauzy little ingenue, Gertrude Sherr, is now slated for three advance pictures. This is a notable record for a free-lance player.

She is now near completion of a Paramount production. For the next three weeks she will put over a 1925 model fashion report for Sam Berk in "The Talker," a First National picture to be directed by Al Green. Next she journeys to San Mateo for the principal character part in "The Awful Truth," a former stage play in which Ina Claire starred to be produced by Elmer Harris and directed by Paul Powell. About the first of April

she is under contract to return to Hollywood for an ingenue role of her variety in a picture not yet announced.

### Ramon Novarro Soon

After having been in Europe for more than six months, Ramon Novarro, star of the Metro-Goldwyn-Mayer film version of "Ben Hur," arrives in New York today.

He will leave immediately for Los Angeles, where the remainder of the picture, most of which was filmed in Rome, will be finished. Fred Niblo, director, and the rest of the "Ben Hur" company, will arrive in New York from Italy early next week, and will entrain for California shortly after their arrival.

A group of the following members of the "Ben Hur" company arrived in Los Angeles on Thursday last: Nigel de Brulier, Horace A. Jackson, Mr. and Mrs. Mario Quandreil, Mr. and Mrs. Harry Edwards and Henry Oliver.

### Lees Home from Europe

Mr. and Mrs. Rowland V. Lee have arrived in New York from Europe, after enjoying a three months' honeymoon visiting the showplaces of the continent. Although the director was expected to return to Los Angeles almost immediately to resume the direction of special productions for William Fox, a wire received by Robert and Donald Lee, brothers, advises that the director and his bride have been asked by Mr. Fox to remain in New York for the opening of Lee's biggest production for Fox, "The Man without a Country." It seems extremely fitting that the date set for the opening of this ten-reel special of the Edward Everett Hale classic at the Central Theater should be Abraham Lincoln's birthday, February 12. Immediately after the opening, the Lees will return to Los Angeles where they will be at home at 4714 Hawthorne avenue. The director will then begin the screen production of one of the big stage dramatic hits of the season for Fox.

### Ronald Colman Better

Ronald Colman, leading player in the George Fitzmaurice production, "His Supreme Moment," who was injured last week during the filming of a hand-to-hand fight in the picture, has recovered sufficiently to return to work today.

While defending Blanche Sweet, with whom he shares honors in this production, Colman was struck over the head by a falling door which knocked him unconscious and resulted in minor injuries which confined him to his home for a week. Colman succeeded in throwing Miss Sweet out of the way of the door in time to save her from injury.

"His Supreme Moment" is an adaptation by Frances Marion of May Edington's new novel, "World Without End." In addition to Blanche Sweet and Ronald Colman, the cast includes Kathlyn Myers, Belle Bennett, Cyril Chadwick, Ned Sparks and Nick De Ruiz. Samuel Goldwyn is sponsoring this Fitzmaurice production.

### Florence Vidor with Lasky

Florence Vidor, as prophesied exclusively in this column a week ago, has returned to the familiar scene of her first triumphs in the moving-picture world, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, yesterday announced that Miss Vidor has been signed to a long-term contract as one of Paramount's featured players.

It was while at Lasky's Hollywood studio that Florence Vidor first gained popular recognition as being a motion-picture actress of unusual ability. While she had had some screen appearances before she first joined Paramount, it was not until after she had entered the ranks of the Famous Players-Lasky Corporation that she attained anything like her real position.

Then other fields called and Miss Vidor left to star in pictures of other producing companies. Among her most recent pictures are "The Marrano Circle," "The Virginian," "Husbands and Lovers," "Christine of the Hungry Heart," "Barbara Fretchley," "Welcome Stranger" and "Main Street."

Mr. Lasky has not yet announced what Miss Vidor's first Paramount picture will be, but it is known that she will start work in the very near future. In the meantime Miss Vidor is busily engaged renewing old friendships around the studio.

### Jacqueline Logan Leaves

Take it or leave it, Jacqueline Logan, dainty screen star, is on the way to winning the commuting prize. She bids good-by to Hollywood today for the fourth time in less than a year, again to enact the leading role in a picture to be produced at one of New York's studios.

Miss Logan since severing her association with Famous Players has been much in demand and has kept steadily at work between the eastern studio and those in Hollywood.

The latest production to call her east is a picturization of Richard Harding Davis' story, "White Mice"—the interiors of which are to be made in a New York studio, and the exteriors in Cuba. The picture is to be filmed largely in color, the first of its kind in which Miss Logan has worked, and she is looking forward expectantly to the new experience of witnessing her picture "color-processed."

E. H. Griffith is to direct "White Mice"—which will keep Miss Logan in the East for about five weeks. She leaves on the California Limited this morning, having completed her work in C. Gardner Sullivan's production of "Mock Marriages" only last night.

**An Advertisorial Head**

THEY'RE TALKING ABOUT THE "WILD, WILD WEST" at the studio the management has selected a film called "Wild, Wild West." The narrative of which lives up to its title. Thomas J. Geraghty contributed it to the screen. Edna Stewart Henry's magazine story, "The Wild, Wild Child," and the energy captions were written by Arthur Shaw. It is a movie which has its hollows, mostly, but we should at the thought of a possible popular demand for such combinations. Some (Catalpa's name will help in that effort, and the title may show to effect. Nobody would want to go and see "Tales From Space," but "Wild, Wild West" may arouse the curiosity of the younger generation who have their own liberal ideas.

Of course the character of a wild young woman has been used before on the screen, but rarely in such a fashion as it is in this production. Susan, interpreted by Miss Daniels, is a type little known in real life. She can be oblivious to her surroundings or her emotions when the fancy suits her, or when it strikes the director. She takes no rest and is constantly seeking new means to satisfy her passion for adventure. And "Wild, Wild" Susan would naturally incline to breaking the speed laws, but few of them would think of driving their cars to front of the traffic. It is the story of stepping on the gas and is about to go to Europe. She is seen about the steambath, but at the last moment, through a series of her complications, she takes over the gap between the vessel and the excursion and returns to her home, much to the chagrin of her father.

She then decides that being a detective is not for her, and she is employed by an unusually trusting individual who agrees to have a free hand in the apprehending of a fugitive. She is asked whether she can control, and at once replies her question by replying:

"Where? Who? I do not understand anyone in this."

She then goes on to say she is "in control" and later intends when the head of the office tells her to work quickly and not to look for admirers in the plain department. She drives around on her mission with Ted Waterbury (Paul La Roche), who has an unusual name because he is enjoying the experience of being a taxi driver. Ted fails to love her but he has her sent out to find him—his name is Ted Waterbury.

Susan is seen in queer situations, full of "the exciting life." She wears men's clothes and appears in the lobby of a hotel with an evening wrap and long trousers covering her neat ankles. This provoked giggles as Susan is not accustomed to be aware that the ladies are not gazed up over her ankles. Her own brother and Waterbury's brother, Chauncey, set a trap for her in an abandoned house, with the result that there are a number of curious happenings and accidental occurrences.

Miss Daniels throws herself into the spirit of this unusual young woman, and Mr. La Roche is efficient as the indifferent taxi driver. Other members of the cast are capable, but at times they appear to be suffering from over-direction.

Those who like action and wild, impossible stories may get some fun out of this hectic comedy.

An interesting "Western Western" which deals with the old and the new machine, a few feet of several pictures being screened. Some of the old-time signs are amusing, including one which says:

"Somebody's baby is crying outside."

Another reads:

"Owing to the high cost of most work's production—\$1000—the admission fee has been increased to 10 cents."

Due to the loss of "Wild, Wild West" would make an afternoon or an evening at the studio more diverting.

**The Spectacular Film**

THE TROUBLE WITH WIVES, with William H. Cagney, The Screen's Father Time, Fred Astaire, Lew Dockson, Edward G. Robinson, Bill Lee and William Courtney, written by Paul Green and Howard Hughes, directed by William C. Dieterle. The Screen and his program in "Mary Queen of Scots" and "The Great Escape." At the moment.

At the present time we are in a fairly amusing light comedy entitled "The Trouble With Wives," which would be a far better picture if its characters were given credit for ordinary human sense. This failing is emphasized by the intelligent appearance of the players who are not the types for such glibly created. Paul Green's comedy is humorously humorous and people will laugh at him, but it is hardly the sort of fun for such a vehicle. He caricatures too much, talking with glibness as nobody would do in the ordinary drawing room. It is a pity, too, that the picture is so artificial as are many of the scenes of the picture.

Frances Vidor, who is a charming and competent actress with most impressive ease, plays the wife of a rather stupid wife, Grace Hyatt, who apparently is not aware of the industrial terms of her husband's shoe business. She innocently believes that a "baby vamp" means a young man, and when she overhears her spouse telling a girl she is certain that he is infatuated with the golden-haired show agent.

Mr. William Imperatore, Al Hinneman, who is frequently alluded to as the "paw." He is quite a success as the picture in relating his experience with William Hyatt when the latter was a bachelor. He also drops the cigarette ash on the carpet, even after Mrs. Hyatt has forbidden him with an authority. He mistook up "panderer" and "panderer," and never catches an opportunity to arouse Mrs. Hyatt's jealousy of her husband. Through the efficient scenario writer, coupled with the assistance of the director, Mr. Dieterle always appears on the scene at the decisive moment, whether it is in Hyatt's office or in the Hyatt home.

It is always known where in the Hyatt home it must be said, did pick very pretty girl as an assistant in the business. She is Dagmar, in which part the late actor's widow officiated.

At the hotel of the story there is a caption which reads:

"Days of days followed sleepless nights."

In one sequence Hyatt is discussing business with Dagmar in the roof garden of a club, February 14, 1918. One Down below on a bus Hyatt observes the pretty wife with the boy, both the same her husband and also Dagmar. This has appeared to stop much longer than usual, so that Mrs. Hyatt can be thoroughly convinced with her husband, Malcolm St. Clair, who directed this production, does not seem to have permitted his usual fertile imagination to have anything like the full sway, and the good characters often look too much as if they were waiting for the words "camera" and "cut." The story does not run smoothly. It jumps about and clatters awkwardly over the Hinneman script. The opinion often impresses one that the characters are living beyond their vocalizations.

This picture is beautifully staged and the game turn by Bill Vidor and Miss Daniels are interesting and touching. The Vidor in one scene wears a plain cut coat of metallic texture, which suits her slender figure. She also wears another dress which adds to the richness of the scene.

Tom Moore is cast in the part of the husband. He is a good-looking looking fellow, but is not particularly effective in this picture. Miss Robinson is very pretty, but who would ever think of giving a beautiful blonde the name of Dagmar?

This picture has been handled with that wonderful touch usually associated with Hinneman. It is efficient and sometimes awkward, but nevertheless has its moments which, if not dramatic, are amusing.

**Arch Selwyn Buys "Defiance."**

*New York Times (1923-Current file); Jun 12, 1931;*

ProQuest Historical Newspapers: The New York Times with Index

pg. 29

**Arch Selwyn Buys "Defiance."**

Sada Cowan, well known in motion picture circles as a scenario writer and playwright, has just sold a play, "Defiance," to Arch Selwyn, who plans to produce it in the Fall. Miss Cowan's most recent production was "Napoleon Had it, Too," which was presented in Hollywood last Winter.

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WILL PRESENT "DEFIANCE.": WILLIAM BRANDT TO GIVE <SPAN ...

*New York Times (1923-Current file); Sep 28, 1931;*

ProQuest Historical Newspapers: The New York Times with Index

pg. 23

## WILL PRESENT "DEFIANCE."

### William Brandt to Give Sada Cowan Play as Second Production.

"Defiance," a play by Sada Cowan, is announced by William Brandt, who operates several subway circuit houses, as his second production of the season, after a mid-November presentation of "Society Girl," by Sean O'Larkin and Charles Beahan. Miss Cowan's play, which had previously been on Arch Selwyn's schedule, was tested during the Summer by a stock company at Mount Kisco for Mr. Selwyn, who later relinquished his rights.

Early this year Mr. Brandt and his brother, Harry Brandt, made their Broadway debut as theatrical producers with "Dr. X." This season William Brandt will be the sole manager of three subway circuit houses, the Flatbush, Windsor and Boulevard, as well as the one-night stand theatre, the Playhouse, in Great Neck.

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# GOSSIP OF THE RIALTO

## Mr. Selwyn Buys a Play—"Camille" to Kern Music—Trade and the Cool Weather—Sundry Items

PROMINENT among those who have been playshopping in the past few days is Arvin Selwyn. Mr. Selwyn's purchase is a melodrama by Hilda Cowan, who is well known in the cinema circles some 5,000 miles to the west as a scenario writer and adapter. "Defiance" is the name of the piece, and the knowing Mr. Selwyn says that it is a confusion play with a new twist, which assuredly gives it some claim to novelty.

A woman star is needed for the chief rôle, and for her there is, take it from Mr. Selwyn, a great part. Several actresses who come into that category have read the play, but thus far no one has been engaged. Gloria Swanson has been among those recently employed in such literary pursuits, but her weekly compensation is considerably more than the legitimate theatre is accustomed to provide in these lean and hungry seasons. If Mr. Selwyn can fill the part, "Defiance" will be a September production.

They all come back, especially Arthur Hammerstein. Twice in little more than a year he has announced that he was through, that the theatre, for the time being at least, would have to go on its way without him. After the first of these communications he was lured back by "Ballyhoo," and when he terminated his association with that show in January he issued a second pronouncement, stating that the Broadway playshops would see no more of him for a year at least. And now it is pleasant to report that he is making what are still known as elaborate plans for next season.

At the summit Mr. Hammerstein will admit only to one definite production, that the show called "Melody," which was announced last week. But the always active Broadway underground is buzzing with intelligence of another project. This is a modernized operetta version of "Camille," and it will come along in the Winter, not too far from Christmas. Arthur Hopkins, so the tale runs, will be associated in the production, which will have tunes from the always felicitous pen of Jerome Kern. So Oscar Hammerstein II will be assigned the task of preparing the libretto from the play by Dumas fils which was so highly acclaimed in revival at Miss La Gallienne's theatre recently.

As stated, this modernized "Camille" is yet without benefit of official announcement. But "Melody" is signed, sealed and delivered, and details of it have already been supplied the press by Arthur Hammerstein's footmen. Signed Hammerstein has written its tunes, Edward Childs Carpenter its book (his first connection with a musical enterprise, incidentally) and Irving Caesar its lyrics. Early September is the time when preparations will start and the following month will see its arrival on Broadway. Casting will get under way any minute now.

The rain and cool weather of the week brought excellent business to most of those playhouses which are still lighted. On Wednesday night the showmen around them were all smiles, and for the moment they apparently had forgotten that it will probably be a long, hot summer. The ambitious Max Gordon, successful producer of the successful "Band Wagon," hopes next season to pre-

sent a musical show with book by Philip Barry, no less, and tunes and lyrics by Rodgers and Hart. It all depends upon Mr. Gordon's ability to convince Mr. Barry, whose first work for the song, step and scenic nationalities this would be.

Reverting to Mr. Selwyn, there is now a chance that, before making that long-promised invasion of Broadway, "Cheerios Are Fine" may be done on the West Coast by Rex Sydney and Mary Ellis or, that project falling through, by Ina Claire and a male star who might either be Fredric March or Paul Lukas. The plan is still to bring the play here, but after the Coast performances.

Charles MacArthur is now expected from the Coast about July 1, which means that he and Mr. Mesh's new one, "Twentieth Century," will probably be placed in rehearsal late next month by Jed Harris. That producer has a couple of other plays in the offing—Jacques Natanson's "I Was Waiting For You," in which Ruth Gardin and Henry Stephens will appear, and "Calico Wedding," a second piece by Sheridan Gihney, who wrote "The Wear They Are." Just which of the trio will be Mr. Harris's first production is uncertain at the moment. It is pretty certain, however, that there will be a first production.

Peggy Wood, who has been mentioned for "Autumn Crocus," seems to have become interested in Gladys Tague's prima donna piece, "High C." For a long time Mr. Pemberton controlled this play, but the rights have recently passed from him to Mr. Brady. . . . By the way, "Death Dance," the play by Valentine Davies, which will be tried out for Mr. Pemberton in Rochester this week, made the rounds of the managers' offices under the title of "War Dance." Since that time it has been extensively revised. It is a mystery play, the overlapping action of which takes place on three floors of a house. . . . Back to Miss Unger goes this budget of information for the moment. It seems that she has a new one, "Ladies of Creation," of which Broadway will have a glimpse about the end of August. It will open at Dennis, Cape Cod, on Aug. 17, and break the jump to Times Square by a week at Brighton Beach. Acting in it will be Crystal Herra, Paula Trueman, Bary O'Neill, Owen Davis Jr. and John Marston.

Mr. Woods, who has been taking his European ease for several weeks, is expected back on Broadway at the end of this month. Despite that burlesque at the Elfrage and his movie-while-you-wait project, Mr. Woods seems to regard himself as still in the legitimate show business, and his season's first production, coming along in August, will probably be the Leonard Ide play, "Concealment." Taking time off from his pleasant anticipations of a Scandinavian cruise, Mr. Woods's brother and zealous guardian of his interests, Mattie Herman, has already attended to some of the casting, the details of which he prefers to keep to himself for the time being.

A recent Woods project, "Five Star Play," will begin a tour in Boston late in October, by which time, if Equilly, the press agents and other happily interested organizations achieve their goal, the sailing word may be able to take some non-lusitane, Arthur Byron will continue to head the cast. . . . In London, where Mr. Wellenkorn's play is scheduled for a showing at the Phoenix Theatre a week from tomorrow night, it will be called "Late Night Final." Hanner Swaffer will not be in it, but Allen Jenkins, who played so well the rôle of Ziggle Feinstein here, will—the only American in the company. A recent visitor to London, who found that city understandably a bit bewildered by the cinematic "Front Page," is inclined to wonder a bit.

The week's big event in the theatre out of town—there are only two events, but this particular one would bulk large on any list—will be the premiere of Mr. Ziegfeld's new "Follies," his first since 1927. In Pittsburgh tomorrow night. The Pittsburgh dramatic columns, devoted chiefly in recent weeks to the articulate films, are more than measurably vexed about the revue and the better knowers who populate its cast. Otherwise there will be something called "Paid Companions" in Brighton Beach. And that's all.

Speaking of road tours, as this column was, in an unguarded moment, a few paragraphs back, Mr. Tyler is reported to have notions of dispatching Mr. Belasco's final production, "Tonight or Never," with Miss Gehagan continuing as the star, to the larger cities next season. There is an "it" in this, and it concerns Mr. Tyler's ability to persuade Mr. Goldwyn in postponing releasing the celluloid version of the play until the company's tour has ended. Miss Gehagan and her husband and leading man, Mr. Douglas, sailed last week for a mission abroad.



Marjorie Lytell and Robert Foulk, Who Represent the Younger—and Wiser—Generation in Miss Crothers' Comedy of Paris and a Town Near Dybbøhus.

Special to YORK TrME8.

*New York Times* (1923-Current file); Aug 3, 1943;

ProQuest Historical Newspapers: The New York Times with Index

pg. 19

## **SADA COWAN**

### **Silent Film Writer, Playwright and Novelist Is Dead at 60**

Special to **THE NEW YORK TIMES**.

**LOS ANGELES, Aug. 2—Sada Cowan, silent-film writer, playwright and novelist, died Saturday in Cedars of Lebanon Hospital at the age of 60. By her own request there was no funeral service.**

Miss Cowan was born in Boston and had lived here for the last twenty-seven years, during which she had been a writer of silent films for major companies. Recently she had devoted her time to writing books and plays.

Miss Cowan was married in 1929 to Dr. Ernest L. Commons. They later were divorced.

For the stage Miss Cowan wrote "Napoleon Had It, Too" and "Defiance." She adapted John Erskine's novel "Adam and Eve" for the screen in the early days of talking pictures. Other film scenarios by her were "East of Suez," "Broken Barriers," "Smouldering Fires" and "The New Commandment."

## HUNGARIAN SINGER HAS HECTIC STORY

*Los Angeles Times (1923-Current File); Mar 16, 1924;*

ProQuest Historical Newspapers: Los Angeles Times

pg. 36

### HUNGARIAN SINGER HAS HECTIC STORY

That Los Angeles is a place where everybody wants to come, and that many who finally arrive here do so only with great deprivations, is evidenced again by the fact that Joseph Diskay, Hungarian tenor, is here after many unusual experiences. Mr. Diskay, who will soon be a full-fledged American citizen, said that he expected to make Los Angeles his home.

Mr. Diskay spent six years in the trenches as a captain in the Hungarian army, and has fought in Hungary, Austria, Czecho-Slovakia, Russia and other countries. And he has achieved success as a singer in prewar days in these same countries, and as well in Germany, Holland and France.

At the beginning of the war Diskay was a member of the Budapest Opera Company. After being taken into the Hungarian army, as a captain for six years, he was sent to the Italian front, and was there when peace was declared. However, when he returned to Hungary it was to find his country in a civil war and in control of the Bolsheviks. He was forced into their army, and was not able to escape for more than a year, when he went to Russia.

He planned to come to the United States, but was forced into one of the Russian factories, where he served for a time, and was imprisoned for about half a year. At last he escaped and reached Holland, after much suffering and privation. He secured aid in coming to the United States through the American minister.

Formerly a wealthy man in Hungary, the war and depreciation of money values left him almost penniless. When he arrived in America he was recognized as a singer of unquestionable merit, and since has appeared throughout the East and Middle West.

Mr. Diskay will be heard in Los Angeles in the near future.



## KHJ ARTIST IS FATE'S PRODUCT

*Diskay's Genius Molded in  
Storms of Life*

*Famous Tenor Reveals His  
Inherent Artistry*

*Others of Talent Appear on  
Program of Stars*

Truth is stranger than fiction. Another stone to strengthen the foundation upon which this maxim has been erected is seen in the stormy career of Joseph Diskay, the famous Hungarian tenor of international note, whose well-trained voice floated over the etherical waves from KHJ last night.

Compelled at the tender age of 8 to seek his own livelihood, he joined a stock company as actor and singer. By the strictest economy and constant self-sacrifice, he managed after several years to accumulate barely enough to feed his moment desires in Italy, Germany and Hungary. The rich quality of his voice soon attracted the attention of the masters and at 20, he was singing "Tosca" and other operas. His recitals in the important cities of Europe gave repeated proof of his brilliant future and he was well on the highway to fame when the world conflagration broke out and exploded his plans.

### CAST IN PRISON

Returning from the front, he found Hungary being rocked from one border to the other with internal disturbances and apparently little hope for sanity prevail-

ing. Conscripted again by the regime in control, he refused to enter the arena of bloodshed and immediately was cast into prison. Former comrades aided him to escape and after suffering many hardships, he turned his eyes to America where he visioned peace and the means of picking up the thread of his tangled existence.

Without funds and in darkness of despair, Diskay was found singing in a night cafe by an American Red Cross officer who, learning of his ambitions, provided him with first-class transportation to the United States, the mistress of his destiny.

Diskay's brief career in this country has been a series of triumphs, his appearance being the signal for highest praise from music lovers. Aside from his numerous records for the foremost phonograph companies and a successful tour of the Keth Circuit to his credit, Diskay has given many recitals in the leading cities of America, constantly adding to his fame and followers.

His resonant voice combined with excellent carrying power gratified the many listeners of KHJ and the numerous requests for encores gave added tribute to his sterling performance.

Otto Shenin, another artist who has given much to the musical world through his records with leading phonograph companies, accompanied Mr. Diskay with a remarkable understanding of the singer's requirements.

### ORCHESTRA IN FETTER

As a lighter diversion from the more classic features of last night's offering, the Studebaker Radio Orchestra of Long Beach always entertaining, outdid themselves and even the waves swelling from KHJ, seemed to keep time to the irresistible rhythm flowing from this fountain of popular strains.

Glenn Thomas, through whose characteristic generosity and courtesy, this group appeared, certainly has an ear for music and an eye for ability.

Charles H. Lindsey, director and violinist; Joe Ganini, violinist; Eess Rudell of the Southern California Music Company, pianist; Clint Campbell, trumpet; Wallace Hoekin, banjo; Earl Livingstone, saxophone; Joe Lindenbaum, drums; Rhue Gill, soprano, and Tom Lindsey, baritone, form a splendid combination, designed to lighten hearts and footsteps. The degree to which this effect has registered was strongly evidenced by the frequent requests to repeat or play other numbers. Many a couple undoubtedly danced to the tunes of these smooth portrayals of classic jazz and if the truth were known many others had their youth restored to them by this sizz of music.

Frederick A. Goode, a pioneer and trail blazer in the realm of piano instruction, shed some light in his interpretation of the old numbers, upon the cause of his pronounced success in the development of his pupils.

The manner in which his fingers ran over the keys had some resemblance to the sensation of walking upon a thick silk rug. With apparently no effort, but with a skill that spoke of complete command, Mr. Goode literally separated the tones from his instrument and launched them into the air, sweet and better by his guidance.

### BASSO SHOWS TALENT

Henry Uhl, a deep-toned basso, accompanied by Carrie Preston Rittmeister, continued to add to

a program sparkling with genius, and left a deep impression upon his inviolable audience.

The selection of his numbers was evidenced a vast knowledge of music and his faculty to determine the area of his far-reaching voice.

Continuing his instructive and interesting lectures on California Mr. Walter F. McEntire took up the period known as the Spanish era. In a well-modulated voice and with a scholarly perception of his subject, he described the men who came in the wake of the Spanish missionaries and the physical and mental problems which filled their chaotic lives.

The ideals and constructive purposes to which these empire builders gave their souls and bodies has been written into history's pages as one of the most beautiful and exalted examples of vision, courage, forbearance and patient mankind has ever looked to for inspiration.

Mackie's Queen's Hawaiian, appearing through the courtesy of the Dragon Cafe, lent a soothing South Sea Island calm to the noon-day program and were "instrumental" in "pulling" many away from the burdens that accumulate mysteriously and without warning.

Mackie, by virtue of his stature, brought his notes from the depths of 6 feet 1 inch and placed them so far to the front that his much shorter associates were compelled to quicken their paces. But they were equal to the occasion. Judging from the response to their strictly Hawaiian program it is no difficult matter to conclude that his results were more than gratifying.

### HEADRICK ON JOB

The children's court was under the direction of Richard Hendrick, the youngest radio announcer in the world. It is an inspiration to listen to this little fellow as he conducts an interesting hour for the tiny tots in Radioland. Recently onto a number of photos of young radio fans have found their way to the studio. Clad in sleepers and ready for the Sand Man, these small tots seem to enjoy what comes over the air for them. Richard Hendrick is a wonderful little leader for this great host of bedtime buddies and sisters of Radioland.

Captain W. F. Cannon of the Los Angeles motor patrol gave a brief but educational address on the wisdom of abiding by the traffic regulations and the fallacy of reckless driving.

Heading an ensemble of artistic talent, for which the Southern California Music Company enjoys an enviable reputation, Adele B. Devereux, soprano, accompanied by N. W. Devereux, sang her way deeper into the hearts of her many admirers at the matinee concert of KHJ.

Associated with Adele B. Devereux, were Rosa Gavito, pianist, Nathaniel Pench, baritone; Gerhard Sachse, pianist and Jennie Durkee, ukulele, all distinguished artists and worthy of the company which assembled them. Maintaining their previous high standards of musical presentation, each member of this excellent galaxy of vocalists and musicians, added to their laurels and left their vast silent audience with regrets at their inability to satisfy the many demands which came in for encores.

### UKULELE FEATURE

Marion Cootes Langton, accompanying her songs on the ukulele, rendered her portion of concert in a voice, decidedly unusual and very well adapted to the difficult task of radio broadcasting.



**6-DILLINGHAM'S BIG SIX-6**

**NEW AMSTERDAM** 144 ST. W. BROADWAY (EVEN 8:30  
 3 MATS. THIS WEEK: WED., THURS. (Thanksgiving Day) & SAT.  
 CHARLES DILLINGHAM presents

**MARILYN MILLER**  
 in the BIGGEST MUSICAL  
**"SUNNY"**  
 COMEDY HIT OF ALL TIME

**INA CLAIRE**  
 "THE LAST OF MRS. CHEYNEY"

**LIBERTY** West 42d St. Matinees WED., THURS. & SAT.  
 CHARLES DILLINGHAM presents

**THE CITY CHAP**  
 with RICHARD (SKEET) GALLAGHER

**CAIETY** Broadway at 42 St. 3 MATS. THIS WEEK: WED., THURS. & SAT.  
 CHARLES DILLINGHAM presents

**CYRIL MAUDE**  
 "THESE CHARMING PEOPLE"

**CHARLES DILLINGHAM'S GLOBE**  
 3 MATINEES THIS WEEK:  
 WED., THURS. & SAT. & SAT.

**NO, NO, NANETTE**

**LOUISE GRODY**  
 COLONIAL THEATRE BOSTON

**FRED STONE**  
 "STEPPING STONES" with DOROTHY STONE

**LYRIC THEATRE** 110 St. W. 42d St. "The Perfect Musical Comedy."  
**EARL CARROLL** **FLORIDA GIRL**

**EARL CARROLL** **LAFF THAT OFF**

**EARL CARROLL** **VANITIES**  
 WITH THE LOVELIEST GIRLS IN AMERICA

**TONIGHT** **STELLA DALLAS**  
 "My Dear MR. GOLDWYN."

**APOLLO**  
**"ABIE'S 45th Year"**  
**IRISH ROSE"**

**BRONX OPERA HOUSE**  
**GRACE GEORGE**

**George M. Cohan**  
**AMERICAN BORN**

**KOSHER (5th MONTH)**  
**KITTY KELLY**

**MARTIN BECK THEATRE**  
**ADA MAY JINKS**

**HUDSON**  
**George M. Cohan**

**THE GREAT COMEDY SUCCESS**  
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**THE GREAT COMEDY SUCCESS**  
**GRACE GEORGE**

**THE DEACON**  
 A Comedy  
 By John B. Hymer  
 & LeRoy Clemens  
 Staged by  
 Winchell Smith  
 with a Perfect Cast  
 Will open at the  
**SAM H. HARRIS THEATRE**  
 Tuesday Evening,  
 November 24

**ZIEGFELD COSMOPOLITAN THEATRE**  
 POP. PRICE MATS. THURS. & SAT.  
**NO RAISE IN PRICES FOR HOLIDAYS  
 AND ARMY AND NAVY NIGHT**  
**EROL IN LOUIE**  
 with LEON  
 OPENS DEC. 7TH TREMONT THEATRE, BOSTON

**DEAREST ENEMY**  
 with HELEN FORD and CHARLES PURCELL  
 Staged by JOEY HURRAY ANDERSON

**MOVES & FROLIC**  
 with TOM W. NIGHT

**MADE IN AMERICA**  
 with HORACE BRAHAM

**A RIOT OF LAUGHTER**  
 with MARY BOLAND and MUSIC BOX

**CRADLE SNATCHERS**  
 with MARY BOLAND and MUSIC BOX

**WHAT A LITTLE BOY LEARNS**  
 with GEORGE JESSEL

**THE JAZZ SINGER**  
 with EARL CARROLL

**A DELIRIUM OF LAUGHS**  
 with EASY COME EASY GO

**OTTO KRUGER**  
 with OTTO KRUGER & VICTOR MOORE

**THE POOR NUT**  
 with RICHARD DIX

**MARJORIE RAMBEAU**  
 with MARJORIE RAMBEAU

**ANTONIA**  
 with PHILIP MERVILLE

**EMPIRE**  
 with PHILIP MERVILLE

**BELASCO**  
 with E. H. SOTHERN

**E. H. SOTHERN**  
 with E. H. SOTHERN

**ACCUSED**  
 with E. H. SOTHERN

**THE VANISHING AMERICAN**  
 with RICHARD DIX

**MARK STRAND**  
 A National Institution  
 Broadway at 42nd Street  
**BEGINNING TODAY**  
 Impassioned Music, Inc. presents

**RICHARD BARTHELMESS**  
 "The BEAUTIFUL CITY"  
 with DOROTHY GISH

**SASCHA JACOBSEN**  
 "TOPICAL REVIEW"

**TO-DAY ONLY!**  
 Revival of **EMIL JANNINGS**  
 "DECEPTION"

**JACKIE COOGAN**  
 "OLD CLOTHES"

**LOEW'S THEATRES**  
 TODAY NOV. 23-24-25

**WARNERS**  
 "HOGAN'S ALLEY"

**BEN BERNIE**  
 "STAGE STRUCK"

**RIALTO**  
 "THE MERRY WIDOW"

**PLAZA**  
 "THE VANISHING AMERICAN"

**MOTION PICTURES.**  
**B. S. MOSS' THEATRES**  
 Your Thanksgiving Treat!

**HAROLD LLOYD**  
 "THE FRESHMAN"

**COLONY**  
 "THE PHANTOM OF THE OPERA"

**PARISIAN GAITIES**  
 "CAMEO CORINNE GRIFFITH"

**B'WAY**  
 "SIMON THE JESTER"

**TOM MEIGHAN**  
 "IRISH LUCK"

**RIVOLI**  
 "THE MERRY WIDOW"

**FOURTH MONTH AND GOING STRONG**  
 THE MERRY WIDOW

**THE MERRY WIDOW AT THE EMBASSY**  
**CAPITOL**

**Elinor Glyn's "The ONLY THING"**

**ELEANOR BOARDMAN & CONRAD NAGEL**

**LOUISE LORING**

**CAPITOL GRAND ORCHESTRA**

**CAPITOL BALLET**

**MARION DAVIES**

**LOEW'S LEXINGTON**

**LOUISE LORING**

**CAPITOL GRAND ORCHESTRA**

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**LOEW'S LEXINGTON**

**LOUISE LORING**

### Today's Radio Program

Station	Time	Program
<b>WEAF, NEW YORK-492</b>		
6:45 P. M.	Setting-up exercises	
7:00 P. M.	Cameroon Enslavement	
7:15 P. M.	Billie Holiday, soprano	
7:30 P. M.	Cameroon Enslavement	
7:45 P. M.	"The Starlight Post," C. B. Kneib	
8:00 P. M.	Waldorf Astoria dinner music	
7:00 P. M.	Waldorf Astoria, baritone	
7:15 P. M.	Sirand Theatre music	
7:30 P. M.	Health talk	
7:45 P. M.	Marie Goffinger, soprano; Albert Miller, tenor	
8:00 P. M.	String ensemble	
8:15 P. M.	Joseph D'Alary, tenor	
8:30 P. M.	Charles Krane, piano	
10:30-11:30 P. M.	Melaine Ford Orchestra	
<b>WNYC, NEW YORK-326</b>		
7:00 P. M.	Market high spots	
7:15 P. M.	Charleston Five	
7:30 P. M.	Police reports	
7:45 P. M.	Charleston Five	
8:00 P. M.	"Knotty Bassball Problems," J. K. Foster, baritone	
8:15 P. M.	Hermann Lewick, soprano	
8:30 P. M.	Stow D. Pearce Jewish Holyday Canteen, Albert Prince, piano	
8:45 P. M.	Nicola Morcarrilli, tenor; Edoardo Angelilli, piano; orchestra	
10:15 P. M.	"Trend of the Times," Dr. S. S. Usher	
10:30 P. M.	Police reports; weather	
<b>WJZ, NEW YORK-423</b>		
10:30 A. M.	Julian Eliaz	
10:45 A. M.	Talk, Olive Foster	
10:55 A. M.	"Home Decoration," Dorothy Walsh	
10:10 A. M.	Mess Council talk	
10:20 A. M.	Pauline talk	
11:00 A. M.	Mess	
11:15 A. M.	Samuel Diamond, piano; Edwain Kinsey, soprano	
1:00 P. M.	Park Lane luncheon music	
2:30 P. M.	News	
4:00-6:00 P. M.	Baseball scores; racing results	
4:10 P. M.	John E. Daniel, readings	
4:20 P. M.	Constitution; Foreign relations	
4:30 P. M.	News; baseball; racing results; market quotations; financial summary	
7:00 P. M.	Charles Leslie	
7:15 P. M.	Talk, David Bayneff	
7:30 P. M.	Organ recital	
8:00 P. M.	Baseball scores; racing results	
8:10 P. M.	Wright and Brewster, songs	
8:30 P. M.	Landy Hill program	
8:45 P. M.	Talk, J. J. Lyons	
9:15 P. M.	Marina Clames, soprano	
10:00 P. M.	"Fury of the Cities in the Pre-war Era," Charles Leslie, soprano	
10:15 P. M.	Hanna Clames, soprano	
10:30 P. M.	Waldorf Astoria Orchestra	
<b>WGSB, NEW YORK-316</b>		
10:00-11:00 A. M.	Timely talks; Jack Cohen, piano	
11:00 A. M.	Scripture reading	
11:15 P. M.	Lillian Lorch, soprano	
11:30 P. M.	Mildred Kelly, soprano; orchestra	
11:45 P. M.	Radio World's Fall program; dinner from Kingsbridge Armory-Museum; Isaac Bernhardt	
12:00 P. M.	Talk on primitive	
12:15 P. M.	Helen Hinchey, soprano	
12:30 P. M.	Roebel Gale, talk	
12:45 P. M.	Roebel Hinchey, soprano	
1:00 P. M.	Interview with Blanche Yurka	
1:15 P. M.	Roebel Hinchey, soprano	
1:30 P. M.	Marie Gordon	
1:45 P. M.	Roebel Hinchey, soprano	
1:55 P. M.	Roebel Hinchey, soprano	
<b>WNY, NEW YORK-361</b>		
2:15-2:45 P. M.	Joe Sherman, songs; Frank Collins, piano; Lena D'Alary, soprano; Akela Hatch, violin	
2:45-3:00 P. M.	J. J. Weiss, tenor; Herold Doublier, soprano; Anita Calderon, soprano; Ferdin and Mettelles, songs; Alice Harvey, piano	
3:00-3:15 P. M.	Booklet: Bromberg, songs; Ethel Cowan, songs; Owen Pollard, soprano; Harry Reis, tenor; Alberta Jones, songs	
3:15-3:30 P. M.	"Savage Battles," K. B. Shontz	
3:30-3:45 P. M.	Roseand Orchestra	
3:45-4:00 P. M.	C. E. Hill, bass; Blanche Stout, songs; Ethel Walker, soprano; J. A. Harried, tenor	
4:00-4:15 P. M.	From File and Burgie Corp.	
4:15-4:30 P. M.	Gressman and Osborne, songs	
4:30-4:45 P. M.	Mr. and Mrs. Wood, songs	
4:45-5:00 P. M.	Organ recital	
5:00-5:15 P. M.	Shirley Blige, revue	
<b>WMA, NEW YORK-311</b>		
11:00 A. M.	12:00 P. M.—Music	
12:00 P. M.	12:30 P. M.—Vocal String Ensemble	
12:30 P. M.	Vocal String Ensemble	
12:45 P. M.	Stiel Malpin Orchestra	
1:00 P. M.	Louis J. Lee, soprano; Theo. Gene Mattman, cello	
1:15 P. M.	Charles W. Harris, songs	
1:30 P. M.	Same as 1:15	
1:45 P. M.	Lecture on Christian Science, W. W. Porter	
2:00 P. M.	Aubury Park Orchestra	
2:15 P. M.	Knickerbocker Players	
11:00 P. M.	Shawnee Brothers Orchestra	
<b>WENT, NEW YORK-288</b>		
12:00 P. M.	Luncheon entertainment	
12:30 P. M.	Sports forecast	
1:00 P. M.	Radio industry hour	
1:10 P. M.	Studio program	
1:20 P. M.	Sports results	
1:30 P. M.	Commerce of the day	
1:40 P. M.	Music	
1:50 P. M.	Organ recital	
2:00 P. M.	Peterson's Orchestra	
2:10 P. M.	Ensemble on jazz	
2:20 P. M.	American painting talk	
2:30 P. M.	Painting lecture	
2:40 P. M.	Parucci's Orchestra	
2:50 P. M.	Conditions on Mars," Mugg Garmback	
3:15 P. M.	Music (travelling)	
3:45 P. M.	Organ	
10:00 P. M.	Readings	
10:10 P. M.	Concert	
10:40 P. M.	Geography talk	
<b>WEBE, NEW YORK-212</b>		
2:00 P. M.	California Club Orchestra	
2:30 P. M.	Studio program	
4:00 P. M.	Baseball score quarter hour	
4:00-4:30 P. M.	Bather Brackets; soprano; studio program; Reils and Ward, songs; Marion Doran, soprano; Hauser and Cross, piano	
6:45 P. M.	Metropolitan String Ensemble	
6:45 P. M.	Metropolitan String Ensemble	
7:15 P. M.	"At Home Party"	
<b>WOLB, NEW YORK-233</b>		
7:00 P. M.	Program from radio show	
8:00-8:15 P. M.	Health talk; orchestra; soloists; quartet	
8:15 P. M.	Wile Orchestra	
<b>WANG, RICHMOND HILL-316</b>		
8:45-9:15 A. M.	Setting-up exercises	
9:15-9:30 A. M.	Queenie Goldman, songs	
9:30-9:45 A. M.	Time signals; weather	
9:45-10:00 A. M.	Queenie Goldman, songs	
10:00-10:15 A. M.	Thompson's Quartet, sport talk	
10:15-10:30 A. M.	Harold Brandhorst, jazz pianist	
10:30 P. M.	Address, Governor Alfred E. Smith	
10:00-10:30 P. M.	Ervin Davies, baritone; Emory Deutsch, violin; Florence J. Taylor, readings; Eugene Bauman, operatic soprano; C. J. Jones, baritone; King, Carry and Penagan, songs; Sylvia Robinson Trio; Claude Slason, piano	
10:30 P. M.	Colonial Royal Orchestra	
10:45 P. M.	Time signals; weather	
11:00 P. M.	Colonial Royal Orchestra	
11:30 P. M.	Lynbrook's Orchestra	
<b>WOR, NEWARK-403</b>		
8:45-9:15 A. M.	Setting-up exercises	
9:15-9:30 A. M.	Bertha Ford, soprano	
9:30-9:45 A. M.	Talk, Robert Gordon	
9:45-10:00 A. M.	George Keane, baritone	
10:00-10:15 A. M.	Bertha Ford, soprano	
10:15-10:30 A. M.	George Keane, baritone	
10:30-10:45 A. M.	Pauline feature	
10:45-11:00 A. M.	Words of an Unimprisoned	
11:00-11:15 A. M.	Shelton Ensemble	
11:15-11:30 A. M.	"Boris" and "The Mystery of the Theatre"	
11:30-11:45 A. M.	Caruso Ensemble	
11:45-12:00 A. M.	Brant's Theatre music	
12:00-12:15 A. M.	"The Mystic Road of Tibet," H. B. Blum	
12:15-12:30 A. M.	Letta Nansen, piano	
12:30-12:45 A. M.	Talk, Benjamin De Costers	
12:45-1:00 A. M.	Letta Nansen, piano	
1:00-1:15 A. M.	Society Orchestra	
<b>WOPC, NEWARK-222</b>		
3:00-4:00 P. M.	Vocal and instrumental	
4:00-4:15 P. M.	Vocal and instrumental	
4:15-4:30 P. M.	Orchestra; quartet; soloists; jazz band	
5:00-6:00 P. M.	Midnight revel	
<b>WAAM, NEWARK-263</b>		
11:00 A. M.	"Happy Hour" program	
1:00 P. M.	Joe Brown, piano	
1:15 P. M.	Blitz Club Orchestra	
1:30 P. M.	Sport review	
1:45 P. M.	Blitz Club Orchestra	
2:15 P. M.	Vera Bartram and Polly Welles; whist, piano	
3:00 P. M.	"Smiles and Grins," by Billy Rogge	
4:00 P. M.	Concert	
10:40 P. M.	Pratt's Orchestra	
<b>WRBB, STATEN ISLAND-873</b>		
8:00 P. M.	Jens Kjolseter, soprano; F. Franz, tenor; lecture; Billie instruction	
<b>WWT, YARHTOWN-373</b>		
7:00 P. M.	Police reports; weather; music; scores	
8:00 P. M.	Police reports; music; scores; popular music	
11:00 P. M.	Police reports	
11:30 P. M.	Blitz Orchestra	
<b>WJLT, PHILADELPHIA-335</b>		
15:00 P. M.	Daily announcements	
15:05 P. M.	Organ	
15:10 P. M.	Orchestra	
15:15 P. M.	Orchestra; soloists; talk	
15:20 P. M.	Artists' recital; talk	
15:25 P. M.	Baseball scores; sport results	
15:30 P. M.	Dream Lullaby	
15:35 P. M.	Edwin Laine	
15:40 P. M.	Aradia Orchestra	
15:45 P. M.	Artists' recital	
15:50 P. M.	Edwin Laine	
15:55 P. M.	Aradia Orchestra	
16:00 P. M.	Aradia Orchestra	
16:05 P. M.	Vaudeville features	
<b>WVO, PHILADELPHIA-359</b>		
11:00 A. M.	Grand organ	
11:10 A. M.	Weather forecast	
11:20 A. M.	Orchestra	
11:30 P. M.	Police reports; music; scores; popular music	
11:40 P. M.	Police reports	
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# Fourth Generation Matriculates

## Conservatory of Music, Arts, Long Established

The fourth generation of students is now registering in the Los Angeles Conservatory of Music and Arts, founded in 1883 by Emily J. Valentine. Adeltha E. Carter, her daughter, has continued to carry on.

This institution aims to develop performers who are truly musicians, with a thorough background of theory and harmony, music history and appreciation, as well as careful technique.

Maurice Zam is master piano teacher and director. He is assisted by Adeltha E. Carter, president; Katherine McD. Shannon, vice-president; Irene Carter Oates, secretary and treasurer, and 25 able piano teachers in outlying branches.

Mr. and Mrs. Alfred Megerlin are in charge of violin; Ernest Douglas, pipe organ and composition; Kathleen Norton, voice; Hedwiga Reicher, drama; band and orchestral instrument teachers are affiliated. Arnold Schoenberg and James H. Rogers are on the advisory board.

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### With Royal Opera

Joseph Diskay, Hungarian tenor and teacher of voice, is formerly of the Royal Opera in Budapest, and studied at the Royal Music Academy in that city. Among his teachers are Charles Graef (Budapest.) Alexander Heinemann (Berlin.) and Achille Stacie (Milan.) Mr. Diskay has had wide experience in opera, concert, radio and screen.

## Has Screen Roles

Joseph Diskay is in demand for screen roles at the different movie studios. He recently took the part of the Hungarian banker at United Artists in the new picture, "That Uncertain Feeling." Mr. Diskay has had a Hollywood studio for a number of years and prepares singers for concert, stage, radio and the screen.

### **City Deemed Song Center: Area Boasts Leading Voice Coaches of Musical World**

*Los Angeles Times (1923-Current File); Jan 26, 1941;*

ProQuest Historical Newspapers: Los Angeles Times

pg. D6

# City Deemed Song Center: Area Boasts Leading Voice Coaches of Musical World

Los Angeles Times (1923-Current File); Jan 26, 1941;

ProQuest Historical Newspapers: Los Angeles Times

pg. D6

## City Deemed Song Center

Area Boasts Leading Voice Coaches of Musical World

Voice culture thrives in Los Angeles with the presence of many of the world's best vocal coaches. The motion-picture industry is largely to be credited because of the premium it puts on good diction and trained voices.

Because of this unusual demand for their services, vocal coaches of real ability have been attracted here from all over the world. Many of the teachers are recognized concert and opera singers.

Their ability and experience are reflected in the work of their students whose voices are heard in the films, on the radio and on the stage.

### Cimini Long Active in State Music Circles

Maestro Pietro Cimini, opera conductor, has been active in California music circles since 1925. For 10 years he conducted with the San Francisco Opera Company for 12 years was general conductor at Hollywood Bowl and he has directed radio programs and operatic sequences in the motion pictures. He has taught in Los Angeles studios for 16 years.

### Many Studying With Alice Gentle

Mature artists and talented beginners alike have taken the opportunity to study with Alice Gentle, voice teacher in grand opera, light opera, concert, radio and stage work. Pupils range in age from 10 to 30. Although she has been teaching only a short time her studio home is alive with productive talent, all of whom are reported to be making definite progress.

### Bachenheimer Opens New Hollywood Studio

William Bachenheimer has opened new Hollywood studios where monthly concerts will be given by pupils, preceding which he will lecture. Public appearances in opera and concert are also afforded pupils in recital halls and theaters. Artist students recently appeared at Redlands Bowl and at Hollywood and Buena Vista opera clubs as well as over radio. These pupils had important roles in the "Marriage of Figaro" last week.

### Complete Repertoire Afforded by Mme. Vaughn

Mme. Bertha Vaughn, teacher of vocal technique and coach, gives complete repertoire to her students, which includes classical and modern songs, oratorio and opera. Among her artist students, Robert Ballagh had 12 appearances with the San Francisco Opera Company. Terry Koehlig recently gave a concert for the Klubb Club of Long Beach and the Cantando Club of Santa Ana. Marie Peterson and Terry Koehlig appeared in leading roles in the "Marriage of Figaro" in Pasadena.

### Michaud Formerly With Paris Opera

Arthur Michaud, voice pedagogue, prepares singers for concert, opera, stage and screen. He was formerly a singer with the Paris Opera and spent many years singing in France. Michaud has been teaching in Hollywood for the past five years, and prior to that had his studio in Carnegie Hall, New York City.

### Caselotti Founder of Opera Company

Maestro Guido Caselotti is now in his 10th year of teaching in California, dividing his time between Los Angeles and Long Beach where he maintains studios in voice culture and coaching. He is founder and director of the San Gabriel Opera Company, which has produced several operas for young singers. Monday evening he will present "Mlle. Leticia" at the Alhambra

High School auditorium, the first time cast and chorus, two exceptions, are under 18.

### Hurlbut Announces Student Vocal Clinics

Harold Hurlbut, teacher of singing and the speaking voice, announces the first of a series of monthly student vocal clinics, for next Friday evening at 8:15 at his new studio. Following the clinic, songs will be sung by Bonnie Emerle, soprano, and Henry Korn, tenor, both of the Hollywood Bowl and Southern California Opera companies.

### Mme. Cutter Known as Radio's 'First Lady'

Mme. Belle Forbes Cutter, teacher of voice, sang regularly for four years over C.B.S. out of Chicago, and she was called by this station "The First Lady of Radio." Mme. Cutter takes a personal interest in the development of all her pupils, many of whom are appearing on radio concert tours in Canada. She is both a singer and concert program of every class of six weeks at Northwestern College of the Chicago Musical College.

### Minna Pelz Coe Teaches Children

Minna Pelz Coe, specialist in voice production, has had 20 years of successful teaching, both of children and adults. Recently Mme. Coe conducted a master class of six weeks at Nutland, Or., and since returning to Hollywood has completed the rebuilding of her penthouse studio. She specializes in the teaching of children's voices, but her long experience in the teaching field

enables her to help adult singers as well.

### Hans Clemens Pupil Given 'Met' Audition

Hans Clemens, Metropolitan Opera tenor and teacher of singing, announces that his artist pupil, Christina Carroll, coloratura soprano, sang on a recent Metropolitan Opera auditions program, and was acclaimed. Miss Carroll won the first-price scholarship with Clemens the spring of 1939 and has been with him up to this time.

### Mme. Ethel Killion Furthers Careers

Mme. Ethel Killion, coloratura soprano and teacher of voice production, prepares singers for professional careers. Mme. Killion sang professionally in New York City for 15 years and at the same time maintained a teaching studio. She made a number of radio concert tours in Canada. She is both a singer and concert program of every class of six weeks at Nutland, Or., and since returning to Hollywood has completed the rebuilding of her penthouse studio. She specializes in the teaching of children's voices, but her long experience in the teaching field

### Blickfelt Authority

Fredrick Blickfelt is said to be an international authority on the singing and speaking voice. For 25 years he has been building voices in London, Paris, New York and on the Pacific Coast in the tradition of the old Italian masters.

### Careers Aided

Jack Stern studies accepts singers studying for a professional career. They are placed under the personal direction of Mr. Stern who was formerly associated with Irving Berlin. Stern has coached many singing stars including Al Jolson, Eddie Cantor, Fred Astaire, Chevalier, Bobby Breen and Tony Martin.

### Opera Background

Marie and Ruth Miller Chambliss teach complete voice repertoire and the fundamentals of dramatic art and fine singing for whom are appearing on radio concert tours in Canada. She is both a singer and concert program of every class of six weeks at Nutland, Or., and since returning to Hollywood has completed the rebuilding of her penthouse studio. She specializes in the teaching of children's voices, but her long experience in the teaching field

### Heads Music Group

Mme. Alexis Berman teaches the art of singing and beauty in speech. She is president of the Los Angeles County branch of the California Music Teachers Association. She is an exponent of the teaching methods of the great Maurice Marchesi, with whom she studied.

### Two Studios

Two Riser Ditty studios, one in Hollywood, one at Newport Beach, serve beginners and advanced students of singing. Artistic students include Nina Sola-

va, soprano protégée of Luisa Terzazini; Alan Schirmer, tenor, head of the voice department at Berea College, and other well-known singers.

### Long Experienced

Estelle Brown Mittl has been teaching voice for 25 years and specializes in fundamentals and the correction of faulty adjusted voices. Two of her artist pupils, James Jefferson, baritone, and Marie De Shudi, lyric soprano, advanced students of singing. Artistic students include Nina Sola-

### College Executive

Dr. Ray Crittenden, teacher of singing, is the head of the fine arts department of Chapman College, Clatskanie, Ore. He is also director of the Estera Sadovnik, leading mezzo-soprano for nine years at the Choir which will start its new-royal opera in Madrid and guest artist at the Los Angeles Brook-

ready been given in California by this organization.

### Has Screen Roles

Joseph Diskay is in demand for screen roles at the different movie studios. He recently took the part of the Hungarian banker at United Artists in the new picture, "That Uncertain Feeling." Mr. Diskay has had a Hollywood studio for a number of years and prepares singers for concert, stage, radio and the screen.

### Taught Abroad

Mme. Florence Lee Holtzman, after many years of successful teaching in Paris and Milan, is now teaching in Hollywood. Among the well-known artists who have studied with her are the department of Chapman College, Clatskanie, Ore. He is also director of the Estera Sadovnik, leading mezzo-soprano for nine years at the Choir which will start its new-royal opera in Madrid and guest artist at the Los Angeles Brook-





## OBITUARIES

### Miss Agnes H. Wright

Funeral services for Miss Agnes H. Wright, 78, nurse, will be conducted tomorrow at 3 p.m. in Pierce Bros. Santa Monica Chapel, followed by interment in the Chapel of the Pines. Born in Scotland, Miss Wright had been a California resident for 50 years. She lived at 11451 Berwick St., and died on Thursday. Miss Wright leaves two sisters, Sarah and Emily Wright of Scotland; a brother, Alfred Wright, of London, England, and a cousin, the Rev. Edwin Orr.

### Samuel E. Dietz

Samuel E. Dietz, 46, of 5526 Eileen Ave., died yesterday. Rosary will be recited at 8:30 p.m. tomorrow at the Church of the Transfiguration, 2515 W Santa Barbara Ave. Requiem mass will be celebrated at the same church at 9 a.m. Tuesday. Mr. Dietz, a California resident since 1936, was an insurance agent for 20 years before starting his own insurance business. He leaves his widow, Kathryn; his mother, Mrs. Josie Dietz, a son, David; two daughters, Linda and Margaret, and two brothers, Frank, of Los Angeles, and William, of Memphis, Tenn. Burial, arranged by Mispagel Mortuary, will be Tuesday at Holy Cross Cemetery.

### Mrs. Muriel L. Scott

Funeral services for Mrs. Muriel L. Scott, 65, will be conducted at 3:30 p.m. tomorrow by Forest Lawn Mortuary in the Wee Kirk o' the Heather with interment following at Forest Lawn Memorial-Park. She lived here for 60 years. Her home was at 505 E California St., Pasadena. Mrs. Scott died Friday, leaving three daughters, Mrs. Muriel L. Titzler, Portuguese Bend; Mrs. Anne H. Ferrier, Pasadena; Mrs. Mary G. Burgess, Sunnyvale; a son, James H. Scott, West Arcadia; a sister and nine grandchildren.

### R. L. Anderson

Funeral services for R. L. Anderson, 74, real estate broker in this area for 30 years, will be conducted at 10:30 a.m. Tuesday by Forest Lawn Mortuary in the Church of the Resurrection with interment following at Forest Lawn Memorial-Park. Mr. Anderson, who lived at 435 Whiting Woods Rd., Glendale, was a Mason and a Rotarian. He died Friday, leaving his widow, Laura; two daughters, Mrs. Florence Cowart, Winterhaven, Fla., and Mrs. Betty A. Weaver, Glendale; his mother, Mrs. Ella A. Anderson, Phoenix; a sister, two brothers, seven grandchildren and two great-grandchildren.

### Joseph Diskay

Funeral services will be conducted tomorrow for Joseph Diskay, 72, Hungarian-born concert singer and voice teacher who died last Monday at his home, 6683 Sunset Blvd. A Los Angeles resident for 40 years, Mr. Diskay was leading tenor for the Royal Opera House in Budapest for 14 years before he

came to this country shortly after World War I. His operatic career halted by diphtheria, Mr. Diskay, sang in several Hollywood films and concerts here. He operated his own studio in Hollywood for 35 years.

He was believed to have left relatives in Hungary. Funeral services will be conducted at Breesee Bros. and Gillette Mortuary, 950 W Washington Blvd., followed by private interment.

### John C. Dickinson

Funeral services for John Clyde Dickinson, 44, sales supervisor for Pabst Brewing Co. for 12 years, will be conducted at 10 a.m. tomorrow in the chapel of Mottell's & Peck Mortuary, Long Beach. Mr. Dickinson, who died Thursday, lived at 3231 Woodstock Rd., Los Alamitos. He had been a resident of Southern California for 14 years and was a commander in the U.S. Coast Guard Reserve. Mr. Dickinson leaves his widow, Marie; his mother, Mrs. Kathryn Dickinson, and a brother, Robert.

### Arthur Bronson

Requiem Mass for Arthur Bronson, vice president of Central Casting Corp., will be Tuesday at 9 a.m. at St. Bede's Roman Catholic Church, La Canada. Mr. Bronson, 51, died Thursday of a heart attack, he leaves his widow, Marriane, two sons, Arthur Jr., and Michael; his mother, a brother Frank, and two sisters, Eleanor and Betty Bronson, the former actress. Graveside services will be held at Resurrection Cemetery in South San Gabriel. The family suggests that contributions be made to the Los Angeles Heart Assn. in lieu of flowers.

### Walter G. Lohwasser

Funeral services for Walter George Lohwasser, 70, owner of the Star Brass Foundry, will be conducted tomorrow at 10 a.m. in Pierce Bros. Inglewood Chapel, followed by interment in Inglewood Park Cemetery. Born in Los Angeles, Mr. Lohwasser lived at 641 13th St., Manhattan Beach, and died on Wednesday. He leaves his widow, Naomi; two daughters, Katherine Lohwasser and Inette Vonholt; and two sons, Walter G. Lohwasser, Jr., and Kenneth C. Gordon.

Beginning Saturday, January 3, The Broadway  
 Department Store will be open all day Saturday.

**TONIGHT**

Tuesday, December 30th

**The Broadway  
 Department  
 Store**

will broadcast from 8 to 10 p.m.

**A RADIO CONCERT**

OVER  
 STATION

**K H J**

A brilliant program of music, vocal and instru-  
 mental, as well as other entertainment features,  
 will be presented tonight, beginning at 8 o'clock  
 and continuing until 10 p.m. Numbered among  
 the artists are some of the best known favorites  
 of the theatrical and concert stage and the pro-  
 gram has been arranged with an appeal to  
 everyone.

The following artists will participate:

**George Lipschultz,**

Violinist, accompanied by Ernest Wehl, in selected solos.

**Helena Lewyn,**

Internationally-known pianist, playing classical numbers.

**Marguerite Riner Minor,**

In readings and humorous pianologues, assisted by Mrs. H. S. Carroll.

**Georgi Shkultetsky,**

Basso, accompanied by Ernest Wehl, singing selected solos.

**Jennie Durkee,**

Famous mistress of the ukelele.

"The Newcomers Plan a Budget"—The Broadway con-  
 tinuity; dialogue, with Raymond Whitten, Marguerite  
 Riner Minor and Dickey Winslow.

**Orpheus Four,**

in popular quartette numbers.

All radio fans are invited to "listen in"—The  
 Broadway assures you two hours of real en-  
 joyment.



**Auction Trade Sale**

Today—10 A.M.

at the New York Hotel, 10th & Grand  
 Sts., New York 20. Also all entries  
 between.

**J. J. SUGARMAN,**

Auctioneer  
 80 3RD.

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**11 A.M. Commencing at 10:30**

**12th St. N.Y.C.**

All kinds of furniture, sets and single pieces  
 in an open air room, 12th St., N.Y.C. Open  
 from 10:30 to 12:30. No admittance  
 without tickets. Tickets 50c. **WALTER**  
**L. BARAK, Auctioneer** 12th St., N.Y.C.

**Eye Glasses**

The Most Painstaking

Scientific Examination

First Quality Lenses

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High Grade Bifocals

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Standard Quality Frame—\$3.00

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 Do not decide anything definite regarding  
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# Mason & Hamlin

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bination with the marvelous AMPICO.



## HELENA LEWYN

*Pianiste of Great Ability*

. . . who will appear as  
soloist at American College  
Salon, Biltmore Hotel, Tues.  
Evening, Feb. 24th . . . using  
the Mason & Hamlin, her ex-  
clusive choice on all occasions.

**I**T means much for prospective piano purchasers to know that such artists as Helena Lewyn and thousands of others representing the acknowledged musical authorities of each community, have, after years of exhaustive tests and comparisons, found that no other instrument can compare with the Mason & Hamlin for tone and action.

This assures the lay buyer the practical benefits of long experience without the mistakes and disappointments of experimental selection. Miss Lewyn says: "The Mason & Hamlin appeals to me as the embodiment of all qualities that make an instrument of perfection."

*You will greatly enjoy a demonstration  
and we will be pleased to give it, en-  
tirely without obligation to you.*

# Wiley B. Allen Co.

416-418 So. Broadway



## TOURIST TIPS

Schrader, Del

Los Angeles Times (1923-Current File); Feb 17, 1952;

ProQuest Historical Newspapers: Los Angeles Times

pg. F4

# TOURIST TIPS

BY DEL SCHRADER

Helena Lewyn and Gilbert Back of the Los Angeles Philharmonic Orchestra will lead a tour of Europe this summer through the Kelly Travel Service of Hollywood.

Tour will leave Quebec June 22, returning Aug. 31 and will cover France, Switzerland, Italy, Austria, Germany, Belgium, Holland, England and Scotland.

### THREE CRUISES DUE

D. F. Robertson Travel Bureau, 5478 Wilshire Blvd., has announced three special tours. A 41-day, European cruise will leave New York April 26 for ports in the Mediterranean, Scandinavia, the Continent, Ireland and Britain.

A sunshine cruise to the West Indies and South America of 11 days' duration will leave June 14. A North Cape cruise, a 36-day trip, will depart from New York on June 28 for ports in Iceland, Land of the Midnight Sun; Norwegian fiords, Scotland, Ireland, France and England.

### TOURS TO MEXICO

Cosmos Travel Bureau of Los Angeles has a variety of tours to Mexico, including visits to places where Easter observances are performed. Catholic churches, varying in grandeur

according to their rank, will present stagings of different Biblical passages in connection with Christ's Calvary. Religious and pagan ceremonies intermix to make the occasion unforgettable.

### WORLD-WIDE TOUR

Members of Hemphill's tour groups leaving March 19 and 26 around the world via Pan American World Airways and Trans World Airline will visit Japan in the favored season when cherry blossoms, azaleas and spring flowers are in full bloom.

Chartered side trips to ancient Babylon, Petra and Angkor Wat are possible. After completing a Mediterranean air cruise, the group will arrive in Europe ahead of the crowded tourist season.

### MANY FESTIVALS

International trade fairs and special exhibits will vie with drama and music festivals in 10 European lands this spring, according to Henry Miele of Henry Miele Travel Service.

A series of de luxe motor coach tours ranging from 37 to 70 days and visiting eight to 12 countries has been expertly planned to embody important events, Miele said.





## OBITUARY

### Aaron W. Happ

Funeral services for Aaron Wilson Happ, 42, will be conducted at 11 a. m. Saturday in the chapel of Price-Daniel Mortuary, 11567 Santa Monica Blvd., West Los Angeles. Mr. Happ died Tuesday. He leaves his widow Vergie; a sister, Mrs. Harriet Vise, and two brothers Cecil and Harry. Interment will be in Woodlawn Cemetery.

### Daniel K. Smyth

Masonic services for Daniel Kenneth Smyth, 83, retired Army colonel, will be conducted at 10:30 a. m. tomorrow in the Ives & Warren Mortuary, Pasadena. Col. Smyth, a past Southern California Commander of the United Spanish War Veterans, died Monday at his home, 703 Miramonte Place, Pasadena. He leaves his widow Lucy; two sons Kenneth Jr. and Cecil Smyth, and two grandsons. Burial will be in Mountain View Cemetery.

### Everett W. Squires

Funeral services for Everett W. Squires, 63, head of the supply department for Pacific Telephone and Telegraph Co., will be conducted by Pierce Bros. Crenshaw Mortuary today at 3 p. m. in Grace Chapel with interment in Inglewood Park Cemetery. He lived at 6038 6th Ave. He died Sunday and leaves his widow Jewel; a son, Everett Jr.; two sisters and one grandson.

### Kenneth D. Holmes

Funeral services will be conducted at 10:30 a. m. Saturday at the Church of the Hills, Forest Lawn Memorial Park, Hollywood Hills, for Kenneth Dale Holmes, 54, who died of a heart attack Tuesday while on location at 20th Century-Fox at the company's ranch, near Malibu. Mr. Holmes, who was a unit manager for the organization, resided at 13305 Valley Vista Blvd., Sherman Oaks. He had been connected with motion pictures since 1920. He leaves his widow Hazel; a son, Kenneth D. Jr., and two grandchildren. Services will be conducted by the Rev. Edward McNair and interment will follow at Forest Lawn Memorial Park, Hollywood Hills.

### Walter A. Redmond

Requiem Mass will be celebrated today at 9 a. m. in Cathedral Chapel for Walter A. Redmond, 62, secretary-treasurer of Cement & Plasterers' Union, who died Monday. Interment will follow in Holy Cross Cemetery, with Cunningham & O'Connor Hollywood Mortuary in charge. He lived at 280 S. Burnside Ave. He leaves his widow, Marcella C.; a son, Walter J. Redmond, and four daughters, Mrs. Hal Halter, Mrs. Leslie Thust, Mrs. Virginia Gambasiana and Mrs. Thomas Hearn.

### Alban M. Emley

Funeral services for Alban M. Emley, 66, author, will be conducted at 3 p. m. today by Forest Lawn Mortuary in the Chapel at Forest Lawn Memorial Park Hollywood Hills. He died Monday at his home, 1401 N. Hobart Blvd. He leaves his widow, Edith; a daughter, Mrs. Doris Karsell; two sons, James H. Emley, and Robert J. Emley, and a brother.

### Mrs. Edna Clark

Funeral services for Edna Clark, 82, will be conducted today at 10:30 a. m. at Utter-McKinley's Cresse Eagle Rock Chapel. Interment will follow at Rose Hills Memorial Park. She lived at 5243 Rockland Ave. and died Monday. Mrs. Clark leaves a niece, Margaret Cushman and a nephew, Emery J. Kelleran.

### Ashley L. Gleason

Funeral services for Ashley L. Gleason, 81, retired president of the Sun Moving & Storage Co., will be conducted at 9 a. m. today in Forest Lawn's Little Church of the Flowers with arrangements by Forest Lawn Mortuary.

Mr. Gleason died Monday. He lived at 2317 12th Ave. He leaves his widow, Mary; a son, Lyman W. Gleason; a daughter, Mrs. Helen Nornington; a brother, six grandchildren and 10 great-grandchildren.

### Mrs. Emma J. Gibbs

Funeral services for Mrs. Emma Jensen Gibbs, 74, will be conducted at 11 a. m. tomorrow by Forest Lawn Mortuary in the Little Church of the Flowers with interment following at Forest Lawn Memorial Park. Mrs. Gibbs died Tuesday at her home, 2005 E. Orange Grove Ave., Pasadena. She leaves her husband Charles H. Gibbs; a daughter, Miss Jane E. Gibbs, Pasadena; three sons, Walter P., Charles R. and Paul W. Gibbs, and two sisters.

### Mrs. Jolina Geffene

Requiem Mass for Mrs. Jolina Geffene, 58, Los Angeles school teacher, will be celebrated today at 9:15 a. m. in St. Agnes Catholic Church with Pierce Bros. Los Angeles Mortuary in charge of arrangements. Mrs. Geffene died Saturday at her home, 1641 W. 22nd St. She leaves her husband James and a daughter, Mrs. Cathy Shatin. Interment will follow in Holy Cross Cemetery.

### Mrs. Hannah E. O'Dea

Rosary will be recited today at 8 p. m. for Mrs. Hannah E. O'Dea, 86, in the chapel of Cunningham & O'Connor Mortuary, 3240 Melrose Ave. Requiem Mass will be celebrated tomorrow at 9 a. m. in Christ the King Church, followed by interment in Calvary Cemetery. She died Tuesday. She lived at 843 N. Wilcox Ave. and leaves a daughter, Ruth A. O'Dea.

### Mrs. Ida M. Morford

Funeral services for Mrs. Ida M. Morford, 92, will be conducted today at 10 a. m. in Pierce Bros. Little Country Chapel with interment in Valhalla Memorial Park. She lived at 1009 N. Edinburg Ave. She died on Monday and leaves two daughters, Mrs. Vida Bruce and Mrs. Alma Lynch; two sons, Floyd and Lester; two sisters, seven grandchildren and 13 great-grandchildren.

### Fritz Bruch

Funeral services for Fritz Bruch, 67, cellist with the San Diego Symphony Orchestra for ten years and before that with the Cincinnati Symphony for 19 years, will be conducted today at 10 a. m. in Pierce Bros. Hollywood Chapel with interment in Hollywood Memorial Park Cemetery. Mr. Bruch, a native of Berlin, Germany, died Monday at his home, 6683 Sunset Blvd. He leaves a sister, Miss Lucie Bruch.



# Funeral Held for Fritz Bruch, Noted Musician

Funeral services for Fritz Bruch, noted cellist, were conducted yesterday at Pierce Bros. Hollywood Mortuary. Inurnment will be at Hollywood Cemetery.

Mr. Bruch, for 20 years first cellist with the Cincinnati Symphony Orchestra, died Monday of a heart attack while visiting at the Hollywood home of his sister, Miss Lucie Bruch, violinist. He was 67.

Mr. Bruch had just finished the summer season with the San Diego Symphony Orchestra, an engagement he had played for the past 15 years. He toured Europe as a youth and was brought here by the Wolfsohn Bureau of New York with his sister to play a concert tour in the United States. He was with the New York Symphony Orchestra for several years before joining the Cincinnati group.

Mr. Bruch was also known as a composer, his "Three

nody" for 10 cellos having been played with full orchestra in Cincinnati. Other compositions of his were played in his memory at the funeral services.

<http://www.silentsaregolden.com/articles/frednibloarticle.html>

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#### From Nebraska to Broadway

My Dad was born in York, Nebraska, in 1874. His name at that time was Fred Liedtke, the son of Frederick Liedtke, born in 1836 in Prussia, and his mother was Annette Dubergere Liedtke, born in France in 1845. His father and mother were divorced in 1881.

In his early years, after his parents separated, Dad and his mother went to New York City. He started working at a theater and coffee house named Niblo Gardens located at Broadway and Prince Streets. The business was created by a man of Irish descent named William Niblo. It is believed that my Dad started his Broadway acting career there. He adopted the Niblo name to pursue his career.

"His first adventure was a financial venture with George M. Cohan, when the latter became an independent producer. Mr. Niblo then took a rover's chance in musical comedy, dramatic productions or comedies, whichever happened along. He wrote and starred in a number of successful stage plays. He will be remembered in such lively productions as 'Hit-the-Trail-Holiday' and 'The Fortune Hunter.'" (The Blue Book of the Screen, The Blue Book of the Screen, Inc., 1923)

He became a successful Broadway actor, and was closely associated with George M. Cohan and the family. In July, 1901, Dad married George's sister, Josephine Cohan, and the two traveled worldwide. They took trips to Africa during the years before World War I.

" Mr. Niblo's last starring engagement on Broadway was in 'Hit-the-Trail-Holiday' written for him by George M. Cohan." (The First One Hundred Men and Women of the Screen by Carolyn Lowrey, Moffat Yard and Col, 1920). (Photo at left: Mrs. Fred Niblo (Enid Bennett) relaxing at home in the late 1920's.)

They had one son, Fred Jr. He was involved in Hollywood as a screenwriter with quite a few movies to his credit between 1930 and 1950. Fred and I were friends. We both worked on jobs in Vietnam during the war and saw a lot of each other. Fred and his wife, Patricia, have long gone.

#### Australia, Enid and the Movies

In 1916, after 15 years of marriage, Josephine Cohan Niblo died. The following year, Dad went to Australia where he met my mother, Enid Bennett, who was born in Australia in 1893. They were married in 1918 and returned to America to become leading players in the new Hollywood.

Dad's first opportunity to direct was "The Marriage Ring" (1918) starring Enid Bennett. As time went on, he directed many of the top films and stars of the silent era including "The Mark of Zorro" (1920) and "The Three Musketeers" (1921) with Douglas Fairbanks, "Blood and Sand" (1922) with Rudolph Valentino, "The Red Lily" (1924) with my Mom and Ramon Novarro (which Dad also wrote), "Camille" (1927) with Norma Talmadge, and two Greta Garbo films, "The Temptress" (1926) and "The Mysterious Lady" (1928). The film for which he is best remembered is the 1926 production of "Ben Hur" for MGM, much of which was filmed in Italy.

"The grand opening of 'Ben Hur' at the George M. Cohan Theater in New York last month was a gala event. . . Fred Niblo was rushed at the finish of the picture and it looked as if he would never get out of the theater. A hundred friends wanted to congratulate him. He apologized for the dampness of his palm, which was only caused by the nervousness he felt waiting for the picture's reception." (Photoplay magazine, March 1926). (Photo at right: Mr. and Mrs. Fred Niblo (Enid Bennett) from a July 1920 magazine article)

I was born in March of 1925, just after Mother and Dad returned from Italy for the filming of "Ben Hur." Mother once told me that I was "conceived in Italy" -- why she told me that I'll never know.

He and my mother, my two sisters and I lived in a home designed and created by him in Beverly Hills (now owned and occupied by the Rupert Murdoch family). My older sister, Loris, and I were never close. She passed away very early. Judy, the youngest of us all, married a Naval Academy graduate and U.S. Naval officer in 1952 who is now retired. They live in Northern California. Judy attended grammar school with a young lady named Shirley Temple.

None of Dad and Mother's children tried to enter the entertainment industry. The closest I got to entertainment was getting a book published. The non-fiction book is an espionage history of the penetration of the Roosevelt administration by our ally, "Uncle Joe" Stalin. It is titled Influence, The Soviet 'Task' Leading to Pearl Harbor, The Iron Curtain and the Cold War.

#### At Home With Mom and Dad

At home, Dad was strict. Unlike today, fathers in those days were in charge. Mother was a wonderful lady who led me step by step. But when I got carried away, one look from my Dad ended it all. His German ancestry came through. He was tough, but very much on the right track. He loved classical music and gave me a look when I cranked up the phonograph to play Dixieland.

In our home in Beverly Hills, my parents had a movie theater. Friends, most from the movie industry, came often to see something. There were photos of the movie stars of the Roaring Twenties all over the place, but I can't recall whom among them I may have met, although I'm sure quite a few. I don't remember Mother or Dad discussing movies with me, but I do remember hearing them both discuss all sorts of subjects including directors, producers, actors and stories.

"I know two Fred Niblos. One is the director on the set, with a fortune at stake and the responsibility for a great production on his shoulders. The other is the fireside Fred Niblo, with weary hours behind him, and none of the barriers and customs that aid in keeping a man courteous through the day. The two match up remarkably well. Keeping a director waiting on the set and keeping a husband waiting for breakfast are two unforgivable offences. But I have kept Director Niblo waiting and I've kept Husband Niblo waiting, and I've never been able to annoy him out of his inherent kindness and courtesy. He is the kindest man I ever knew. His heart is filled with charity and a splendid appreciation of the fine things in life. He is an ideal husband and an ideal director." (Enid Bennett in Photoplay magazine, September 1923) (Photo at left: Mayfair Club Ball 1927: Mrs. Louis B. Mayer, Fred Niblo, Mrs. Conrad Nagel, Louis B. Mayer, Mrs. Fred Niblo (Enid Bennett) and Conrad Nagel.)

I do not remember that I was ever at the MGM studio at a time my father was actually directing. I do remember being shown around the studio by him, introducing me to people, and in one case being photographed with him and his friends at MGM.

The stars and directors that I do remember meeting on one or more occasions include Katharine Hepburn, Nelson Eddy, Conrad Nagel, C. Gardiner Sullivan, Sidney Franklin, Mary Pickford and Douglas Fairbanks.

"Fred Niblo directed ('The Three Musketeers' starring Douglas Fairbanks - 1921), and in more than one way he has accomplished a film that can stand by itself imaginatively and pictorially. By the movement of the scheming Richelieu's hand he characterizes him, by the substitution of action for words he gives incidents and events a graphic significance, and in more than several instances gets scenic effects that both startle and satisfy." (The New York Evening Post, August 29, 1921)

#### Gifts from the Stars

Conrad Nagel took me on my first surfboard ride one day at the beach in Malibu. Mary Pickford and Douglas Fairbanks gave me a silver cup for my christening, their names engraved, a present I still have today. On one or two Christmas occasions I delivered our family presents to Nelson Eddy who lived nearby. One day Nelson gave me one of his pipes, a gift I still have today. Ann and Gardiner Sullivan gave me a piece of furniture that we still have and use today.

The famous director Sidney Franklin was our friend for a long time. My wife, Sylvia, and I stayed several times at his mansion in Malibu.

I don't remember that my father discussed movie personalities with me, but for some reason when I mentioned one day that I had watched a scary Boris Karloff film named "Frankenstein," he said that he had interviewed Mr. Karloff when Karloff was just entering the business, and that he was a very handsome guy.

My father was one of the founders of the Academy of Motion Picture Arts and Sciences along with Conrad Nagel and Louis B. Mayer. The first officers of the AMPAS were Douglas Fairbanks, president; Fred Niblo, vice-president; M.C. Levee, treasurer; and Frank Woods, secretary. (Photo at right: The founding of the Academy of Motion Picture Arts and Sciences. Seated: Louis B. Mayer, Conrad Nagel, Mary Pickford, Douglas Fairbanks, Frank Woods, M. C. Levee, Joseph M. Schenck and Fred Niblo. Standing: Cedric Gibbons, J.A. Ball, Carey Wilson, George Cohen, Edwin Loeb, Fred Beetson, Frank Lloyd, Roy Pomeroy, John Stahl and Harry Rapf.)

"Details of the workings of the organization were not in shape for release last night. It was stated, however, the new body will cooperate with existing bodies, such as the Motion Picture Producers'

Association, in movements beneficial to the industry and will in addition, encourage by prizes, scholarships and other means, any move for the improvement of the industry as a whole." (The Los Angeles Times, May 5, 1927)

He was also one of the founders of the City of Beverly Hills, and there is a statue of the founders located at Beverly Drive and Olympic Blvd.

### What a Director's Son Did

As for me, I joined the Marine Corps in 1943 when I was 17 years old. I was one of the troops at Tarawa, Saipan, Tinian, Okinawa, Ie Shima and was one of the first Marines to enter Nagasaki in the middle of the night a few months after the bomb dropped. After the war, I tried college but had no interest in sitting there. I was a radio operator, so I went to work for a new cargo airline named Flying Tigers that made trips from Los Angeles to Tokyo.

After that, I went to work as a radio operator on a Standard Oil tanker in Alaska, and later I was hired by the Los Angeles Police Department communications unit, ultimately getting transferred to the Crime Lab. During those years I stayed in the Marine Corps reserve and saw duty every summer.

One day I received a call from the brand new CIA and was hired. After reporting to CIA in Washington, my Marine Corps unit was assigned to Korea, so I left the CIA and went back to Camp Pendleton where I was eventually assigned to a ship. But the war ended, and I was able to return to my CIA job where I was employed there from 1951 to 1956. Then I joined Federal Law Enforcement from which I retired in 1980.

While an agent of the Old Federal Bureau of Narcotics in San Francisco, I was introduced to a charming lady. We were married in 1964, and she and I, and her three sons from a previous, lived in Hong Kong where I had been assigned to open the FBN office. Our oldest son went to the Naval Academy and then joined the Marine Corps. He advanced to Lt. Colonel (I had been a sergeant) but sadly passed away a few years ago from cancer. Number two son is Executive Vice President of the Central Pacific Bank in Hawaii. Our youngest son, a physician, is a captain in the U.S. Navy, and now commands a Navy hospital near Seattle.

### The Passing of Time

My father died back in 1948 while on a trip with my mother to New Orleans. My mother sold our Brentwood home after Dad passed and moved into a small home in West Hollywood. Within these years, Sidney Franklin's wife passed away, and mother and Sidney continued a long friendship, and were ultimately married and lived in the Malibu mansion. (Photo at left: The Silver Anniversary of Beverly Hills in 1939: Eddie Cantor, Mr. and Mrs. Fred Niblo, and Conrad Nagel.)

For those who may not know, Sidney began directing in 1915 and had several famous silent and sound films to his credit such as "Heart O' the Hills" (1919) and "The Hoodlum" (1919) with Mary Pickford,

"Smilin' Through" (1922) with Norma Talmadge, "Her Sister From Paris" (1925) and "The Duchess of Buffalo" (1926) with Constance Talmadge, "Wild Orchids" (1929) with Greta Garbo, "The Barretts of Wimpole Street" (1934) with Norma Shearer, and "The Good Earth" (1937) for which he was nominated for Best Director.

Mother passed away in 1969 and Sidney three years later.

Looking back over the years, I will never forget one evening my father took me out to the front of the house and pointed east. He said, "Do you see that glow way, way over there? That is Los Angeles." Times have changed.

I was and continue to be a very fortunate offspring of two of Hollywood's best, my mother and father.

"Fred Niblo was a model of the conscientious, craftsman-like, entirely professional director of the twenties." (Hollywood in the Twenties by David Robinson, Tantivy Press, 1968).

# FRED NIBLO DEAD; LEADER IN FILMS

Noted Director in Silent Era  
Handled Movies Starring  
Valentino and Gilbert

Special to The New York Times.

NEW ORLEANS, Nov. 11—Fred Niblo, former movie director and Broadway actor, died today after planning to take a thirtieth wedding anniversary cruise with his wife. His age was 74.

Mr. Niblo was taken ill Oct. 18 shortly after his arrival here on a vacation trip with his wife, the former Enid Bennett of Australia. He died at Touro Infirmary here of pneumonia.

Director of some of the most outstanding films of Hollywood during the silent-film era, Mr. Niblo returned from retirement in recent years to play a small role with Ginger Rogers and Cary Grant in "Once Upon a Honeymoon."

He directed "Ben Hur," in 1925; Rudolph Valentino in "Blood and Sand," in 1923; Douglas Fairbanks in "Three Musketeers," in 1922, and many of the screen's greatest stars. In 1921, he directed "Mark of Zorro." He had also directed several films starring John Gilbert.

During his vaudeville career from 1900 to 1907, he gave two command performances before the British Royal Family. He was a founder, with Louis B. Mayer and Conrad Nagel, of the Academy of Motion Picture Arts and Sciences. He spent three years as a travel lecturer before returning to the stage in 1910.

He held membership in the Masonic order, Elks, Dramatists Guild, Author's League of America, the Lambs and the Hollywood Masquers Club.

## Father Wounded in Civil War

The director of "Ben Hur" was a native of Kansas. His mother, born in Paris, was highly educated and could speak, read and write seven languages. His father had been a captain in the Civil War and was wounded at the Battle of Gettysburg.

In his youth Mr. Niblo traveled widely in Europe, Asia and the Pacific in search of adventure and he continued to "see the world" as an actor. It was his boast that he had appeared in the theatre in every English-speaking country in the world.

Mr. Niblo, who was associated with George M. Cohan early in his career, went on the stage in 1897 as a juvenile with a New York stock company. He played in everything from Shakespeare to musical comedy, was a star in "Hit the Trail Holiday" and "The Fortune Hunter" among other vehicles and also was a stage manager and producer and the author of several plays.

## Began in Films in 1918

He entered the motion pictures in 1918 as a director for Thomas Ince, his first picture being "The Marriage Ring," featuring Enid Bennett and Jack Holt.

"Ben Hur" was filmed largely in Italy. The Italian Government and even the King cooperated in making the spectacle, the King granting the company the use of a villa in Florence for certain scenes.

Mr. Niblo employed 30,000 extras in that truly "super" production of a quarter of a century ago featuring Francis X. Bushman, Ramon Navarro, May McAvoy, Carmel Myers and Betty Bronson. The sea battle was filmed in the Mediterranean off Leghorn. The scenes centering on galleys manned by hundreds of men took two months to record.



FRED NIBLO  
The New York Times, 1921

Directions must be filled out by Applicant

Bldg. Form 2

PLANS AND SPECIFICATIONS and other data must also be filed

2

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application for the Erection of ~~Frame Buildings~~ CLASS "D" Brick

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

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

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

Form fields: Lot No., Block, Description of Property, District No., M. B. Page, F. B. Page, No., Street, Location of Job. Includes handwritten entries: A. E. Winstanley, 324, 6683-6691 Sunset Blvd Street, 1506 Las Palms Ave (sub. Car).

- 1. Purpose of Building: Store & apt. No. of Rooms: 17 No. of Families: 5
2. Owner's name: W. A. Bullinger Phone: 54654
3. Owner's address: 526 So. Commonwealth Ave
4. Architect's name: Roy L. Jones Phone: 267213
5. Contractor's name: W. A. Bullinger Phone: 54654
6. Contractor's address: Same
7. VALUATION OF PROPOSED WORK: \$20,000
8. Is there any existing (old) building on lot? Yes How used? Dwelling
9. Size of proposed building: 60' x 70' Height to highest point: 26 feet
10. Number of Stories in height: 2 Character of ground: Black loam
11. Material of foundations: concrete Size of footings: 2' x 2' Size of wall: 12" Depth below ground: 18"
12. Material of chimneys: none Number of inlets to flue: 1 Interior size of flues: 12"
13. Give sizes of following materials: REDWOOD MUDDSILLS 2" x 4" Girders: concrete
EXTERIOR: 2" x 8" Ceiling joists: 2" x 4" Roof rafters: 2" x 6" FIRST FLOOR JOISTS: concrete
Second floor joists: 2" x 12" Specify material of roof: composition
14. Will all provisions of State Dwelling House Act be complied with? Yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not. OVER 3/3/23 (Sign here) W. A. Bullinger (Owner or Authorized Agent)

PERMIT NO. 9920. Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. Application checked and found O. K. MAR 6 1923. Includes signatures of Kameon (Plan Examiner) and Clerk.

PLANS 35.00



FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K. <i>Karnen</i>
ZONING	O. K. <i>T</i>
SET-BACK LINE	O. K. <i>+</i>
ORD. 33761 (N. S.)	O. K. <i>T</i>
FIRE DISTRICT	O. K. <i>T</i>

REMARKS

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STATE OF CALIFORNIA,  
 COUNTY OF LOS ANGELES,

**AFFIDAVIT** ③

*Roy L. Jones*

I, *Roy L. Jones*, duly sworn deposes and says that he is authorized by the Owner to set for him and sign this affidavit that

is the Owner referred to in this application, that the plans and specifications here with filed are true and contain a correct description of the *Building* structure, lot and proposed work.

Subscribed and sworn to before me this *7th* day of *March*, 19*23*.

*W. H. Bullington*

Notary Public in and for the State of California  
**ROBT. BONDURIEZ**

*[Signature]*  
 Deputy

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*W. H. Bullington*

**All Applications must be filled out by Applicant**

Bldg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

**3**

BOARD OF PUBLIC WORKS  
DEPARTMENT OF BUILDINGS

**Application to Alter, Repair or Demolish**

✓  
11/8

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

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

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

	REMOVED FROM	REMOVED TO
TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY	Lot..... Block.....	Lot..... Block.....
	Tract.....	Tract.....
	.....	.....
TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY	Book..... Page..... F. B. Page.....	Book..... Page..... F. B. Page.....
	From No. .... Street.....	To No. <u>6683-91 Sunset Blvd.</u> Street.....
	(USE INK OR INDELIBLE PENCIL)	

1. What purpose is the present Building now used for? Stores and apt.
2. What purpose will Building be used for hereafter? "
3. Owner's name W. H. Mullinger Phone.....
4. Owner's address 531 Commanwealth ave
5. Architect's name Ray L. Jones Phone 567-2123
6. Contractor's name W. H. Mullinger Phone.....
7. Contractor's address same
8. VALUATION OF PROPOSED WORK. (Including Plumbing, Gas Fitting, Sowers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.) \$ 76.00
9. Class of present Building Brick No. of rooms at present 17
10. Number of stories in height 2 Size of present Building 60 x 82
11. State how many buildings are on this lot 3
12. State purpose buildings on lot are used for Tenement house & 2 dwellings  
(Tenement House, Hotel, Residences, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Changed arrangements of stores

note: see original plans

permits 9920-23

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

OVER 11/13 (Sign here) Ray L. Jones  
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY			
PERMIT NO. <b>54771</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <i>[Signature]</i> - PLAN EXAMINER	Application checked and found O. K. <u>11/13</u> <i>[Signature]</i> CLERK	Stamp (Date) when permit is issued. <b>NOV 14 1923</b> <b>TWOULL</b>

Plans filed with 9920-23

**PLANS**

150



# All Applications must be filled out by Applicant

Blg. Form 3

PLANS AND SPECIFICATIONS  
and other data must also be filed

## BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

# 3

### Application to Alter, Repair or Demolish

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

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

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

	REMOVED FROM	REMOVED TO
TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY	Lot <u>8</u> Block _____	Lot _____ Block _____
	Tract <u>Winstanley</u>	Tract _____
	_____	_____
TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY	Book _____ Page _____ F. B. Page _____	Book _____ Page _____ F. B. Page _____
	From No. <u>old store room to brick</u> Street _____	_____ Street _____
	To No. <u>Blgd 6687 Sunset Blvd cor 100 Palms</u> Street _____	_____ Street _____

(USE INK OR INDELIBLE PENCIL)


1. What purpose is the present Building now used for? Store & Apartments
2. What purpose will Building be used for hereafter? Plate Room
3. Owner's name John L. Stanley Phone \_\_\_\_\_
4. Owner's address 6685 Sunset Blvd.
5. Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
6. Contractor's name Edwin James Phone \_\_\_\_\_
7. Contractor's address 7101 Sunset Blvd.
8. VALUATION OF PROPOSED WORK \$200.00  
(Including Plumbing, Gas Fitting, Sewers, Ceaspoils, Elevators, Painting, Finishing, all Labor, etc.)
9. Class of present Building 0 No. of rooms at present Stores
10. Number of stories in height 2 Size of present Building 80 x 60
11. State how many buildings are on this lot 3
12. State purpose buildings on lot are used for Restaurant and 2 dwellings  
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

wish to add small store room to rear bldg

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

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

<b>PERMIT NO.</b> <u>43566</u> <u>43568</u>	Plans and Specifications checked and found to conform to _____ _____ Plan Examiner	Application checked and found _____ _____ Clerk	Stamp here when permit is issued 
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Over

157

13. Size of new addition..... 8 x 15'6" No. of Stories in height one
14. Material of foundation concrete Size footings 8" x 8" (Size wall)..... Depth below ground.....
15. Size of Redwood Mudsills..... 3 x 4 Size of interior bearing studs.....
16. Size of exterior studs..... 2 x 4 Size of interior non-bearing studs.....
17. Size of first floor joists..... concrete floor Second floor joists.....
18. Will all provisions of State Dwelling House Act be complied with? yes

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

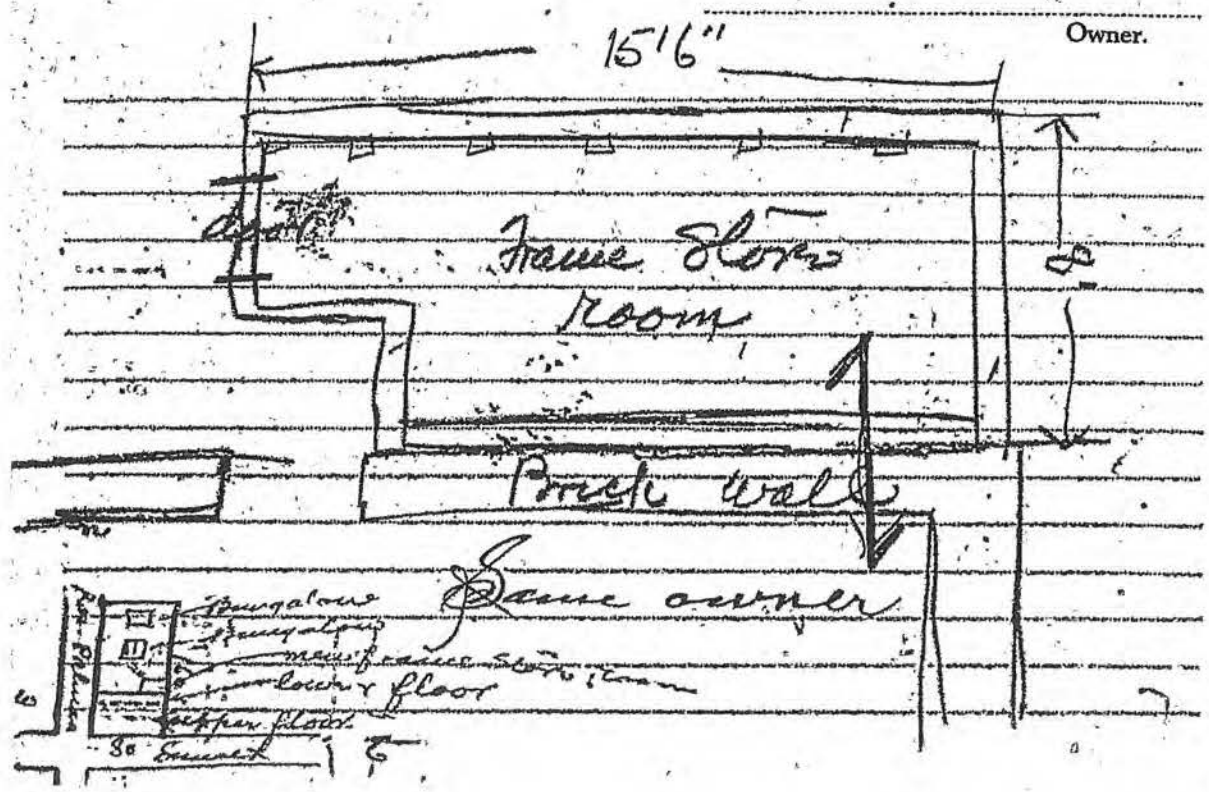
(Sign here) Edwin Jones  
 (Owner or Authorized Agent)

**FOR DEPARTMENT USE ONLY**

APPLICATION	O. K.	<u>mm</u>
CONSTRUCTION	O. K.	<u>mm</u>
ZONING	O. K.	<u>L</u>
SET-BACK LINE	O. K.	
ORD. 33761 (N. S.)	O. K.	
FIRE DISTRICT	O. K.	

**REMARKS**

I hereby agree to locate and erect this building or structure and every portion thereof, except unenclosed porches, back a distance from the front property line equal to the set-back line of the nearest building now erected on any lot in this block in Zone "A" or "B" on the same side of the street.



# All Applications must be filled out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

# 3

## BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

### Application to Alter, Repair or Demolish

6/20

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

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

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM		REMOVED TO	
Lot.....	Block.....	Lot.....	Block.....
Tract.....		Tract.....	
Book.....	Page..... F. B. Page.....	Book.....	Page..... F. B. Page.....
From No. <u>N.E. Cor. Sunset &amp; Las Palmas</u> Street		To No. <u>N.E. Cor. Sunset &amp; Las Palmas</u> Street	

(USE INK OR INDELIBLE PENCIL)

TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

By: Deputy  
O. H. City Clerk  
By: Deputy  
O. H. City Engineer

- What purpose is the present Building now used for? Store & apt.
- What purpose will Building be used for hereafter? Same
- Owner's name W. H. Bullinger Phone.....
- Owner's address 561 So. Commonwealth Ave.
- Architect's name Roy L. Jones U.C. Phone 567213
- Contractor's name W. H. Bullinger Phone.....
- Contractor's address Same
- VALUATION OF PROPOSED WORK {including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 1350.00
- Class of present Building D No. of rooms at present 18
- Number of stories in height 2 Size of present Building 60 x 82
- State how many buildings are on this lot 3
- State purpose buildings on lot are used for Dwellings  
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Margue to be placed over sidewalk as shown on original plans.

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

**OVER** [Signature] (Sign here) Roy L. Jones  
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY			
PERMIT NO. <b>31811</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner	Application checked and found correct <u>[Signature]</u> Clerk	Stamp Here When Permit Issued <b>ISSUED</b> JUL 16 1923 <b>ISSUED</b> L.A. Bldg. Dept.

File with 18390-23 OUR PLANS SER 2







# All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS  
and other data must also be filed

Bldg. Form 3

BUILDING DIVISION

# 3

## DEPARTMENT OF BUILDING AND SAFETY

### Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

TAKE TO ROOM No. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot _____ Block _____	Lot _____ Block _____
	Tract _____	Tract _____
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book _____ Page _____ F. B. Page _____	Book _____ Page _____ F. B. Page _____
	From No. <u>6683-89 Sunset Blvd</u> Street	To No. <u>N.E. cor Las Palmas Ave.</u> Street

(USE INK OR INDELIBLE PENCIL)

O. K. City Engineer  
By \_\_\_\_\_  
O. K. City Clerk  
Deputy

1. What purpose is the present Building now used for? Stores
2. What purpose will Building be used for hereafter? \_\_\_\_\_
3. Owner's name Fred Nible Phone \_\_\_\_\_
4. Owner's address 6683-89 Sunset Blvd
5. Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
6. Contractor's name \_\_\_\_\_ Phone \_\_\_\_\_
7. Contractor's address \_\_\_\_\_
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} \$ 200.00
9. Class of present Building C No. of rooms at present \_\_\_\_\_
10. Number of stories in height 2 Size present Building \_\_\_\_\_
11. State how many buildings are on this lot \_\_\_\_\_
12. State purpose buildings on lot are used for Stores  
(Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? \_\_\_\_\_

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Car Wash

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

OVER (Sign here) [Signature]  
(Owner or Authorized Agent.)

PERMIT NO. <b>35389</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner	Application checked and found to conform to Ordinances, State Laws, etc. <u>12/28/28</u> <u>[Signature]</u> Clerk	Stamp here when permit is issued. <b>DEC 28 1928</b>
----------------------------	--	--	---

no 115

[Signature]

202

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS  
and other data must also be filed

Form No. 3

3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

	REMOVED FROM	REMOVED TO
TAKE TO ROOM No. 218 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block .....	Lot ..... Block .....
	Tract .....	Tract .....
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ..... Page ..... F. B. Page .....	Book ..... Page ..... F. B. Page .....
	From No. <u>6689 Sunset Bldg</u> Street .....	To No. <u>6671 Sunset Bldg</u> Street .....

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Market
2. What purpose will Building be used for hereafter? Market Storage
3. Owner's name J. Carpenter Phone .....
4. Owner's address 820 Detroit Bldg
5. Architect's name John Koop Not to be filled in unless with name of Certified Architect or Licensed Engineer under State Act Phone .....
6. Contractor's name John Koop Phone 3994
7. Contractor's address 6666 Lexington Ave.
8. VALUATION OF PROPOSED WORK Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building. \$ 350.00
9. Class of present Building C No. of rooms at present .....
10. Number of stories in height 2 Size present Building 59 x 78
11. State how many buildings are on this lot one
12. State purpose buildings on lot are used for Market and office  
(Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? C

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Addition to be built at the rear of 6689 Sunset Bldg. footing 12" Well 12" thick of Brick 2'x6" roof rafters 1x6" sheathing composition roof. Sigs of building to be 14'x19' to be used as a storage.

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

OVER John Koop (Sign here) W. J. Payne (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY		
PERMIT NO. <b>11999</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Lewis</u>	Application checked and found O.K. <u>5/21/30</u> <u>234</u>
		Stamp: <b>MAY 23 1930</b>

H. Bellman







3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. \_\_\_\_\_

Tract \_\_\_\_\_

Location of Building 6683-93 Sunset Blvd (House Number and Street) Approved by City Engineer

Between what cross streets? Las Palmas & \_\_\_\_\_ Deputy.

USE INK OR INDELIBLE PENCIL (Downstairs) (Upstairs)

1. Present use of building... Families 4 Rooms 10

2. State how long building has been used for present occupancy 20 yrs

3. Use of building AFTER alteration or moving... Same Families 4 Rooms 10

4. Owner J.L.T. Corporation Phone Wg. 5122

5. Owner's Address 5371 Wilshire Blvd. P. O. LA 36

6. Certificated Architect - owner License No. Phone

7. Licensed Engineer License No. Phone

8. Contractor License No. Phone

9. Contractor's Address \_\_\_\_\_

10. VALUATION OF PROPOSED WORK \$ 1600

11. State how many buildings NOW on lot and give use of each. 1 Stairs (Down) 7 Apts Upstairs

12. Size of existing building 80 x 60 Number of stories high 2 Height to highest point 30'

13. Material Exterior Walls Bricks Exterior framework

14. Describe briefly all proposed construction and work:

REMOVE PRESENT PLASTER FROM 1/2 OF CEILING + 1 WALL... REPLASTER WITH LIGHT WT. AGGREGATE PLASTER AT 6685 SUNSET BLVD. NO NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete

16. Footing: Width x Depth in Ground x Width of Wall x Size of Floor Joists x

17. Size of Studs x Material of Floor x Size of Rafters x Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws...

DISTRICT OFFICE Sign here (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PLAN CHECKING OCCUPANCY SURVEY

Valuation \$ Fee \$ Area of Bldg. Sq. Ft. Fee \$ Investigation Fee \$ Cert. of Occupancy Fee \$ Bldg. Permit Fee \$ Total \$

TYPE Maximum No. Occupants Inside Lot Key Lot Lot Size

GROUP Plans and Specifications checked Zone Fire District

For Plans See Correction Verified Bldg. Line Street Widening

Filed with Plans, Specifications and Application rechecked and approved. Continuous Inspection SPRINKLER Specified-Required Valuation Included

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT DATE ISSUED TRACER NO. (M) RECEIPT NO. CODE FEE PAID

Plan Checking Supplemental Plan Checking Building Permits

1A44635



3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Buildings, for a building permit in accordance with the descriptions and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot.....  
Tract.....

Present location of building } X 6689 Sunset Blvd.  
(House Number and Street)  
New location of building } .....  
(House Number and Street)  
Between what cross streets } .....  
Deputy.

Approved by  
City Engineer.  
Deputy.

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

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

3. Owner (Print Name) Tom Douglas, Inc. Phone.....

4. Owner's Address 6689 Sunset Blvd.

5. Certificated Architect None State License No..... Phone.....

6. Licensed Engineer None State License No..... Phone.....

7. Contractor Paul Levine State License No. 28965 Phone No. 61679

8. Contractor's Address 352 So. Robertson Blvd.

9. VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$17500

10. State how many buildings NOW on lot and give use of each. DOUBLE FEES

11. Size of existing building.....x.....Number of stories high.....Height to highest point.....

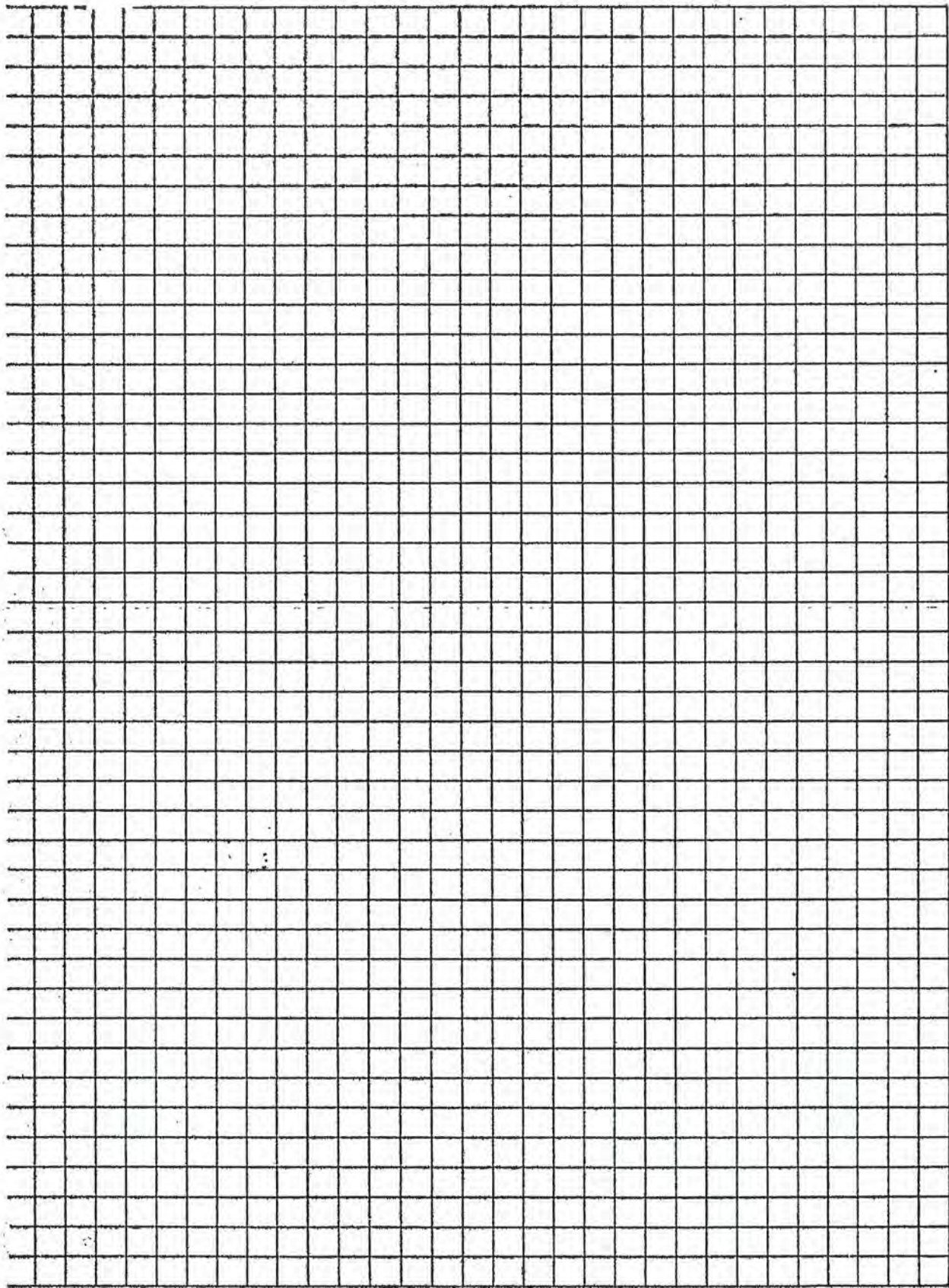
12. Class of building D Material of existing walls..... Exterior framework.....  
(Wood or Steel)

Describe briefly and fully all proposed construction and work:  
Construct mezzanine  
See B/L - 2/14/38

Fill in Application on other Side and Sign States DOUBLE FEE (OVER)

PERMIT NO.  <u>6203</u>	FOR DEPARTMENT USE ONLY			Fee..... <u>100</u>  Stamp here when Permit is issued  <u>MAR - 8 1938</u>
	Plans and Specifications checked <u>Permit</u>	Zone <u>C-3</u>	Fire District No. <u>3</u>	
	Corrections verified <u>Permit</u>	Blkd. Lino <u>W</u> Ft.	Stoves Widening <u>No.</u> Ft.	
	Plans, Specifications and Applications rechecked and approved <u>W. H. ...</u>	Application checked and approved <u>Price 3/8/38</u> Clerk		
PLANS <u>W. H. ...</u>	For Plans See Filed with	SPRINKLER <u>Valve</u>	Inspector <u>CHW 15</u>	





3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 6689-91 Sunset Blvd (House Number and Street)
New location of building } Same (House Number and Street)
Between what cross streets } Las Palmas & East 1st. Deputy.

Approved by City Engineer.

1. Purpose of PRESENT building } Store } Families --- Rooms ---

2. Use of building AFTER alteration or moving } Store } Families --- Rooms ---

3. Owner (Print Name) } Tom Douglas (Lessee) } Phone ---

4. Owner's Address } 6685 Sunset Blvd

5. Certificated Architect } None } State License No. --- Phone ---

6. Licensed Engineer } None } State License No. --- Phone ---

7. Contractor } Paul Levine } State License No. 28965 Phone No. 61679

8. Contractor's Address } 857 S Robertson Blvd.

D. VALUATION OF PROPOSED WORK } Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. } \$500

10. State how many buildings NOW } One } on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building } 28 x 60 } Number of stories high --- } Height to highest point ---

12. Class of building } C } Material of existing walls } Brick } Exterior framework --- (Wood or Steel)

Describe briefly and fully all proposed construction and work:

change front as on attached plan

All interior work being done on previous permit.

As provided details of anchoring filed and 3" metal plate & 3/4" cem. plaster used. B.L. 7/26/37 P.M.

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY. PERMIT NO. 28512. Plans checked 8/26. Zones 103. Fire District No. 3. Fee 250. AUG 26 1937. Inspector [Signature]

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

NEW CONSTRUCTION

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

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

Sign Here Paul Lawrence Taylor & M. Lawrence (Owner or Authorized Agent)

By

Table with 4 columns: Application, Fire District, Bldg. Line, Termite Inspection, Construction, Zoning, Street Widening, Forced Draft Ventil.

(1) REINFORCED CONCRETE
Barrels of Cement
Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street
Sign Here (Owner or Authorized Agent)

(3) No required windows will be obstructed.
Sign Here (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here (Owner or Authorized Agent)

REMARKS:



3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

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

REMOVED FROM Lot Tract REMOVED TO Lot Tract

Present location of building } 6689 -91 Sunset Blvd. (House Number and Street) New location of building } Same (House Number and Street) Between what cross streets } Las Palmas and Cassil Deputy.

Approved by City Engineer Deputy.

- 1. Purpose of PRESENT building... Stores Families --- Rooms --- 2. Use of building AFTER alteration or moving... Store Families --- Rooms --- 3. Owner (Print Name)... Tom Douglas (Lessee) Phone... 4. Owner's Address... 6685 Sunset Blvd. 5. Certificated Architect... None State License No. --- Phone. --- 6. Licensed Engineer... None State License No. --- Phone. --- 7. Contractor... Paul Levine State License No. 28965 Phone. WO. 61678 8. Contractor's Address... 852 So. Robertson Blvd. Los Angeles, Calif. Stealy 9. VALUATION OF PROPOSED WORK {including all labor and material and all permanent fighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 400.00 10. State how many buildings NOW } One (Store) on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose) 11. Size of existing building... 25 x 60... Number of stories high... 1... Height to highest point... 27'... 12. Class of building... C... Material of existing walls... Exterior framework Brick (Wood or Steel) Describe briefly and fully all proposed construction and work: New Interior Office Portions As Per Accompanying Plan.

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

FOR DEPARTMENT USE ONLY PERMIT NO. 27694 Fee 3.00 Stamp here when Permit is issued AUG 19 '37 INSPECTOR [Signature]

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

NEW CONSTRUCTION

Size of Addition No change x Size of Lot x Number of Stories when complete 2 change
Material of Foundation Width of Footing Depth of footing below ground
Width Foundation Wall Joe Size of Redwood Sill x Material Exterior Walls
Size of Exterior Studs x Size of Interior Bearing Studs x
Joists: First Floor x Second Floor x Rafters x Roofing Material

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

Sign Here [Signature] (Owner or Authorized Agent)

By .....

Table with 4 columns: Application, Fire District, Bldg. Line, Termite Inspection, Construction, Zoning, Street Widening, Forced Draft Ventil.

(1) REINFORCED CONCRETE
Barrels of Cement
Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street.
Sign Here (Owner or Authorized Agent)

(3) No required windows will be obstructed.
Sign Here (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here (Owner or Authorized Agent)

REMARKS: .....

3

# APPLICATION TO ALTER, REPAIR MOVE OR DEMOLISH

CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

From Lot \_\_\_\_\_ To Lot \_\_\_\_\_  
 Tract \_\_\_\_\_ Tract \_\_\_\_\_  
 Present location of building 6689 Sunset Blvd.  
(House Number and Street)  
 New location of building \_\_\_\_\_  
(House Number and Street)  
 Between what cross streets Gravel and Las Palmas  
(House Number and Street)

Approved by  
City Engineer \_\_\_\_\_  
Deputy \_\_\_\_\_

USE INK OR INDELIBLE PENCIL

1. Present use of building Photo Studio Families \_\_\_\_\_ Rooms \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)  
 2. State how long building has been used for present occupancy \_\_\_\_\_  
 3. Use of building AFTER alteration or moving Service Families \_\_\_\_\_ Rooms \_\_\_\_\_  
 4. Owner Austin Studios Phone \_\_\_\_\_  
(Print Name)  
 5. Owner's Address 6689 Sunset Blvd. P. O. \_\_\_\_\_  
 6. Certificated Architect \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_  
 7. Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_  
 8. Contractor B & M Neon Company State License No. 15945 Phone Ro 0106  
 9. Contractor's Address 3911 W. Jefferson Blvd. State License No. \_\_\_\_\_  
 10. VALUATION OF PROPOSED WORK 2150.00  
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereto or therein)  
 11. State how many buildings NOW on lot and give use of each \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)  
 12. Size of existing building \_\_\_\_\_ Number of stories high 1 Height to highest point \_\_\_\_\_  
 13. Material Exterior Walls wood siding Exterior framework \_\_\_\_\_  
(Wood, Steel or Masonry) (Wood or Steel)  
 14. Describe briefly all proposed construction and work:  
install neon wall sign

## NEW CONSTRUCTION

15. Size of Addition \_\_\_\_\_ x \_\_\_\_\_ Size of Lot \_\_\_\_\_ x \_\_\_\_\_ Number of Stories when complete \_\_\_\_\_  
 16. Footings: Width \_\_\_\_\_ Depth in Ground \_\_\_\_\_ Width of Wall \_\_\_\_\_ Size of Floor Joists \_\_\_\_\_  
 17. Size of Studs \_\_\_\_\_ x \_\_\_\_\_ Material of Floor \_\_\_\_\_ Size of Rafters \_\_\_\_\_ x \_\_\_\_\_ Type of Roofing \_\_\_\_\_

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here B & M NEON COMPANY  
(Owner or Authorized Agent)  
 By [Signature]

FOR DEPARTMENT USE ONLY						
(1) PLAN CHECKING		(2) REINFORCED CONCRETE		(3) The building referred to in this Application will be more than 100 ft. from Street		
Receipt No. _____	_____	Ebbs. _____	_____	Sign here _____		
Valuation \$ _____	_____	Consent _____	_____	Owner or Authorized Agent _____		
Fee Paid \$ _____	_____	Tons of Reinforcing Steel _____	_____	Lot Area _____	Foot base alley _____	Clerk _____
TYPE <u>V</u>	GROUP <u>G</u>	Number of No. Occupants _____	Inside Lot _____	Corner Lot Kept _____	_____	_____
PERMIT No. <u>23091</u>	_____	Plans and Specifications checked _____	_____	Zone _____	City District _____	District Map No. _____
_____	_____	Corrections needed _____	_____	Bldg. Line _____	Street Widening _____	Fee <u>215.00</u>
PLANS _____	_____	Plans, Specifications and Application checked and approved _____	_____	Application checked and approved _____	_____	Stamp here when Permit is issued
For Plans Fee _____	Filed with _____	Continuous Inspection _____	_____	Clerk <u>SPANKLER</u>	Inspector _____	<u>JUL 30 1920</u>
_____	_____	Specified—Required Valuation Included Yes—No _____	_____	_____	_____	_____

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

NEW CONSTRUCTION

Size of Addition... None... Size of Lot 25... x... Number of Stories when complete... 2...
Material of Foundation... No Change... Width of Footing... No Change... Depth of footing below ground... No Change...
Width Foundation Wall... Size of Redwood Sill... x... Material Exterior Walls Brk...
Size of Exterior Studs... No Change... Size of Interior Bearing Studs... 2 x 4...
Joists: First Floor... No Change... Second Floor... x... Rafters... x... Roofing Material... ..

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

Sign Here... [Signature] ... (Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY
Table with 4 columns: Application, Fire District, Bldg. Line, Termite Inspection; Construction, Zoning, Street Widening, Forced Draft Ventil.

(1) REINFORCED CONCRETE
Barrels of Cement.....
Tons of Reinforcing Steel.....

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from
..... Street
Sign Here..... (Owner or Authorized Agent)

(3) No required windows will be obstructed.
Sign Here..... (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here..... (Owner or Authorized Agent)

REMARKS: .....

# 3

## APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form 24  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. \_\_\_\_\_

TRACT \_\_\_\_\_

Location of Building 6689 Sunset Blvd. } Approved by  
(House Number and Street) } City Engineer

Between what cross streets? Cassil & Las Palmas } Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building Store Families \_\_\_\_\_ Rooms \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy \_\_\_\_\_

3. Use of building AFTER alteration or moving \_\_\_\_\_ Families \_\_\_\_\_ Rooms \_\_\_\_\_

4. Owner Austin Studios Phone \_\_\_\_\_

5. Owner's Address 822 S. Western Ave. P. O. 44

6. Certificated Architect \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_

7. Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_

8. Contractor American Building & Bling Co. State License No. \_\_\_\_\_ Phone \_\_\_\_\_

9. Contractor's Address 610 Santa Monica Blvd

10. VALUATION OF PROPOSED WORK \$51.00  
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment installed or to be installed.)

11. State how many buildings NOW on lot and give use of each \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building \_\_\_\_\_ x \_\_\_\_\_ Number of stories high \_\_\_\_\_ Height to highest point \_\_\_\_\_

13. Material Exterior Walls \_\_\_\_\_ Exterior framework \_\_\_\_\_  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

Install Awning - Retractable

### NEW CONSTRUCTION

15. Size of Addition \_\_\_\_\_ x \_\_\_\_\_ Site of lot \_\_\_\_\_ x \_\_\_\_\_ Number of Stories when complete \_\_\_\_\_  
 16. Footing: Width \_\_\_\_\_ Depth in Ground \_\_\_\_\_ Width of Wall \_\_\_\_\_ Size of Floor Joists \_\_\_\_\_ x \_\_\_\_\_  
 17. Size of Studs \_\_\_\_\_ x \_\_\_\_\_ Material of Floor \_\_\_\_\_ Size of Rafters \_\_\_\_\_ x \_\_\_\_\_ Type of Roofing \_\_\_\_\_

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Aimee D. [Signature]  
(Owner or Authorized Agent)  
 By [Signature]

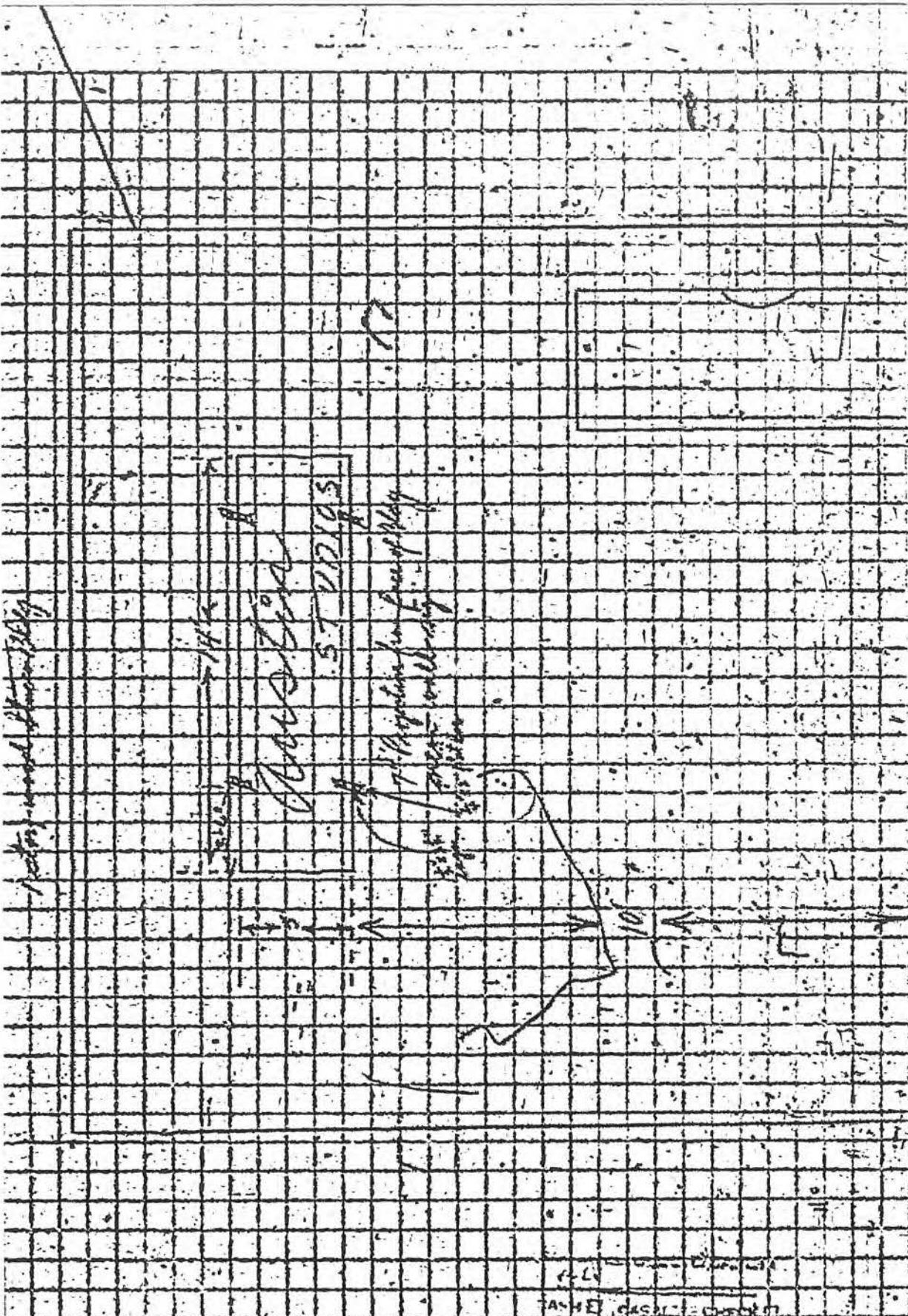
DISTRICT OFFICE \_\_\_\_\_ FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY		Investigation Fee \$	
Valuation \$		Area of Bldg.	Sq. Ft.			Cert. of Occupancy Fee \$	
Fee \$		Fee \$				Bldg. Permit Fee \$	
						Total	\$ 1.50
TYPE	Maximum No. Occupants	Inside Lot	Key Lot	Lot size		Fl. rear alley	Fl. side alley
		Corner Lot	Corner Lot Keyed				
GROUP	Plans and Specifications checked		Zone	Fire District			
			C4	No. 2			
For Plans See	Correction Needed	Bldg. Line	Street Widening				
Filed with	Plans, Specifications and Application (checked and approved)	Continuous Inspection	SPRINKLER Specified - Required Valuation Included Yes - No				

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking					
Supplemental Plan Checking					
Building Permit	MAY 10 1954		LA1626		





1-2-64  
 ANHE

CHECK  MONEY ORDER

# 3

## APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. \_\_\_\_\_

Tract \_\_\_\_\_

Location of Building 6683-93 SUNSET Blvd Approved by  
City Engineer  
(House Number and Street)

Between what cross streets? Los Palmas + Cassil Deputy.

**USE INK OR INDELIBLE PENCIL**

1. Present use of building stores with apt. above on 2nd floor Families 5 Rooms \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy 20 years

3. Use of building AFTER alteration or moving same Families 5 Rooms \_\_\_\_\_

4. Owner J.T. Corporation Phone WY 5412  
(Firm Name)

5. Owner's Address 5371 Wilshire Blvd P. O. 6936  
(Street, Box, P. O. Box, Apt. No., etc.)

6. Certificated Architect none State License No. \_\_\_\_\_ Phone \_\_\_\_\_

7. Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_

8. Contractor OWNER State License No. \_\_\_\_\_ Phone \_\_\_\_\_

9. Contractor's Address \_\_\_\_\_

10. VALUATION OF PROPOSED WORK 15000  
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.)

11. State how many buildings NOW on lot and give use of each. 1 (Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 87 x 64 Number of stories high 2 Height to highest point 23'  
(Approximate)

13. Material Exterior Walls BRICK Exterior framework STEEL  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

Repair plaster on major portion of ceiling only at 6683 - patch lath - install 20 gauge 1" mesh wire & repaired with light weight plaster - work by licensed plasterer.

NEW CONSTRUCTION

15. Size of Addition x Side of Lot new construction Number of stories when complete \_\_\_\_\_

16. Footing: Width \_\_\_\_\_ Depth in Ground \_\_\_\_\_ Width of Wall \_\_\_\_\_ Size of Floor Joists \_\_\_\_\_

17. Size of Studs \_\_\_\_\_ Material of Floor \_\_\_\_\_ Size of Rafter \_\_\_\_\_ Type of Roofing \_\_\_\_\_

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

DISTRICT OFFICE MAR 15 17245 Sign here [Signature]  
(Owner or Authorized Agent)

**FOR DEPARTMENT USE ONLY**

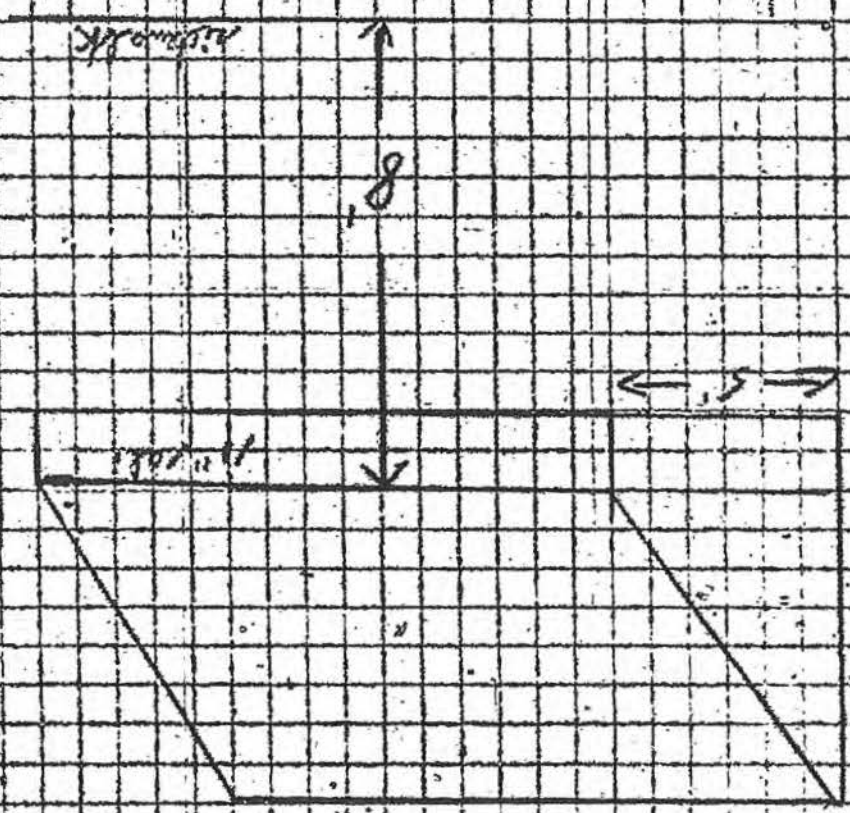
PLAN CHECKING			OCCUPANCY SURVEY		
Valuation \$	Area of Bldg. Sq. Ft.	Investigation Fee \$	Cert. of Occupancy Fee \$	Bldg. Permit Fee \$ <u>2.00</u>	Total \$
Fee \$	Fee \$				
<b>TYPE</b> <u>REPAIR</u>	Maximum No. Occupants	Inside Lot	Key Lot	Lot Size	Pt. Yearly Fee
<b>GROUP</b> <u>5-104L</u>	Plans and Specifications checked	Corner Lot	Corner Lot Keyed	<u>LEGAL</u>	Pt. Day Fee
For Plans See	Correction Formed	Zone	Fire District	<u>50</u>	District Map No. <u>4901</u>
Filed with	Plans, Specifications and Application rechecked and approved	Bldg. Line	Street Widening		Application checked and approved
	<u>Carrollson</u>	Continuous Inspection	Sprinkler		Inspected <u>29 1952</u>
		Specified-Required Valuation Included	Yes - No		<u>R.P. GREGORY</u>

**DO NOT WRITE BELOW THIS LINE**

TYPE OF RECEIPT	DATE ISSUED	TRACKER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking					
Supplemental Plan Checking					
Building Permit	<u>JUL 30 5</u>		<u>L439852</u>		

MAY 26 AM 9:17

- FLOOR PLAN -



# 3

## APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. \_\_\_\_\_

Tract \_\_\_\_\_

Location of Building 6683-93 Sunset Blvd } Approved by  
(House Number and Street) City Engineer

Between what cross streets? Las Palmas & Deputy.

**USE INK OR INDELIBLE PENCIL**

1. Present use of building... Store (Downstairs) Families 4 Rooms 10  
(Store, Dwelling, Apartment, House, Hotel or other purpose)

2. State how long building has been used for present occupancy 20 yrs

3. Use of building AFTER alteration or moving Same Families 4 Rooms 10

4. Owner J.L.T. Corporation Phone WY. 5122

5. Owner's Address 5371 Wilshire Blvd. P. O. LA 36  
(Print Name)

6. Certificated Architect owner License No. \_\_\_\_\_ Phone \_\_\_\_\_  
State \_\_\_\_\_

7. Licensed Engineer \_\_\_\_\_ License No. \_\_\_\_\_ Phone \_\_\_\_\_  
State \_\_\_\_\_

8. Contractor \_\_\_\_\_ License No. \_\_\_\_\_ Phone \_\_\_\_\_  
State \_\_\_\_\_

9. Contractor's Address \_\_\_\_\_

10. VALUATION OF PROPOSED WORK \$ 1600  
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein of thereon)

11. State how many buildings NOW } 1 Stores (Down) Apts Upstairs  
on lot and give use of each. (Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 80 x 60 Number of stories high 2 Height to highest point 30'

13. Material Exterior Walls Brick Exterior framework \_\_\_\_\_  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

REMOVE PRESENT plaster from 1/2 of ceiling & 1 wall  
check lath & nail 20 gauge #14 mesh wire  
on present wood lath replaster with  
light wt aggregate plaster at 6685 Sunset Blvd.  
NO NEW CONSTRUCTION

15. Size of Addition \_\_\_\_\_ x \_\_\_\_\_ Size of Lot \_\_\_\_\_ x \_\_\_\_\_ Number of Stories when complete \_\_\_\_\_

16. Footing: Width \_\_\_\_\_ Depth in Ground \_\_\_\_\_ Width of Wall \_\_\_\_\_ Size of Floor Joists \_\_\_\_\_ x \_\_\_\_\_

17. Size of Studs \_\_\_\_\_ x \_\_\_\_\_ Material of Floor \_\_\_\_\_ Size of Rafters \_\_\_\_\_ x \_\_\_\_\_ Type of Roofing \_\_\_\_\_

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here [Signature]  
(Owner or Authorized Agent)

DISTRICT OFFICE \_\_\_\_\_ By \_\_\_\_\_

### FOR DEPARTMENT USE ONLY

PLAN CHECKING		OCCUPANCY SURVEY		Investigation Fee \$ _____	
Valuation \$ _____	Area of Bldg. _____ Sq. Ft.	Cert. of Occupancy Fee \$ <u>200</u>		Bldg. Permit Fee \$ _____	
Fee \$ _____	Fee \$ _____	Total \$ _____		Clerk _____	
<b>TYPE</b> <u>TR</u>	Maximum No. Occupants _____	Inside Lot _____	Key Lot _____	Lot Size _____	— Ft. rear alley _____
<b>GROUP</b> <u>G-1</u>	Plans and Specifications checked _____	Corner Lot _____	Corner Lot Keyed _____	Fire District _____	Ft. side alley _____
For Plans See _____	Correction Verified _____	Bldg. Line _____	Street Widening _____	District Map No. _____	Application checked and approved _____
Filled with _____	Plans, Specifications and Application rechecked and approved. <u>[Signature]</u>	Continuous Inspection _____	SPRINKLER Specified—Required Valuation Included Yes—No _____	Inspector <u>[Signature]</u>	Clerk _____

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking					
Supplemental Plan Checking	<u>Oct 1 1954</u>				
Building Permit			<u>1.A44635</u>		

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3 CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. ....

Tract.....

Location of Building 6685 Sunset Blvd (House Number and Street) } Approved by City Engineer

Between what cross streets? Los Palmas & Cherokee } Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building Clothing Store Families Rooms

2. State how long building has been used for present occupancy Moving In

3. Use of building AFTER alteration or moving Clothing Store Families Rooms

4. Owner C. L. J. Corp. Phone

5. Owner's Address 5371 Wilshire Blvd P. O. Los Angeles #36

6. Certificated Architect License No. Phone

7. Licensed Engineer License No. Phone

8. Contractor Pacific Awning Co License No. Phone G.R. 5222

9. Contractor's Address 7406 Sunset Blvd

10. VALUATION OF PROPOSED WORK \$ 8500

11. State how many buildings NOW on lot and give use of each.

12. Size of existing building x Number of stories high. Height to highest point

13. Material Exterior Walls Exterior framework

14. Describe briefly all proposed construction and work:

Erect O Rope Pull Up Awning to comply with City Ord.

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete.

16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x

17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Pacific Awning Co (Owner or Authorized Agent) By G.R. ...

DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

Table with columns for PLAN CHECKING, OCCUPANCY SURVEY, and various fees and inspection details.

DO NOT WRITE BELOW THIS LINE

Table with columns: TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID.

Vertical text on the left side of the receipt table: TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID.

3

#1 Cash #B

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. Tract. Location of Building 6689 SUNSET BLVD. (House Number and Street) Between what cross streets? LAS PALMAS & MCCADDEN

Approved by City Engineer Deputy.

USE INK OR INDELIBLE PENCIL

- 1. Present use of building OFFICES & APARTMENTS Families - Rooms -
2. State how long building has been used for present occupancy 5 YEARS
3. Use of building AFTER alteration or moving SAME Families - Rooms -
4. Owner THE LONDON SHOPS Phone
5. Owner's Address 6689 SUNSET BLVD P. O. L.A.
6. Certificated Architect J. E. DOLENA State License No. B-1689 Phone
7. Licensed Engineer NONE State License No. Phone
8. Contractor WALTER J. DRAZAN, INC. State License No. 112068 Phone AR 9-7209
9. Contractor's Address 1162 LA GRANGE AVE L.A. 25
10. VALUATION OF PROPOSED WORK \$ 3,500.00
11. State how many buildings NOW on lot and give use of each ONE - OFFICE BLDG
12. Size of existing building 89 x 60 Number of stories high 2 Height to highest point 29'
13. Material Exterior Walls MASONRY Exterior framework SAME

14. Describe briefly all proposed construction and work:

ADD WOOD FRAME PARTITIONS TO FORM NEW OFFICES IN EXISTING BLDG. NO STRUCTURAL CHANGES. ALSO REMODEL FRONT

NO NEW CONSTRUCTION

- 15. Size of Addition x Size of Lot x Number of Stories when complete
16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x
17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Walter J. Drazan, Inc (Owner or Authorized Agent) By George C. Hall

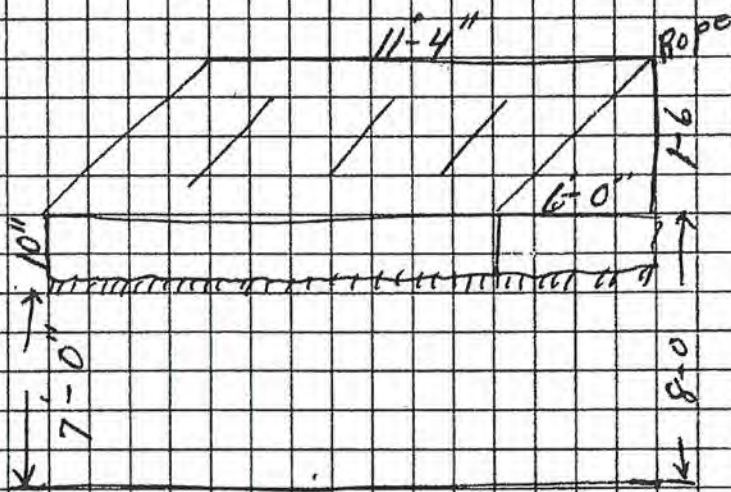
DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

Table with columns: PLAN CHECKING, OCCUPANCY SURVEY, Valuation \$3500, Fee \$750, Area of Bldg, Investigation Fee, Cert. of Occupancy Fee \$13.50, Bldg. Permit Fee, Total, TYPE III-A, Maximum No. Occupants, Inside Lot, Key Lot, Lot Size No 10901, Fire District No 2, District Map No 4901, Application checked and approved, Filed with, Plans, Specifications and Application reviewed and approved, SPRINKLER, Specific Required Valuation Included Yes - No

DO NOT WRITE BELOW THIS LINE

Table with columns: TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID. Rows: Plan Checking, Supplemental Plan Checking, Building Permit 11 1954 LA90031



1953 MAY 21 AM 10:19

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. ....

Tract.....

Location of Building 6683-93 SUNSET BLVD. (House Number and Street) Approved by City Engineer

Between what cross streets? N.E. COR. LAS PALMAS Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building (Store, Dwelling, Apartment House, Hotel or other purpose) Families..... Rooms.....

2. State how long building has been used for present occupancy.....

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

4. Owner PACIFIC OUTDOOR ADVERTISING Phone.....

5. Owner's Address 995 N. MISSION RD. P. O. State.....

6. Certificated Architect License No..... State..... Phone.....

7. Licensed Engineer Saul Ballester License No. 4787 State LU 5864

8. Contractor ADVANCE NEON SIGN CO. License No. 127087 State AD 3-4197

9. Contractor's Address 4614 COMPTON AVE. - L.A. 11

10. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) \$ 900.00

11. State how many buildings NOW on lot and give use of each. (Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 60 x 83 Number of stories high 2 Height to highest point.....

13. Material Exterior Walls masonry (Wood, Steel or Masonry) Exterior framework (Wood or Steel)

14. Describe briefly all proposed construction and work:

Install wall sign as per prints submitted. No fee. Maint. check M-10 before issue file K17245, M1764, 66 Issued 11-20-50

15. Size of Addition..... x..... Size of Lot..... x..... Number of stories when complete.....

16. Footing: Width..... Depth in Ground..... Width of Wall..... Size of Floor Joists..... x.....

17. Size of Studs..... x..... Material of Floor..... Size of Rafters..... x..... Type of Roofing.....

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

G GRADING Sign here ADVANCE NEON SIGN CO. (owner or Authorized Agent) By J. Crowley

Vertical labels: Certificate of Occupancy Survey, TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID

FOR DEPARTMENT USE ONLY

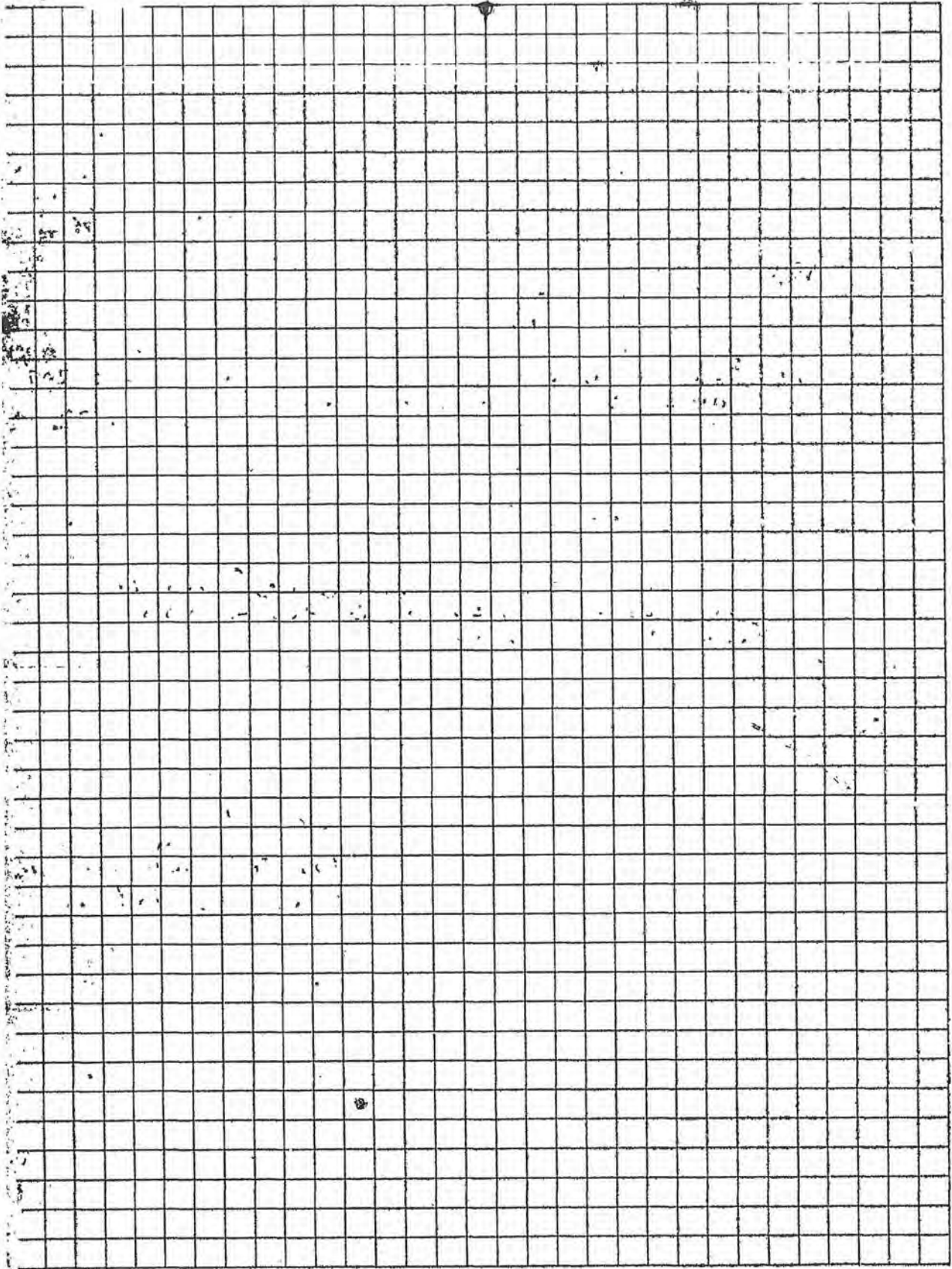
Table with columns: PLAN CHECKING (Valuation \$900, Fee \$2), OCCUPANCY SURVEY (Area of Bldg, Fee), Investigation Fee \$, Cert. of Occupancy Fee \$5.50, Bldg. Permit Fee \$5.50, Total \$11.00

Table with columns: TYPE (Wall), GROUP (Sign), Filled with (Plans, Specifications, etc.), Key Lot (LOCAL), Zone (C-4), Fire District (2), District Map No. (4901), Application checked and approved (Rice 2-24-54), Inspector (Carroll)

DO NOT WRITE BELOW THIS LINE

Table with columns: TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID. Rows: Plan Checking (11/21/54, 05483), Supplemental Plan Checking (5/26/54, 103528), Building Permit





3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 4901	1. LEGAL LOT Portion Lot 8	BLK.	TRACT A. E. Winstanley
ZONE C-4	2. BLDG. ADDRESS 6683-93 Sunset Boulevard		APPROVED
FIRE DIST. SD WP. 2 100 S.	3. BETWEEN CROSS STS. Las Palmas AND Cassil Place		
INSIDE KEY	4. PRESENT USE OF BLDG. Stores & Apartments	NEW USE OF BLDG. Same	
COR. LOT REV. COR. LOT SIZE INCAMP LEGAL	5. OWNER Sidney J. Sidney		
REAR ALLEY	6. OWNER'S ADDRESS 918 North Larchmont		L.A.
SIDE ALLEY BLDG. LINE	7. CERT. ARCH.	STATE LICENSE NUMBER	
AFFIDAVITS	8. LIC. ENG. Joseph Sheffet	STATE LICENSE NUMBER	467
BLDG. AREA	9. CONTRACTOR	STATE LICENSE NUMBER	
	10. SIZE OF EX. BLDG. 60' x 82' STORIES 2 HEIGHT 24'		
SPRINKLERS REQ'D. SPECIFIED	11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER

3

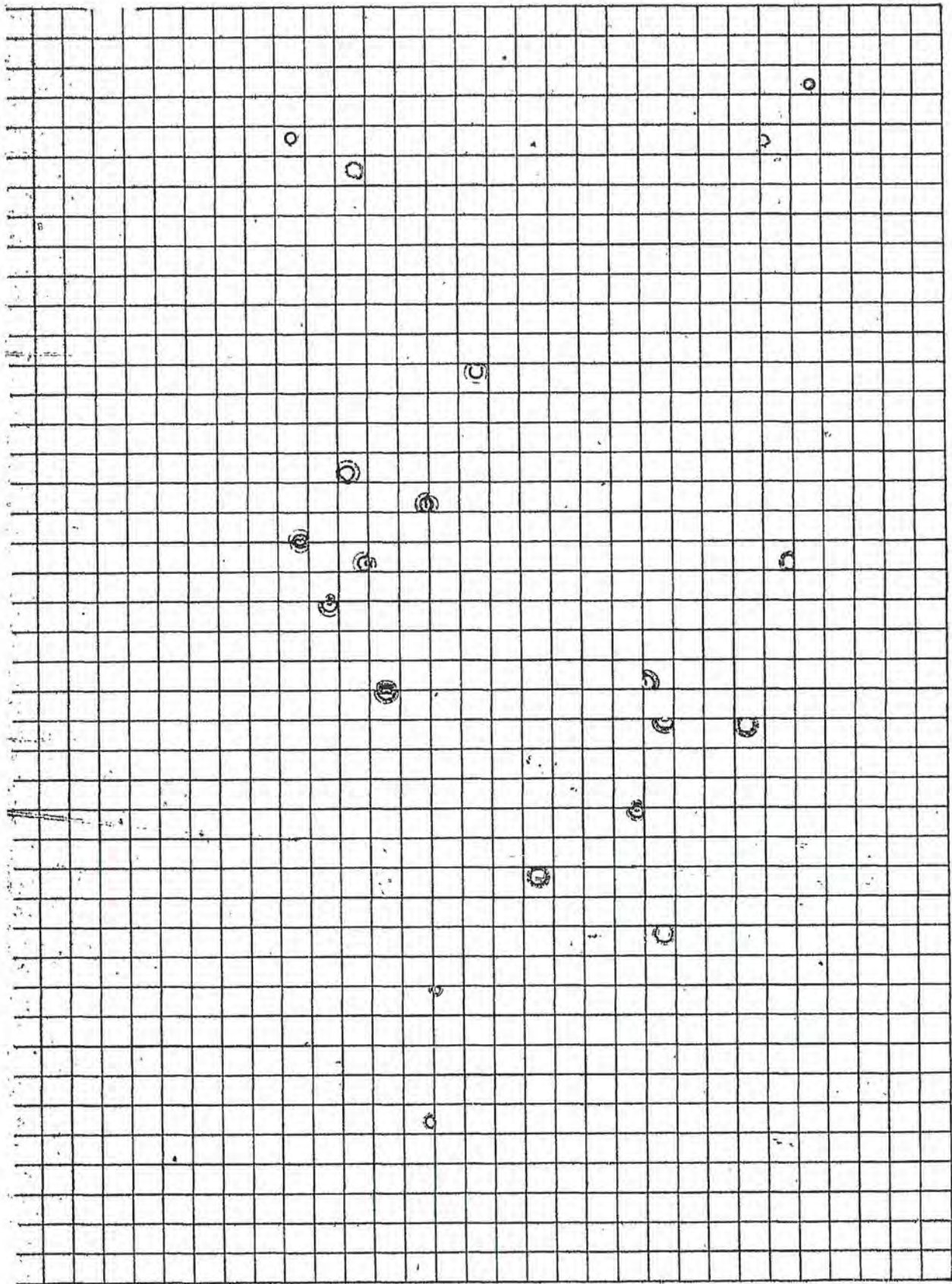
6683-93 Sunset Boulevard

VALIDATION LA10253	MAR 14 1955	LA63894
TYPE V	GROUP G, H-2	MAX. OCC. no change
DIST. OFFICE LA 1	MAR 14 1955	LA10253
C. OF D. ISSUED	P.C. \$2.00 Bpt 5-	

DWELL UNITS	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. \$ 800.00	VALUATION APPROVED
PARKING SPACES	13. SIZE OF ADDITION Parapets along streets and exits. x STORIES HEIGHT	APPLICATION CHECKED
GUEST ROOMS	14. NEW WORK: MATERIAL EXT. WALLS MATERIAL ROOF	PLANS CHECKED
FILE WITH	I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.  Joseph Sheffet SIGNED	CORRECTIONS VERIFIED
CONT. INSP.		PLANS APPROVED
Grading not Reg.		APPLICATION APPROVED
		MAR 14 1955

This form when properly validated is a permit to do the work described.

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



# 3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT Por 8	BLK.	TRACT A E Winstanley	ADDRESS APPROVED M.K.
2. BUILDING ADDRESS	6683-93 Sunset Blvd.			DIST. MAP 4901
3. BETWEEN CROSS STREETS	Las Palmas Ave. AND Cassil Pl.			ZONE C-4-4
4. PRESENT USE OF BUILDING	Stores		NEW USE OF BUILDING Same	FIRE DIST. II
5. OWNER'S NAME	Foster & Kleiser		PHONE	INSIDE KEY
6. OWNER'S ADDRESS	1550 W. Washington Blvd.		P. O.	ZONE
7. CERT. ARCH.	None		STATE LICENSE	PHONE
8. LIC. ENGR.	R. Box		STATE LICENSE 8618	PHONE
9. CONTRACTOR	Owner		STATE LICENSE 193868	PHONE
10. CONTRACTOR'S ADDRESS	Above		P. O.	ZONE
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
50 x 82	2	29	1 stores	
12. MATERIAL	<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF
EXT. WALLS:	<input type="checkbox"/> STUCCO	<input checked="" type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 3500		VALUATION APPROVED	SPRINKLERS REQ'D. SPECIFIED
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED	AFFIDAVITS
15. NEW WORK: (Describe)	EXT. WALLS	ROOFING	PLANS CHECKED	DWELL. UNITS
16 x 46 roof sign			CORRECTIONS VERIFIED	SPACES PARKING
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.			PLANS APPROVED	GUEST ROOMS
Signed Foster & Kleiser			APPLICATION APPROVED	FILE WITH
This Form When Properly Validated is a Permit to Do the Work Described.			INSPECTOR	CONT. INSP.

SEWER (Available) (Not Available)

CRITICAL SOIL

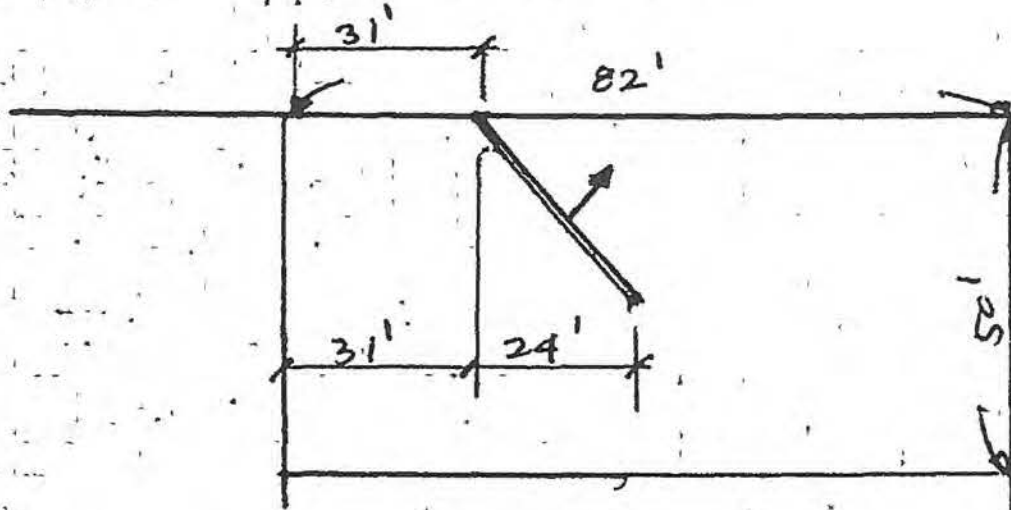
CASHIERS USE ONLY

TYPE Roof	GROUP SLEW	MAX. OCC. 8	P.C. 8579	S.P.C.	G.P.I.	B.P. 1604	I.F. X	O.S.	C/O
LA22491			OCT-16-62	65356		ML - 2 CK		8.00	
LA22491			OCT-16-62	65357		ML - 1 CK		16.00	
P.C. No. 8579		GRADING		CRIT. SOIL		CONS.			

LEGAL DESCRIPTION

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

Sunset Blvd



50' PALMS

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed."

(See Sec. 91.0202 L.A.M.C.)

3

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

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

EXT. 5023 JOYNER

\$ 20

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

Form with fields for LEGAL DESCR., PRESENT USE OF BUILDING, JOB ADDRESS, BETWEEN CROSS STREETS, OWNER'S NAME, OWNER'S ADDRESS, ARCHITECT OR DESIGNER, ENGINEER, CONTRACTOR, SIZE OF EXISTING BLDG., MATERIAL OF CONSTRUCTION, JOB ADDRESS, VALUATION, NEW WORK.

Form with fields for NEW USE OF BUILDING, TYPE, BLDG. AREA, DWELL. UNITS, P.C. No., P.C., S.P.C., G.P.I., B.P., I.F., O.S., C/O, TYPIST.

Stamp: FEB-18-66 09856 19301 X-1 CK 6.00

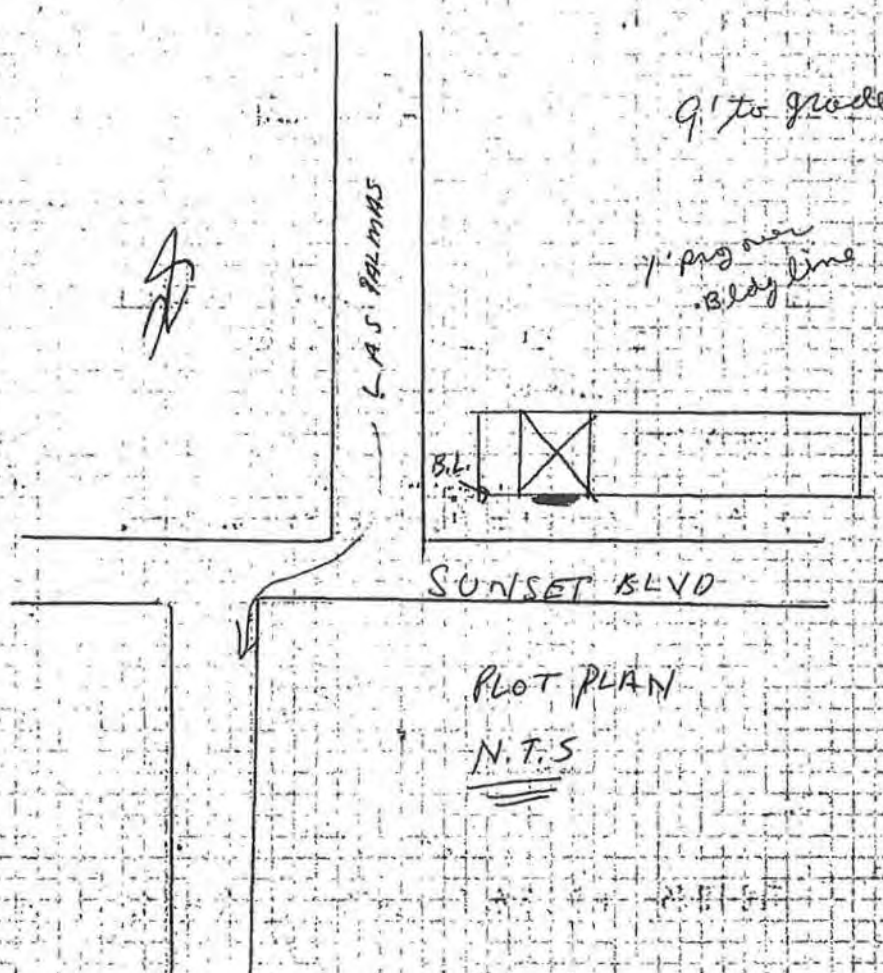
STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: [Signature] (Owner or Agent)

Table with columns: Name, Date. Rows include Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic.



PLOT PLAN  
N.T.S.

3

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

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

N 500

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

1. LEGAL DESCR.	LOT Por. 8	BLK. -	TRACT A.E. Winstanley	ADDRESS APPROVED	MAS
2. BUILDING ADDRESS	6683 - 93 Sunset Blvd.			DIST. MAP	4901
3. BETWEEN CROSS STREETS	Las Palmas AND Cassil Place			ZONE	C4-4
4. PRESENT USE OF BUILDING	Stores	NEW USE OF BUILDING Same (19)		FIRE DIST.	#2
5. OWNER'S NAME	Foster & Klebser			INSIDE KEY	
6. OWNER'S ADDRESS	1550 W. Washington Blvd			COR. LOT	
7. CERT. ARCH.		STATE LICENSE	PHONE	LOT SIZE	incomplete
8. LIC. ENGR.	Robert Box	STATE LICENSE	PHONE	REAR ALLEY	Legal
9. CONTRACTOR	Owner	STATE LICENSE	PHONE	SIDE ALLEY	/
10. CONTRACTOR'S ADDRESS	Same	P.O.	ZONE	BLDG. LINE	/
11. SIZE OF EXISTING BLDG.	50' x 82'	STORIES 2	HEIGHT 29'	NO. OF EXISTING BUILDINGS ON LOT AND USE	1 - Stores
3 6683 - 93 Sunset Blvd.				DISTRICT OFFICE	L.A.
12. MATERIAL	<input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input checked="" type="checkbox"/> CONC. BLOCK	ROOF	<input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> ROOFING	SPRINKLERS	REQ'D. SPECIFIED
EXT. WALLS:	<input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	CONST.	<input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	AFFIDAVITS	/
13. VALUATION: TO INCLUDE ALL FIRED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 3600.00			VALUATION APPROVED	/
14. SIZE OF ADDITION	RENEW PERMIT FOR ROOF SIGN.	STORIES	HEIGHT	APPLICATION CHECKED	/
15. NEW WORK: (Describe)	1 - 16' x 40' - Roof Sign.	ROOFING		PLANS CHECKED	DWELL. UNITS
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance and I have read reverse side of Application.				CORRECTIONS VERIFIED	SPACES PARKING
Sign: Foster & Kleiser.				PLANS APPROVED	GUEST ROOMS
This form when properly validated is valid for the Work Described.				APPLICATION APPROVED	FILE WITH
				INSPECTOR	CONT. INSP.

SEWER (Available) (Not Available) CRITICAL SOIL

CASHIER'S USE ONLY

TYPE Sign GROUP Misc MAX. OCC. P.C. 66 S.P.C. G.P.I. B.P. 40 I.F. O.S. C/O

AUG-10-64 41106 E •74071 2 = 2 CK 10.66

AUG-10-64 41107 E •74071 2 = 1 CK 18.40

P.C. No. GRADING CRIT. SOIL CONS.



The attachment on the ensuing permit is pasted and could not be removed.

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

Earthquake Safety Division

297 RE AND

3 APPLICATION FOR INSPECTION

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1.	LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.
	8		A.E. Win Stanely	13
2.	PRESENT USE OF BUILDING		NEW USE OF BUILDING	
	1643 retail stores/office		same	
3.	JOB ADDRESS			
	6683-93 Sunset Blvd.			
4.	BETWEEN CROSS STREETS		AND	
	Las Palmas		Casil	
5.	OWNER'S NAME			
	Mr. Morton Lakretz			
6.	OWNER'S ADDRESS			
	6671 Sunset Blvd Hollywood 90028			
7.	ENGINEER		PHONE	
	Mark Grigorian & Assoc.		SB2531 (818) 500-9081	
8.	ARCHITECT OR DESIGNER		PHONE	
9.	ARCHITECT OR ENGINEER'S ADDRESS			
	* 512 E. Wilson Ave Ste 302 Glendale 91206			
10.	CONTRACTOR		PHONE	
	n/s			
11.	SIZE OF EXISTING BLDG.		NO. OF EXISTING BUILDINGS ON LOT AND USE	
	WIDTH 60	LENGTH 82	STORIES 2	HEIGHT 29
12.	CONST. MATERIAL OF EXISTING BLDG.		ROOF	
	URM		wood	
13.	JOB ADDRESS			
	6683-93 Sunset Blvd.			
14.	VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING			
	\$201			
15.	NEW WORK (Describe)			
	misc.- correct address and legal on			
LA06472/85				
NEW USE OF BUILDING		SIZE OF ADDITION		STORIES
(613) Ret. Sales & offices		NONE		-
TYPE		FLOOR AREA		PLANS CHECKED
R/N		NC		APPLICANT'S SIGNATURE
GROUP OCC.		TOTAL		INSPECTION ACTIVITY
B-2		NC		CODE GEN. MAJ. S. CONS.
DWELL UNITS		PARKING PROVIDED		INSPECTOR
0		STD. NC COMP. NC		B & SB-3 (R 1, BS)
GUEST ROOMS		PARKING REQ'D		CASHIER'S USE ONLY
0		NC		C 20.00 EQRP
P.C.		G.P.I.		C 0.00 E.P.I.
S.P.C.		P.M.		C 1.00 OSS
B.P.		E.I.		66038 3 04/16/85 21.60 CHTD
I.F.		O.S.S.		
D/S		G.O.S.B.		
DIST. OFFICE		D/D		
P.C. NO.		ENERGY		
805559				

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

**DECLARATIONS AND CERTIFICATIONS** Sec. LA-06472

**LICENSED CONTRACTORS DECLARATION**

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

Date \_\_\_\_\_ Lic. Class \_\_\_\_\_ Lic. Number \_\_\_\_\_ Contractor \_\_\_\_\_ (Signature)

**OWNER-BUILDER DECLARATION**

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

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

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

I am exempt under Sec. \_\_\_\_\_ B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

**WORKERS' COMPENSATION DECLARATION**

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

Policy No. \_\_\_\_\_ Insurance Company \_\_\_\_\_

Certified copy is heroby furnished.

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

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

Applicant's Mailing Address \_\_\_\_\_

**CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE**

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

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

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

**CONSTRUCTION LENDING AGENCY**

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

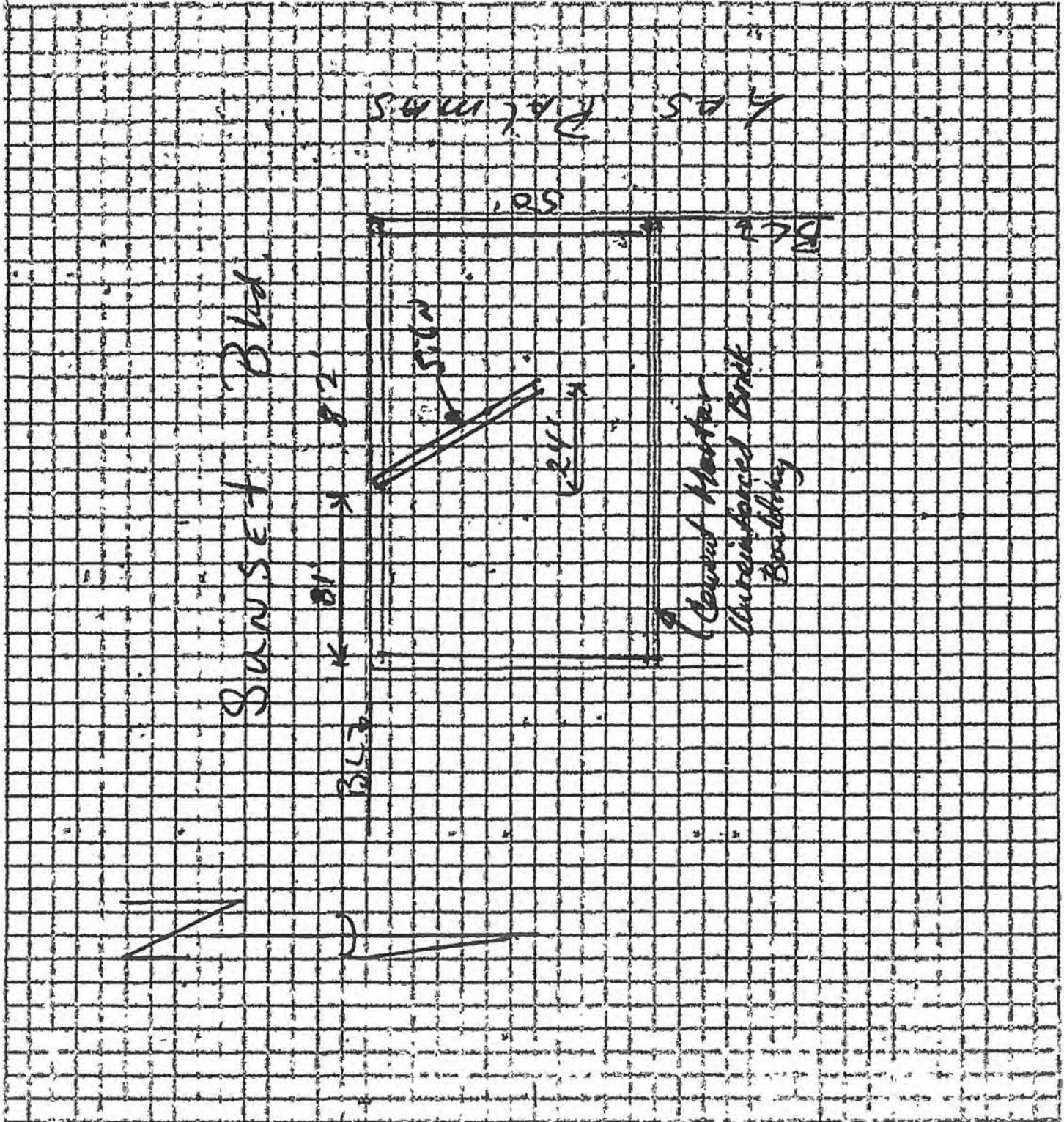
Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 01,0292 LAMC)

Signed Ali Mansouri Agent 4/16/85  
 (Owner or agent having property owner's consent) Position Date

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



**SCOPE OF PERMIT**

This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed. (See Sec. 91 0202 L.A.M.C.)

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
8		A.E Winstanley	13	4901
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING		CENSUS TRACT	
Office	same		1907	
3. JOB ADDRESS			ZONE	
6683 Sunset Blvd.			C4-4	
4. BETWEEN CROSS STREETS AND			FIRE DIST.	
Las Palmas Ave AND Hudson Ave			two	
5. OWNER'S NAME			LOT TYPE	
Cross Rd. of the World			coner	
6. OWNER'S ADDRESS			LOT SIZE	
6671 Sunset Blvd. Hollywood, CA 90028			82x159	
7. ENGINEER			ALLEY	
8. ARCHITECT OR DESIGNER			BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS			AFFIDAVITS	
10. CONTRACTOR			11. SIZE OF EXISTING BLDG.	
Advance Alum. Awning			WIDTH LENGTH	
191784 c-61 681-5707			2	
12. CONST. MATERIAL OF EXISTING BLDG.			13. JOB ADDRESS	
EXT. WALLS ROOF FLOOR			STREET GUIDE	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING			DISTRICT OFFICE	
\$ 6,500.00			L.A.	
15. NEW WORK (Describe)			SEISMIC STUDY ZONE	
Alum Awning Add 2nd floor			---	
NEW USE OF BUILDING			GRADING	
Office			no	
TYPE			FLOOD	
B-2			no	
DWELL UNITS			HWY. DED.	
MAX OCC.			yes	
TOTAL			CONS.	
APPLICANT APPROVED			yes	
GUEST ROOMS			ZONED BY	
PARKING REQ'D			M	
PARKING PROVIDED			FILE WITH	
STO. COMP.			TYPIST	
INSPECTION ACTIVITY			INSPECTOR	
COMB. GEN. MAJ. S. CONS.			J	
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			B & S B-3 (R 1.63)	

DECLARATIONS AND CERTIFICATIONS LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.  
 Date 11-6-85 Lic. Class C-61 Lic. Number 191784 Contractor [Signature]

OWNER-BUILDER DECLARATION

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

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).  
 Policy No. W.P. 88-15-862 Insurance Company HALDTMAN + ROUSE, INC.  
 Certified copy is hereby furnished.  
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.  
 Date 10-6-85 Applicant's Signature [Signature]  
 Applicant's Mailing Address \_\_\_\_\_

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

CONSTRUCTION LENDING AGENCY

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

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.  
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0002 LAMC)  
 Signed [Signature] Position [Signature] Date 11-6-85  
 (Owner of agent having property owner's consent)

*(K. Lewis Welch)*  
CULTURAL HERITAGE COMMISSION  
Room 1500, City Hall  
Los Angeles, California 90012

*4/16/85*

*for plot plan - see LA/06472/85  
note that correct address is  
6683-93 SUNSET BL*

*[Faint, mostly illegible text and markings, possibly a stamp or form, located in the lower half of the page.]*

Address of Building 6683 Sunset Blvd.



# CITY OF LOS ANGELES CERTIFICATE OF OCCUPANCY

**Note:** Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of a building described below and located at the above address complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified

Issued 11/25/85 Permit No. and Year LA24517/85

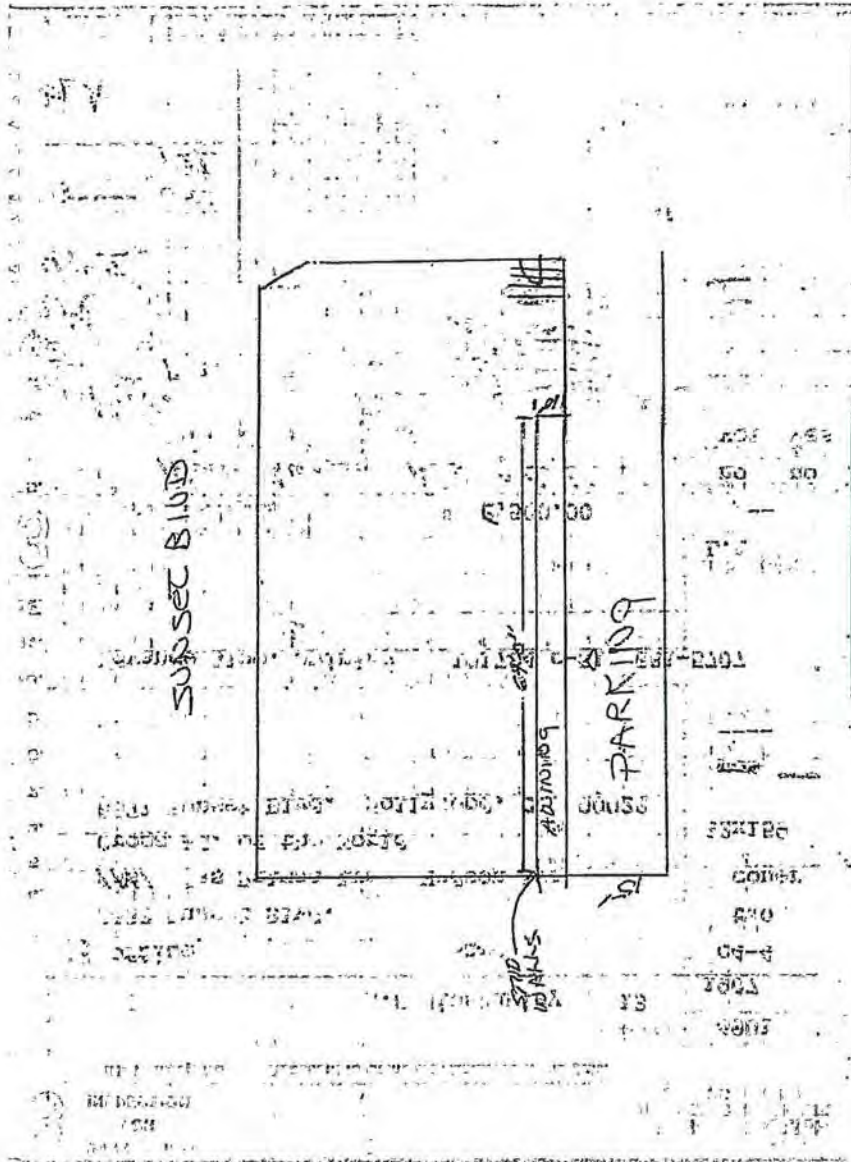
Two story, type-V, 10'x64', 2nd floor Awning addition to the existing building. No change in parking. ~~XXXXXXXXXXXX~~  
Occupancy designation G1 prior to Jan 1985).  
B2\* occupancy.

Owner Cross Road of the World 0 0 2 2 5  
Owner's 6671 Sunset Blvd.  
Address Hollywood, Ca. 90028

*B. McClive*  
B. McClive/bm

B & S 95a (R. 1.77) 5888781288588884815

Faint, mostly illegible text at the top of the page, possibly containing project details or a title block.



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

1. LOT LEGAL DESCR. 8	BLOCK	TRACT A.E. Winstanley Tr.	COUNCIL DISTRICT NO. 13	DIST. MAP 4901
2. TYPE OF SIGN OR NEW WORK (19) 3 wall signs				RESIDENTIAL <input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/>
3. JOB ADDRESS 6685-6689-6693 Sunset Blvd.				ZONE C4-4
4. BETWEEN CROSS STREETS AND Las Palmas Ave. Hudson Ave.				FIRE DIST. One
5. OWNER'S NAME Crossroads of the World				LOT (TYPE) Cor.
6. OWNER'S ADDRESS 1575 Crossroads of the World				LOT SIZE Irreg.
7. ARCHITECT OR ENGINEER BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE				ALLEY ---
8. ARCHITECT OR ENGINEER ADDRESS CITY ZIP				BLDG. LINE ---
9. QUALIFIED INSTALLER BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE				AFFIDAVITS
10. INSTALLER'S ADDRESS Continental Neon Sign Co. 128-520 662-2013				PC Req'd No (H)
11. SIZE OF EXISTING BUILDING TYPE (STORIES) NO. OF EXISTING BUILDINGS ON LOT AND USE				
12. SIZE OF SIGN TOTAL COPY AREA OVERALL HEIGHT FROM GRADE FROM ROOF				
13. JOB ADDRESS 6685-6689-6693 Sunset Blvd. STREET GUIDE 34 B-3				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN \$ 2200.00				
15. MATERIAL OF SIGN CONSTRUCTION SUPPORTING FRAME FRAME OF COPY SURFACE OF SIGN				
16. TYPE OF SIGN OR NEW WORK 3 wall signs				
17. ILLUMINATION				
18. NO. OF SIGNS OR GAS TUBE SYSTEMS 3 NO. OF ADDITIONAL BRANCH CIRCUITS 3 NO. OF CONTROL DEVICES 3				
PERMIT FEES			FREEWAY CLEARANCE	
SIGNS/G. T. SYSTEMS 27.00			PLANS CHECKED	
ADDITIONAL CIRCUITS 19.50			APPLICATION APPROVED	
ELECTRICAL SERVICE			TYPIST LR	
CONTROL DEVICES 10.50			DATE 4/26/85	
ISSUING FEE 10.00			APPROVALS REQUIRED	
BLDG. PERMIT 27.20			FREEWAY SURVEY Yes No	
P.C. 87.20			TRANS. DEPT. <input type="checkbox"/>	
S.P.C. 50.			INSP. ACTIVITY; BMI	
I.F. 1.69			INSPECTOR	
DISTRICT OFFICE LA			P.C. NO.	
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT TWO YEARS AFTER OR 180 DAYS IF WORK IS NOT BEGUN.				

**DECLARATIONS AND CERTIFICATIONS**

**LICENSED CONTRACTORS DECLARATION**

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

Date 4-26-85 Lic. Class C-45 Lic. No. 128-520 Contractor's Signature G. Schwilke  
Contractor's Mailing Address 4508 Santa Monica Blvd.

**OWNER-BUILDER DECLARATION**

20. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law).

I am exempt under Sec. B, & P. C. for this reason  
Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

**WORKERS' COMPENSATION DECLARATION**

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

Policy No. 46-76-73 Insurance Company STATE FUND

Certified copy is hereby furnished.  
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.  
Date 4-26-85 Applicant's Signature G. Schwilke  
Applicant's Mailing Address 4508 Santa Monica Blvd.

**CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE**

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

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

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

**CONSTRUCTION LENDING AGENCY**

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

Lender's Name \_\_\_\_\_  
Lender's Address \_\_\_\_\_

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

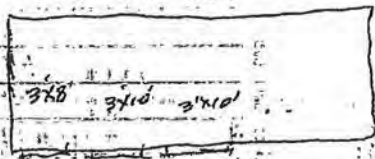
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee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

Signed \_\_\_\_\_ Position \_\_\_\_\_ Date 4-26-85  
(Owner or agent having property owner's consent)



COMMUNICATIONS SECTION

COMMUNICATIONS SECTION



↑ ↑ ↑  
6685 6689 6692  
SUBST BLD.

PLASTIC FACES SIGN

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923  
~ Style: Commercial Vernacular ~ Photographs: Google Maps.



Aerial view: Sunset/south, left; N Las Palmas/top, view west.



Aerial view: Sunset Blvd/south; N Las Palmas/west, view south.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923  
~ Style: Commercial Vernacular ~ Photographs: Google Maps.



Aerial view: N. Las Palmas/west; Sunset Blvd/south, view east.



Bird's eye view: N. Las Palmas Ave/west, northward; Sunset Blvd/south, view north.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.



View north, along Las Palmas Ave, from Sunset Blvd.



Northwest elevation of Bullinger; view south along Las Palmas Ave.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.



View east along Sunset Blvd, to east end of Bullinger:  
Non-original glass and wrought iron canopy above entry to  
6683/second story apartments/studios/offices.



View along Sunset Blvd, west, from east end of Bullinger:  
Non-original glass and wrought iron canopy above entry to  
6683/second story apartments/studios/offices, profile view.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~  
Style: Commercial Vernacular ~ ©Anna Marie Brooks, July 2017.



Limited view of east elevation: Executed in red brick; appears to have little fenestration, view northwest.



West elevation, northeast corner entry: Parapet wall with strip of marble at top edge, double marble stripes enclose flowers within circles; one of pair of three-over-onewindows; arched window, 9-panes/plain sidelights; interlocking bricks at diagonal corner; tile band replaces original concrete molding band; four-over-onewindow in diagonal wall; view east.

**Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.**



**Two-story diagonal entry from west of Las Palmas Ave. intersection with Sunset Blvd: View east.**



**Two story diagonal entry from NE intersection of Sunset Blvd. & Las Palmas Ave. topped by low parapet wall of brick and marble with intersecting bricks. Only non-original element is tiled band.**

**Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.**



**Northwest corner of south elevation: Original three-over-one wood frame small window; three curved balcony arches with wrought iron balstrades and later infill glazing conceal balcony entries from second level; original marble & brick banding at roof; tile banding between floors is later replacement for original concrete molding/band between floors, view northwest.**



**View west along Sunset Blvd/south façade of Bullinger Building: Single pane glazing/fixed transom entry to 6683, the upstairs apartments/studios/offices beneath non-original curved glass/wrought iron canopy; display windows with segmented concrete beneath and divided transoms above.**



**Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.**



**View along Sunset Blvd, east, from southwest entry/6693:  
Showing theme & variations on display windows. Note  
Slight downgrade of sidewalk away from building  
for drainage.**



**View along Sunset Blvd, west, from alternate entry:  
Showing theme & variations on display windows and  
entries. Note: Molding/banding removed/replaced  
with row of unrelated tiles.**

**Bullinger Building: 6683–93 Sunset Boulevard/1500-1506 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.**



**Rear of Bullinger Building: 1510 Las Palmas in foreground. Shows addition and plastered brick wall at rear of vehicle entry, gated, view south.**



**Rear of parcel: 1510 Las Palmas to rear of plastered brick wall along parcel line; Crossroads of the World southwestern-most building, west wall; rear/north wall of Bullinger Building with AC units on second level and tower of Blessed Sacrament; Driveway at center, view east.**

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.



North elevation: Second level added slider windows at breezeway, racked AC units; seismic reinforcement; added pipes/conduit at building exterior; power panel with pipe buffers; rear entries w/ original fenestration at ground floor; cement paving, view southeast.



North elevation: Unexplainable stucco with original vent, original paired six-over-one windows, seismic reinforcement with injudicious pointing of bricks; pipework added over exterior, view south.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~  
Style: Commercial Vernacular ~ Photographs: [www.overduinandco.com/](http://www.overduinandco.com/)



Overduin Art Gallery, 6693 Sunset Blvd: View south to original front display window of Bullinger, entry, double display window to west along Las Palmas Ave. and original scored concrete floor.

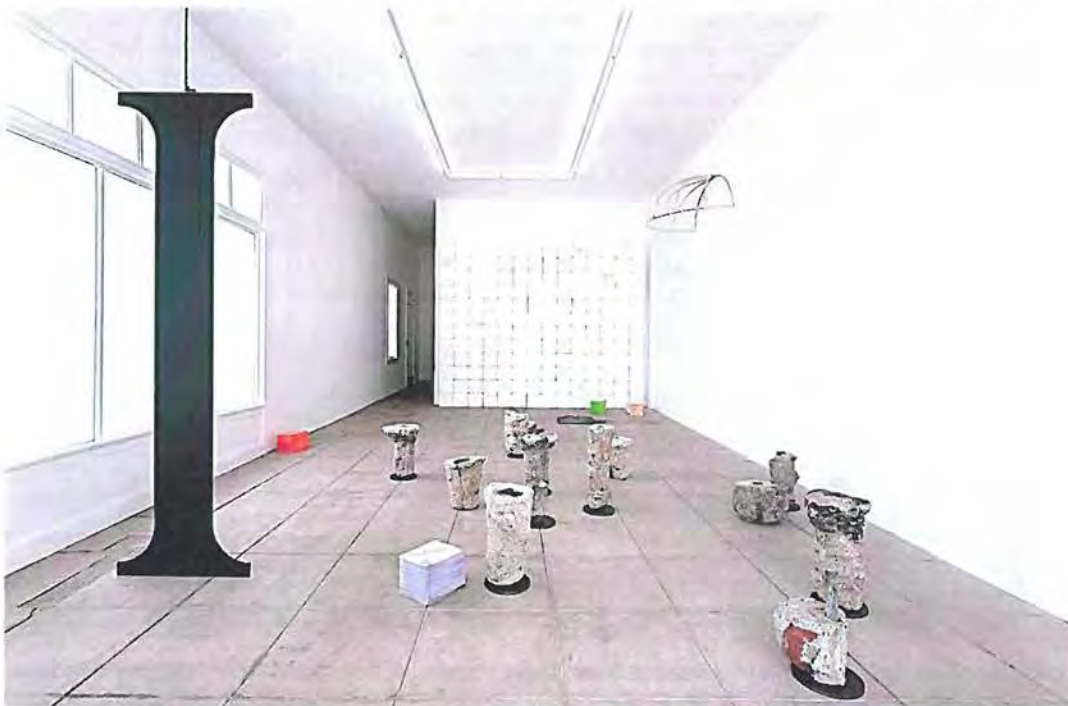


Overduin Art Gallery, 6693 Sunset Blvd: View southeast to original front display window of Bullinger, east of the display window on Sunset, above; original scored concrete floor.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~  
Style: Commercial Vernacular ~ Photographs: [www.overduinandco.com/](http://www.overduinandco.com/)



Final bay of Overduin Art Gallery at east on Suset Blvd, next to 6685, view northeast.



Overduin Art Gallery, 6693 Sunset Blvd: View north past original west display window of

Bullinger Building: 6683-93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Historic Photographs.



East end of Bullinger Building on Sunset Blvd with bricks in arches removed: 1937.  
The Bruce Torrance Hollywood Photograph Collection.



Bullinger Building at corner of Sunset Blvd and Las Palmas Ave with billboard on roof: 1963.  
The Bruce Torrance Hollywood Photograph Collection.

Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: ©Anna Marie Brooks, July 2017.



Exterior 6685 Sunset Blvd: The smallest ground floor space with original entry and diamond patterned scored concrete beneath window, view northeast.



Interior 6685 Sunset Blvd: Retains original scored concrete floor, view north/rear.

Bullinger Building: 6683-93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: Historic Personalities

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*Pianiste of Great Ability*

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and we will be pleased to give it, en-  
tirely without obligation to you.*

**Wiley B. Allen Co.**  
416-418 So. Broadway

Helena Lewyn endorsed the Mason & Hamlin Pianoforte.



Helena Lewyn in an early portrait.



Bullinger Building: 6683–93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~  
Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~  
Style: Commercial Vernacular ~ Photographs: Historic Personalities



“Josef Diskay, famous singer, provides the atmosphere for Mary Pickford while she was still on the lot for ‘Little Annie Rooney’ for United Artists.” –1925 Exhibitor Trade



Joseph Diskay on the cover of sheet music for “You’re Wonderful in My Dreams.”

Bullinger Building: 6683-93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~ Contractor: W. H. Bullinger ~ Original Owner: Willis H. Bullinger ~ Built: 1923 ~ Style: Commercial Vernacular ~ Photographs: Historic Personalities



Bullinger Building related: 6683-93 Sunset Boulevard/1900-1906 Las Palmas Avenue, Los Angeles, CA 90028 ~ Architect: Roy L. Jones ~  
Lynn Manor Apartments: 6400 Franklin Ave. ~ Designed 1928 ~ Historic Photographs.



Fred Niblo and Enid Niblo, 1926.



Fred Niblo, 1911.

**“Sixteen Homes in Hancock Park” ~ Designed by architects Roy L. Jones & Dick M. Ward, 1926 on the 400 block Milton Street which is currently the 400 block of North Mansfield Avenue, as demonstration model homes in the four principal types of architecture: Italian, Spanish, Colonial and English.**



**446 Milton Street, currently 446 Mansfield Avenue in Colonial type architecture.**



**406 Milton Street, currently 406 Mansfield Avenue in English type architecture.**

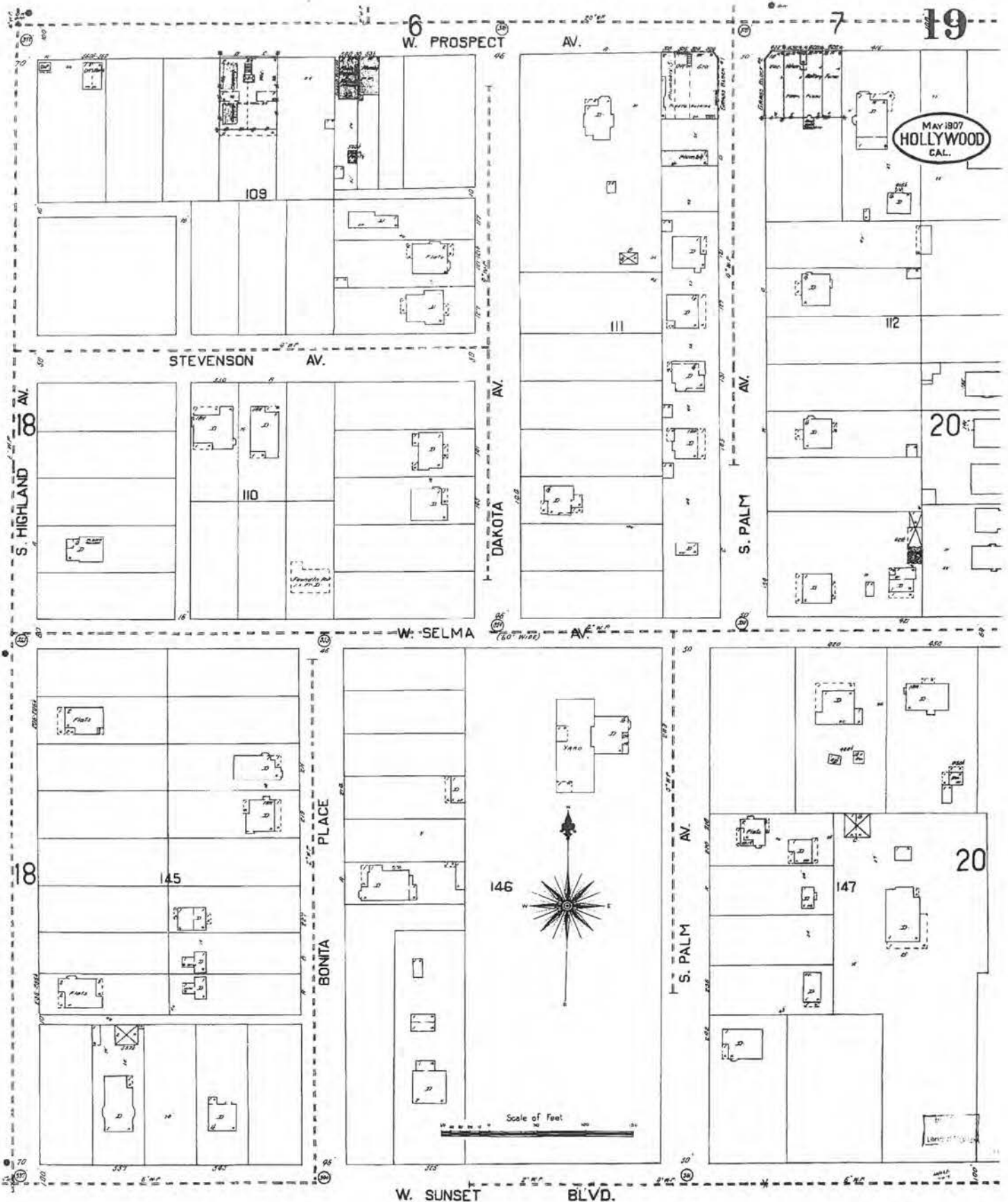
**“Sixteen Homes in Hancock Park” ~ Designed by architects Roy L. Jones & Dick M. Ward, 1926 on the 400 block Milton Street which is currently the 400 block of North Mansfield Avenue, as demonstration model homes in the four principal types of architecture: Italian, Spanish, Colonial and English.**



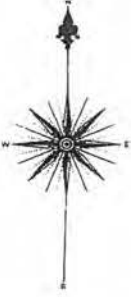
**451 Milton Street, currently 451 Mansfield Avenue in Spanish type architecture.**



**441 Milton Street, currently 441 Mansfield Avenue in Italian type architecture.**



MAY 1907  
HOLLYWOOD  
CAL.



Scale of Feet  
0 100 200

W. SUNSET BLVD.

6  
W. PROSPECT AV.

7  
19

109

110

112

20

18  
S. HIGHLAND AV.

STEVENSON AV.

DAKOTA AV.

S. PALM AV.

W. SELMA AV.

18  
145

BONITA PLACE

146

147

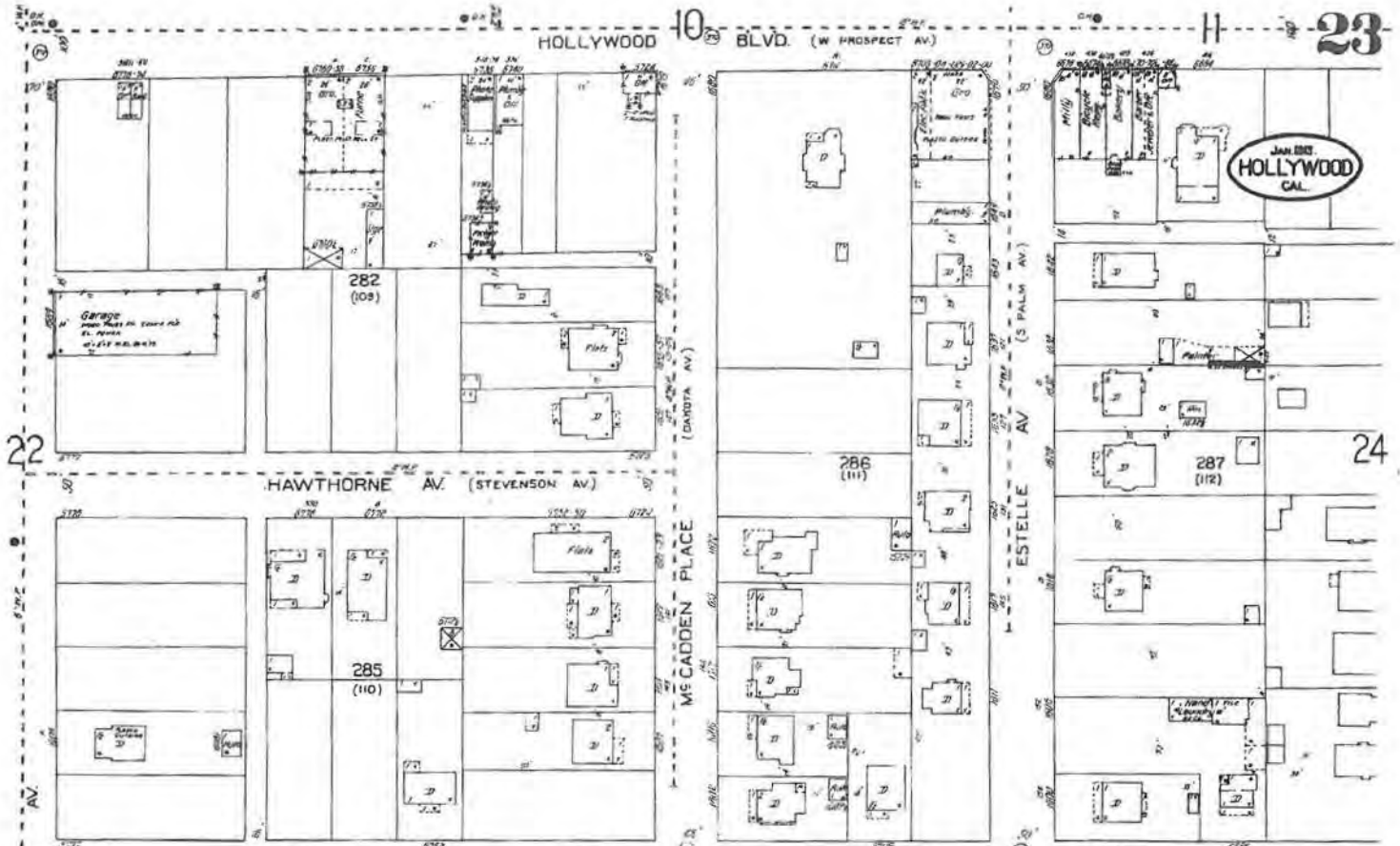
20

S. PALM AV.

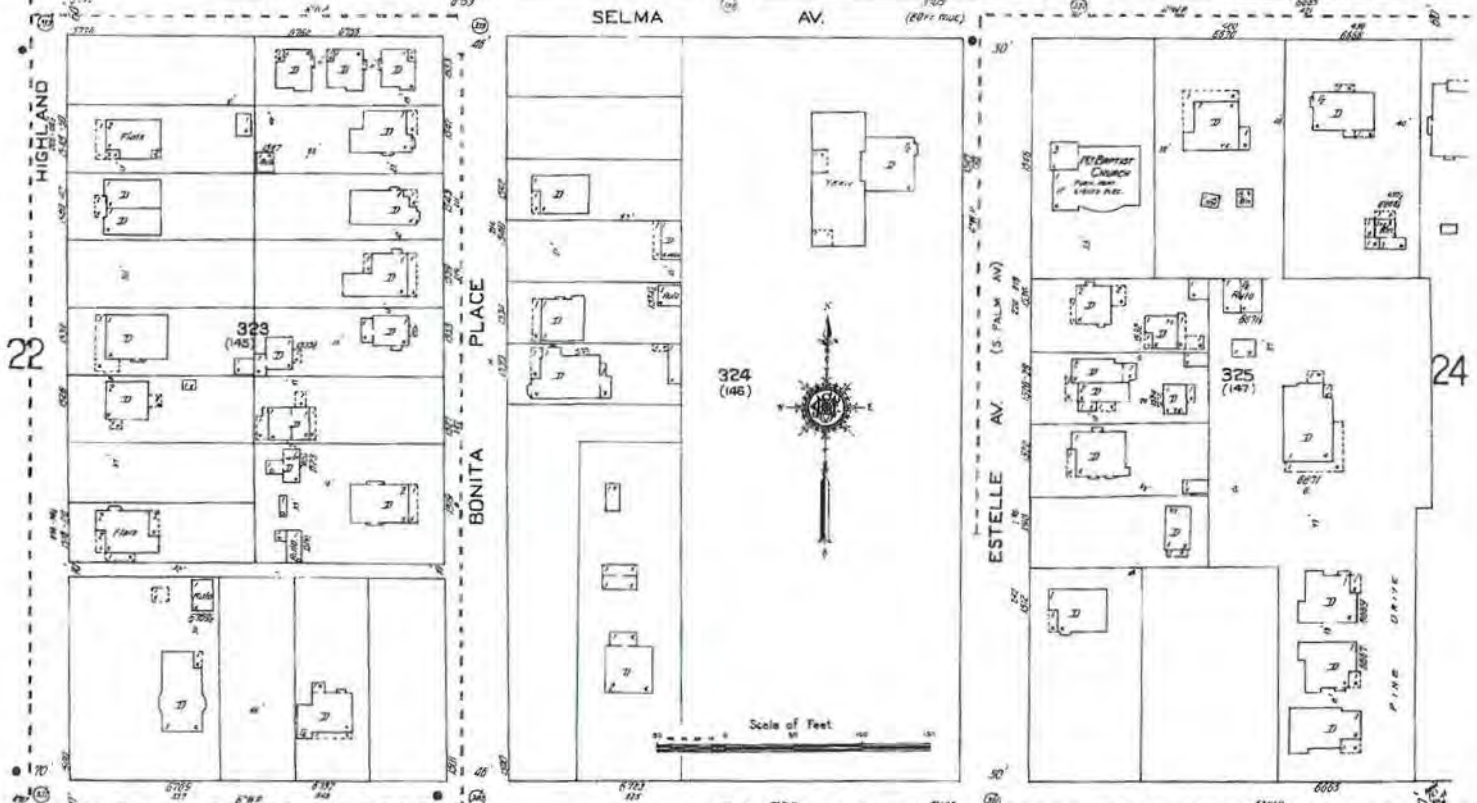
20

HOLLYWOOD 10 BLVD. (W PROSPECT AV.)

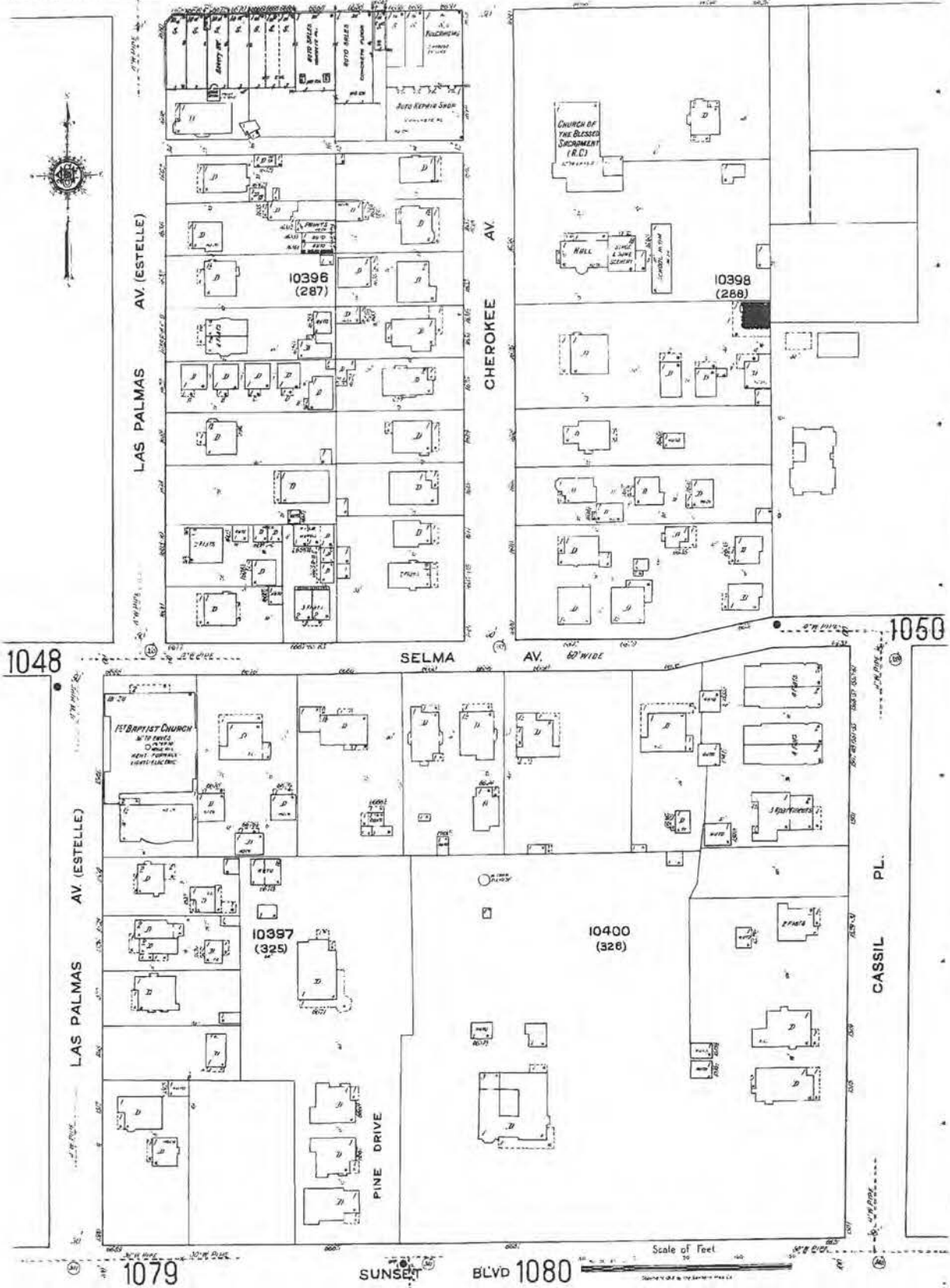
23



SELMA AV. (20th max.)



SUNSET 30 BLVD.



1048

SELMA AV. 60' WIDE

1050

LAS PALMAS AV. (ESTELLE)

CHEROKEE AV.

CASSIL PL.

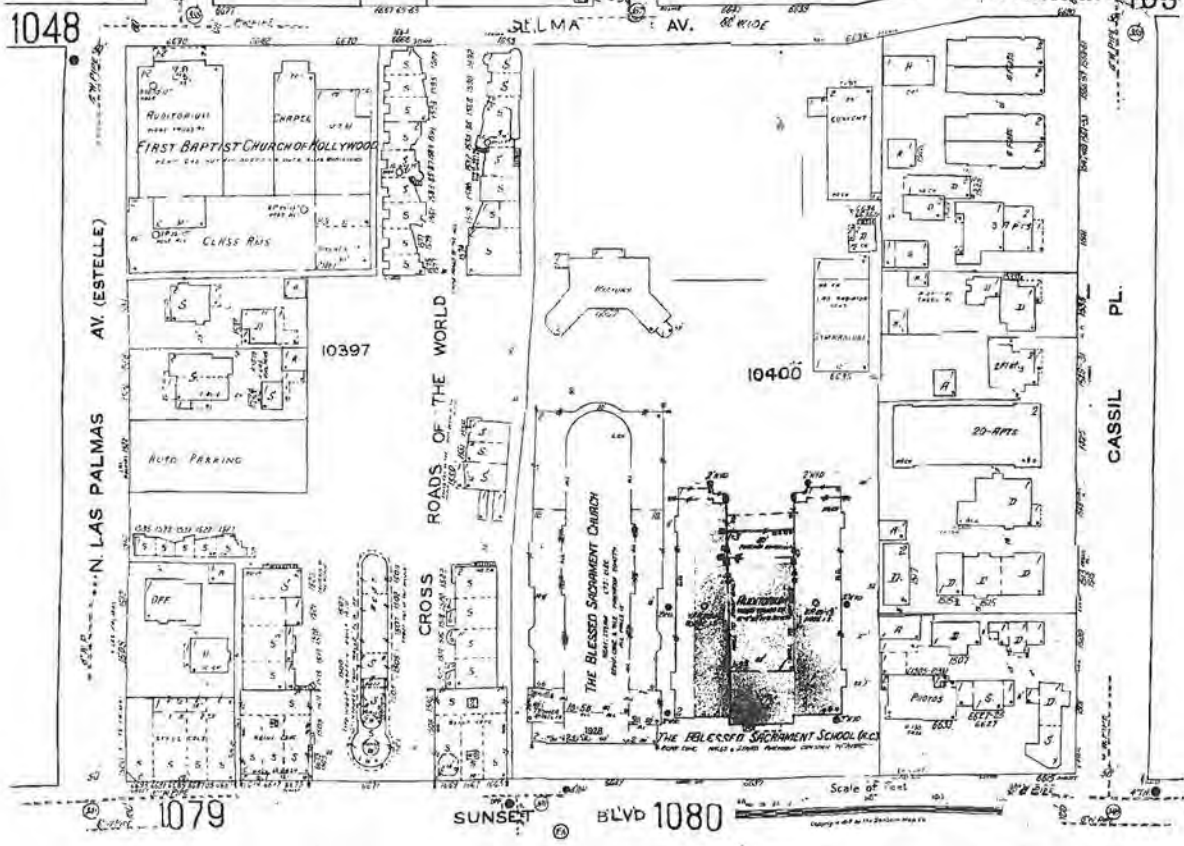
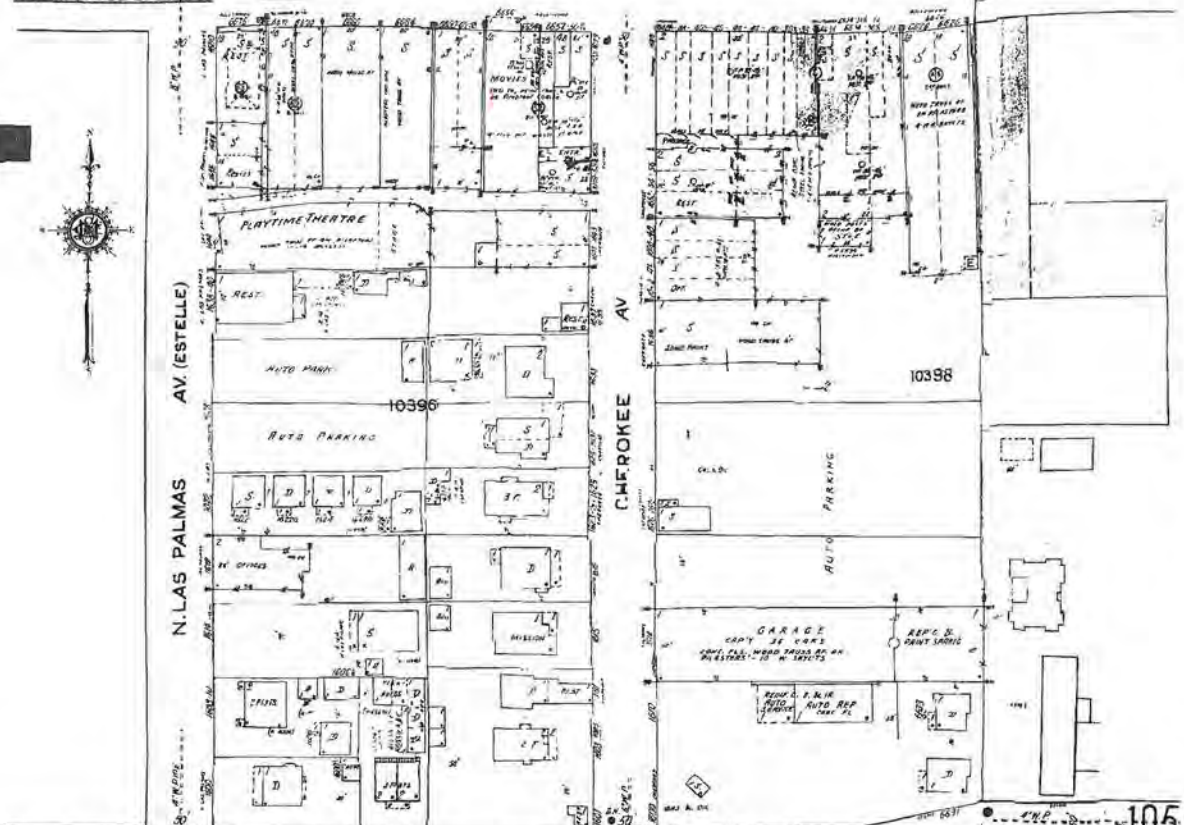
1079

SUNSET BLVD 1080

Scale of Feet



149



1048

SUNSET BLVD 1080

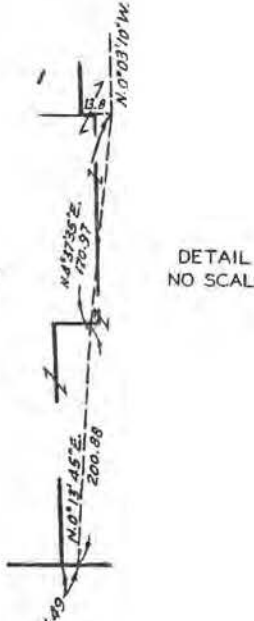
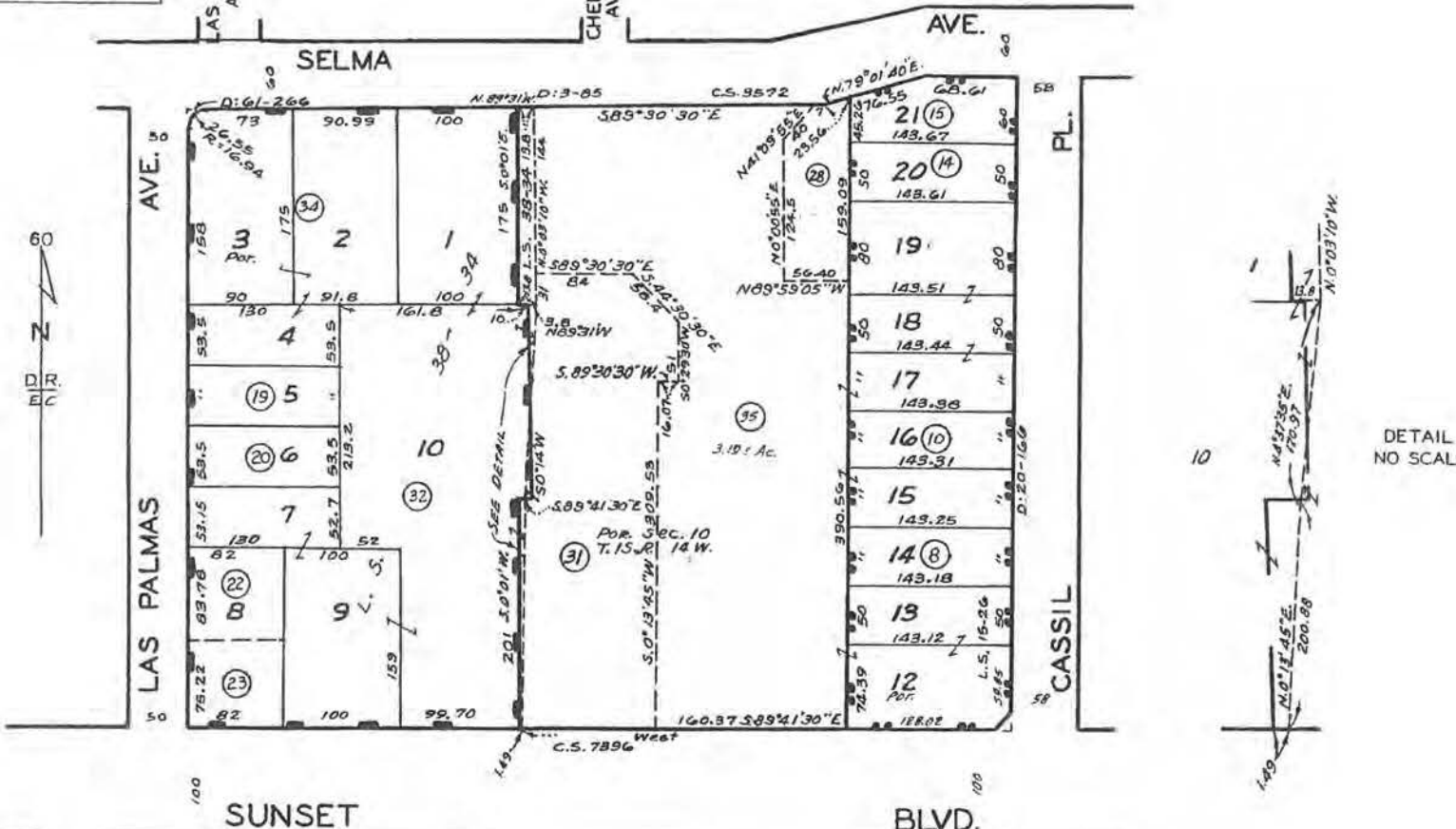
105

Scale of Feet

5547 | 19

SCALE 1" = 100'

7-5-80	Revised
661202	3-5-88
673308	3-46-83
680312	5-1-83
720912205	
781003203	



RAWLINGS - LOUNSBERY TRACT

M.B. 22-180

A. E. WINSTANLEY TRACT

M.B. 8-11

RANCHO LA BREA

P. 1 - 289 - 290

CODE 67

FOR PREV. ASSM'T. SEE 1010-19

ASSESSOR'S MAP COUNTY OF LOS ANGELES, CALIF.

Potential Historic Designations  
Set forth in  
CRA Surveys  
and  
Survey LA

Intensive Historic Resource Survey  
Hollywood Redevelopment Project Area  
Survey Status Codes  
135

	A	B	C	D	E	F	G	H	I	J	K	L	M
1	Resource Name	Street number	Fraction	Street Name	Unit #	Alternate Address	APN	Current Survey	2003 Survey	1997 Survey	1986 Survey	Status Code	HRI Status Code
2548		6636		SUNSET BLVD			5547024004	6Z					
2549		6642		SUNSET BLVD			5547024003						
2550		6648		SUNSET BLVD			5547024002	6Z					
2551		6654		SUNSET BLVD			5547024001	6Z					
2552	Church of the Blessed Sacrament	6657		SUNSET BLVD			5547019031	3CB	3S 3B	3S	3	3S	
2553		6660		SUNSET BLVD			5547023028						
2554	CROSSROADS OF THE WORLD	6671		SUNSET BLVD			5547019032	1S	1S/3B	1S	1	1D	
2555		6683		SUNSET BLVD			5547019023	3CD	5S3 3D		5	5S1	5S
2556		6690		SUNSET BLVD			5547023027						
2557		6700		SUNSET BLVD			5547022013	6Z					
2558		6709		SUNSET BLVD			5547020004	6DQ					
2559	LA Weekly	6713		SUNSET BLVD			5547020005	3CB	3S 3B	3S	4	3S	
2560		6720		SUNSET BLVD			5547022012						
2561	Hollywood Center Motel	6722		SUNSET BLVD			5547022011	3CS	4D2	5S		4D2	5S
2562		6725		SUNSET BLVD			5547020044	6Z					
2563	Rite Aid	6726		SUNSET BLVD			5547022024	6Z					
2564		6734		SUNSET BLVD			5547022022						
2565		6750		SUNSET BLVD			5547021001						
2566		6751		SUNSET BLVD			5547020019						

Primary # \_\_\_\_\_  
HR # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code SS3

# PRIMARY RECORD

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2

\* Resource Name or #: \_\_\_\_\_

P1. Other Identifier: 6683 SUNSET BOULEVARD

\* P2. Location:  Not for Publication  Unrestricted a. County Los Angeles

b. USGS 7.5' Quad \_\_\_\_\_ Date \_\_\_\_\_ T \_\_\_\_\_ ; R \_\_\_\_\_ ; \_\_\_\_\_ 1/4 of \_\_\_\_\_ 1/4 of Sec \_\_\_\_\_ ; \_\_\_\_\_ B.M.

c. Address 6683 SUNSET BOULEVARD City Los Angeles Zip \_\_\_\_\_

d. UTM: (Give more than one for large and/or linear feature) Zone \_\_\_\_\_, \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g. parcel #, legal description, directions to resource, elevation, additional UTMs, etc. as appropriate)

A E WINSTANLEY TRACT S 75.22 FT OF

\* P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries.)

\* P3b. Resource Attributes: (List attributes and codes) \_\_\_\_\_

\* P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

P5b. Description of Photo: (View, date, etc.)



lizimg\_1943

12/5/2001 12:44:32 PM

\* P6. Date Constructed/Age and Sources:

Prehistoric  Historic  Both

1923

\* P7. Owner and Address:

MORTON LAKRETZ

6675 W SUNSET BLVD # 1575

LOS ANGELES CA

\* P8. Recorded by: (Name, affiliation, address)

Catherine Barrier

Myra L. Frank & Associates, Inc.

811 West 7th St., Ste. 800

Los Angeles, CA 90017

\* P9. Date Recorded: 12/5/2001 12:44:32 P

\* P10. Survey Type: (Describe)

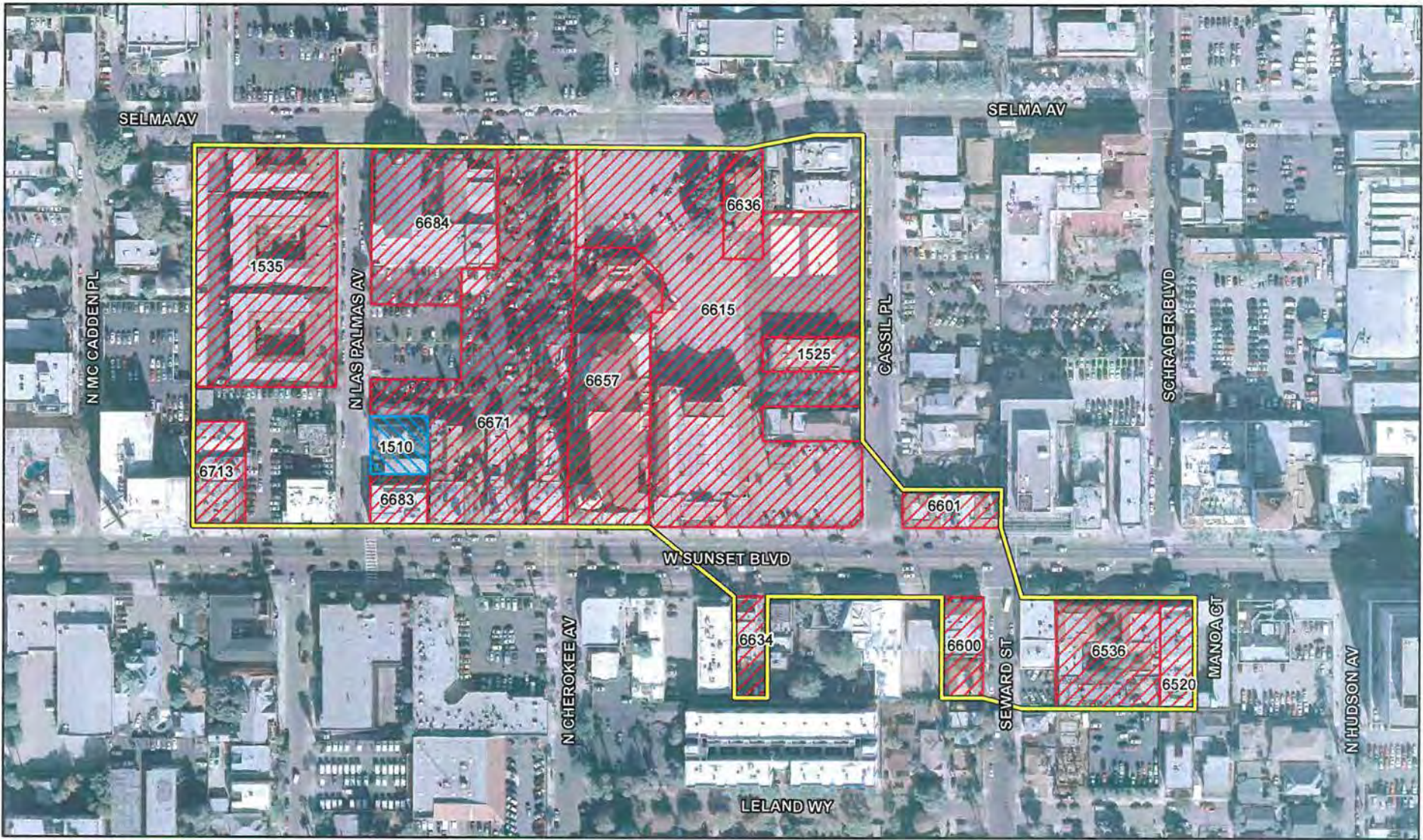
Reconnaissance Survey

CEOA Review

P--Project Review

\* P11. Report Citation: (Cite survey report/other sources or "none") City of Los Angeles Community Redevelopment Area Historic Survey, Hollywood Redevelopment Plan Update EIR, 2002

\* Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record  Other: (List) Previous DPR 523 Form



- LEGEND**
- Potential Historic District
  - District Contributor
  - Individually Significant Contributor



SOURCE: Aerials provided by City of Los Angeles Community Redevelopment Agency (2005)  
 E:\CAX0701\GIS\Hollywood\_District\_Sunset.mxd (6/11/2009)

*CRA Historic Architecture Survey*  
**Sunset Potential Historic District**

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3CB

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 3 \*Resource Name or #: (Assigned by recorder) 6683 W SUNSET BLVD

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: Not for Publication  Unrestricted \*a. County Los Angeles County  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6683 W SUNSET BLVD City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_  
APN:5547019023

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: commercial B) Setting (general): commercial block, on major thoroughfare C) General characteristics. Architectural Style: Commercial Vernacular Plan: rectangular No. Stories: 2 Siding/Sheathing: brick, All Visible Roof: flat, parapet, cornice Construction: wood frame D) Specific features. Fenestration: wood, fixed, front, storefront Fenestration: metal, fixed, front, storefront Fenestration: wood, double-hung, front, side Fenestration: vinyl, horizontal sliding, front, side Primary Entrance: front, single door, transom lights, recessed Secondary Entrance: front, single door, transom lights, recessed G) Alterations or changes to the property. Retains integrity: medium, setting, location,...(continued on next page)

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:  
(View, data, accession #)

01/20/09

\*P6. Date Constructed/Age and

Sources:  Historic

Prehistoric  Both

1923

Assessor

\*P7. Owner and Address:

CROSS ROADS PROPERTIES I LLC  
6671 W SUNSET BLVD (STE 1575)  
HOLLYWOOD, CA 90028

\*P8. Recorded by:

Jenna Snow  
Chattel Architecture, Planning & Preservation  
13417 Ventura Boulevard  
Sherman Oaks, CA 91423-3938

\*P9. Date Recorded: 01/21/2009

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments:  None  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archeological Record  District Record  Linear Feature Record  Milling Station Record  
 Rock Art Record  Artifact Record  Photograph Record  Other (List): \_\_\_\_\_

Page 2 of 3

\*Resource Name or #: (Assigned by recorder) 6683 W SUNSET BLVD

\*Recorded By: Jenna Snow

\*Date: 01/21/2009

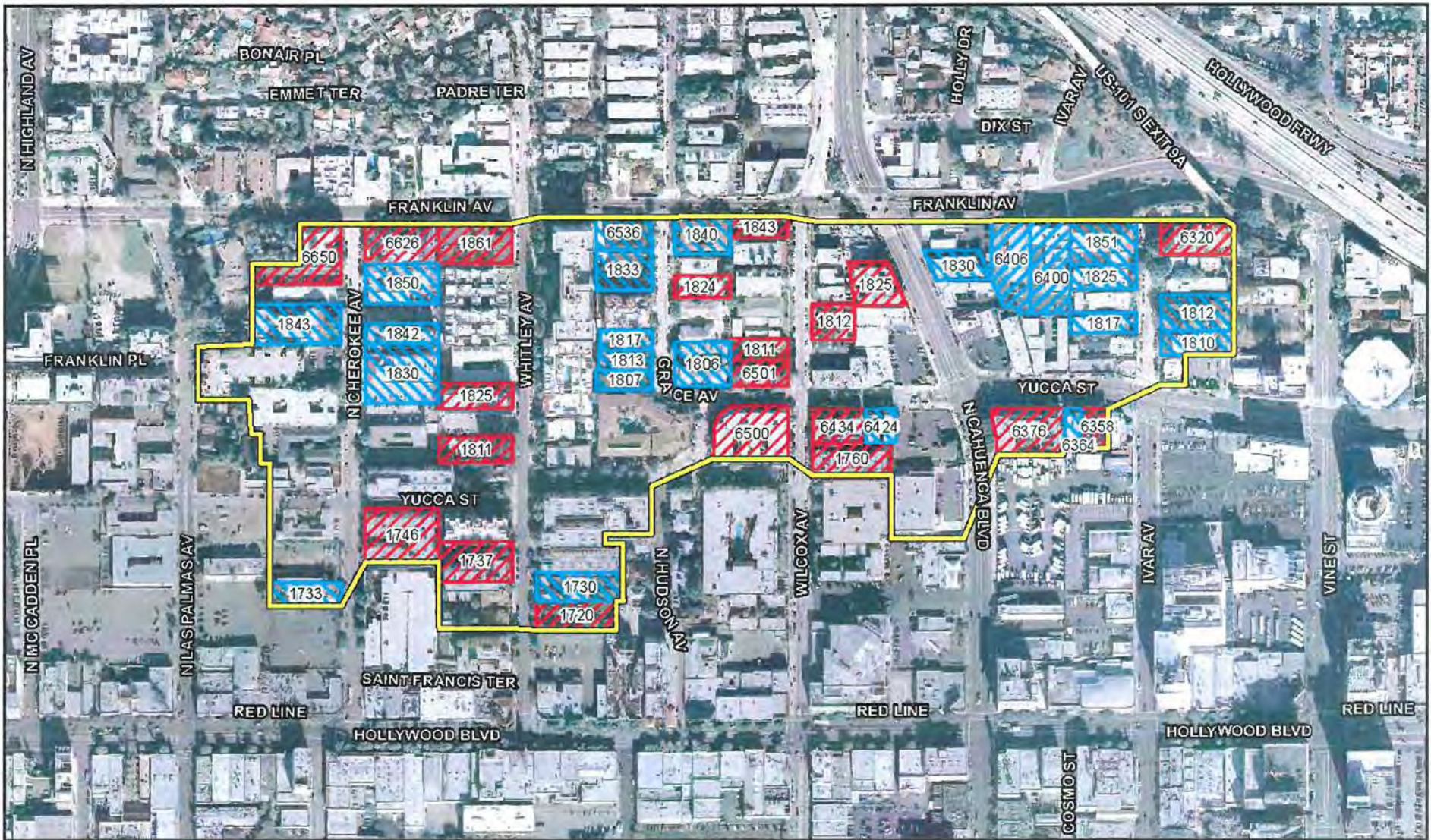
Continuation

Update

P3a. Description (continued): association, design, feeling






Another work by  
Roy L. Jones  
in Survey LA



Chatel Architecture Planning & Preservation, Inc.

**LEGEND**

-  Potential Historic District
-  District Contributor
-  Individually Significant Contributor



SOURCE: Aerials provided by City of Los Angeles Community Redevelopment Agency (2005)

I:\CAX0701\GIS\Hollywood\_District\_Hollywood\_North\_MFR.mxd (6/11/2009)

CRA Historic Architecture Survey  
Hollywood North MFR

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3CD

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 1 \*Resource Name or #: (Assigned by recorder) 6400 FRANKLIN AVE

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: Not for Publication  Unrestricted \*a. County Los Angeles County  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6400 FRANKLIN AVE (APT 0103) City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_  
APN:5546002009

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: residential, apartments B) Setting (general): on major thoroughfare C) General characteristics. Architectural Style: Beaux Arts, modest Plan: rectangular No. of vertical divisions: 5 No. Stories: 5 Siding/Sheathing: brick, All Visible, scored stucco base or facade Roo flat, parapet D) Specific features. Fenestration: wood, casement, front, side Primary Entrance: front, double doors, recessed, distinctive entry G Alterations or changes to the property. Retains integrity: high, setting, location, materials, workmanship, association, design, feeling H) Settlin (immediate): driveway

\*P3b. Resource Attributes: (List attributes and codes) HP03

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

01/27/09

\*P6. Date Constructed/Age and

Sources:  Historic

Prehistoric  Both

1928

Assessor

\*P7. Owner and Address:

C F AVENTERRA LP AND  
2980 BEVERLY GLEN CIR (300)  
BEL AIR, CA 90077

\*P8. Recorded by:

Jenna Snow  
Chattel Architecture, Planning & Preserva  
13417 Ventura Boulevard  
Sherman Oaks, CA 91423-3938

\*P9. Date Recorded: 01/28/2009

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Communi  
Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments:  None  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archeological Record  District Record  Linear Feature Record  Milling Station Record  
 Rock Art Record  Artifact Record  Photograph Record  Other (List): \_\_\_\_\_

D1. Historic Name:

D2. Common Name:

\*D3. **Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

This potential historic district is located from Cherokee Avenue on the west to Ivar Avenue on the east with Franklin Avenue as the northern boundary and Yucca Street generally as the southern boundary, although there are some contributing properties located a few lots south of Yucca Street. There are 41 contributing properties that are all multi-family residential. This is an area with a high concentration of multi-family residential properties that range from luxury apartment hotels to bungalow courts and retains a distinctly urban quality. Many of the properties are located at the street line. There are few street trees and little landscaping in front of properties.

\*D4. **Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

This potential historic district is located from Cherokee Avenue on the west to Ivar Avenue on the east with Franklin Avenue as the northern boundary and Yucca Street generally as the southern boundary, although there are some examples of properties located a few lots south of Yucca Street. See district map and table of district contributors/non-contributors.

\*D5. **Boundary Justification:**

This area represents a high concentration of luxury multi-family residential buildings that retains a strong sense of time and place from the 1919 through 1940.

\*D6. **Significance:** **Context:** Residential development, 1911-1945

**Theme:** Multifamily Development in Hollywood, 1911-1945

**Period of Significance:** 1919–1940

**Applicable Criteria:** A/1

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

This concentration low-rise apartment housing in the area immediately north of Hollywood Boulevard afforded proximity to amenities and transportation located on the commercial corridor. Despite the pervasive American ideal of single family ownership evidenced at the turn of the twentieth century, there was, nonetheless, a growing trend in large cities across the nation towards people living together in collective dwelling arrangements. Initial, the communal living arrangements of apartment living aroused much suspicion among the middle class as being morally suspect, a concern from which Hollywood was not immune. During the 1920s and 1930s, Hollywood was undergoing rapid urbanization parallel with a significant rise in population density and apartment housing became an increasingly attractive option to both prospective tenants as well as to speculative land developers. Given that large parcels of land were available for development to both sides of Hollywood Boulevard in the 1920s but that a large concentration of larger-scale apartment dwellings were only located in the northern area, it appears likely that either formal or informal regulations were put into place that dictated the scale of apartment buildings that could be erected in certain areas. During the 1920s, the Apartment House Association of Los Angeles made efforts to self-regulate where apartment buildings might be built, in an effort to forestall more official government regulations.

Contributing properties to the potential historic district are designed in a wide variety of architectural styles and are range from two stories high to ten stories high. Buildings are also often bestowed with names, and decorative signage was employed to further their presence within the built landscape in an attempt distinguish them from competing apartment houses. Common signage employed during this era included rooftop neon signage that, as highly visible elements in the landscape, could effectively announce the building's presence for miles, and more modest blade signs, also often executed in neon, mounted vertically to a building.

D7. **References** (Give full citations including the names and addresses of any informants, where possible.):

Gish, Todd Douglas. *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936*. Ph.D. Dissertation: University of Southern California, 2007.

\*D8. **Evaluator:** Jenna Snow

**Date:** 9/9/2009

**Affiliation and Address:** Chattel Architecture, Planning & Preservation, Inc.  
13417 Ventura Blvd.  
Sherman Oaks, CA 91423

Address	APN	Name	Status Code	Year Constructed
6650 FRANKLIN AVE	5547003024	THE MONTECITO	1S	1931
6376 YUCCA ST	5546005001	HALIFAX APARTMENTS	2S2	1923
1825 WHITLEY AVE	5547004029	Fleur De Lis Apartments	2S2	1928
6500 YUCCA ST	5547007001	The Lido	2S2	1928
1720 WHITLEY AVE	5547008012	Re-Tan	2S2	1919
1861 WHITLEY AVE	5547004023	THE HAVENHURST	3B	1924
1811 WHITLEY AVE	5547004031	Fontenoy	3B	1929
1812 WILCOX AVE	5546001009		3CB	1919
1825 N CAHUENGA BLVD	5546001014	AVONDALE APARTMENTS	3CB	1925
1851 IVAR AVE	5546002008	Chateau Alto Nido	3CB	1930
1760 WILCOX AVE	5546006014	The Mayfair	3CB	1925
6626 FRANKLIN AVE	5547004022	CHATEAU DES FLEURS	3CB	1927
1737 WHITLEY AVE	5547004035	La Leyenda	3CB	1927
6501 YUCCA ST	5547006014		3CB	1926
1825 IVAR AVE	5546002007		3CD	1923
6400 FRANKLIN AVE (APT 0103)	5546002009		3CD	1928
6406 FRANKLIN AVE	5546002010		3CD	1923
1830 N CAHUENGA BLVD	5546002013		3CD	1923
1817 IVAR AVE	5546002019		3CD	1923
1810 IVAR AVE	5546003004		3CD	1921
6320 FRANKLIN AVE	5546003013		3CD	1923
6358 YUCCA ST	5546005024	St. Elmo Apartments	3CD	1924
6424 YUCCA ST	5546006012		3CD	1925
6434 YUCCA ST	5546006013	Green Apartments	3CD	1923
1843 N CHEROKEE AVE	5547003011	Cliffwood Manor/Palm Court	3CD	1926
1746 N CHEROKEE AVE	5547004012		3CD	1929
1842 N CHEROKEE AVE	5547004019	Admiral	3CD	1926
1850 N CHEROKEE AVE	5547004021		3CD	1939
1830 N CHEROKEE AVE	5547004040	Commodore	3CD	1926
6536 FRANKLIN AVE	5547005009		3CD	1949
1817 GRACE AVE	5547005013		3CD	1937
1813 GRACE AVE	5547005014		3CD	1924
1807 GRACE AVE	5547005015		3CD	1940
1833 GRACE AVE	5547005020		3CD	1927
1824 GRACE AVE	5547006003		3CD	1924
1843 WILCOX AVE	5547006008	Apartment for H. M. O'Malley	3CD	1919
1811 WILCOX AVE	5547006013		3CD	1920
1806 GRACE AVE	5547006015		3CD	1925
1730 WHITLEY AVE	5547008013	Re-Tan Hotel	3CD	1926
1733 N CHEROKEE AVE	5547009016		3CD	1924

1801 GRACE AVE	5547005016	Hawaiian Hotel of Hollywood/Princess Grace Apartments	3CS	1955
1850 WHITLEY AVE	5547005019	Hollywood Ardmore	3CS	1962
1830 WILCOX AVE	5546001004		6DQ	1923
1824 WILCOX AVE	5546001005		6DQ	1920
1835 N CAHUENGA BLVD	5546001015		6DQ	1927
6423 YUCCA ST	5546001016		6DQ	1965
6440 FRANKLIN AVE	5546001020		6DQ	1965
1803 N CAHUENGA BLVD	5546001400		6DQ	1985
1822 WILCOX AVE	5546001401		6DQ	1986
6341 YUCCA ST	5546002001		6DQ	1936
6355 YUCCA ST	5546002002		6DQ	1930
1811 IVAR AVE	5546002003		6DQ	1956
1819 IVAR AVE	5546002006		6DQ	1955
1822 N CAHUENGA BLVD	5546002014		6DQ	1953
1800 N CAHUENGA BLVD	5546002016		6DQ	1976
6383 YUCCA ST	5546002017		6DQ	1922
6373 YUCCA ST	5546002018		6DQ	1954
6440 FRANKLIN AVE	5546002020		6DQ	1964
6333 YUCCA ST	5546003019		6DQ	1922
6364 YUCCA ST	5546005025	Hotel for Hollywood Construction Company	6DQ	1926
1747 N CAHUENGA BLVD	5546006025		6DQ	2000
1847 N CHEROKEE AVE	5547003010		6DQ	1950
1825 N CHEROKEE AVE	5547003014		6DQ	1963
1811 N CHEROKEE AVE	5547003015		6DQ	1948
1776 N LAS PALMAS AVE	5547003904		6DQ	1980
1805 N CHEROKEE AVE	5547003908		6DQ	2003
1818 N CHEROKEE AVE	5547004016		6DQ	
1837 WHITLEY AVE	5547004026		6DQ	1988
1815 WHITLEY AVE	5547004030		6DQ	1954
1811 WHITLEY AVE	5547004033		6DQ	1954
6600 YUCCA ST	5547004034		6DQ	1989
1719 WHITLEY AVE	5547004036		6DQ	1920
1831 WHITLEY AVE	5547004037		6DQ	1958
1810 N CHEROKEE AVE	5547004038		6DQ	1967
6633 YUCCA ST	5547004039		6DQ	1987
1853 WHITLEY AVE	5547004041		6DQ	1989
1818 WHITLEY AVE	5547005006	Apartment House for Anne M. Burrel	6DQ	1923
1810 WHITLEY AVE	5547005007	Apartments for Sidney Graham	6DQ	1920
1802 WHITLEY AVE	5547005008		6DQ	1919
1823 GRACE AVE	5547005021		6DQ	1988

1820 WHITLEY AVE	5547005022		6DQ	1988
1830 GRACE AVE (APT 0002)	5547006002		6DQ	1926
1820 GRACE AVE	5547006004		6DQ	1953
1812 GRACE AVE	5547006005		6DQ	1950
1835 WILCOX AVE	5547006009		6DQ	1923
1825 WILCOX AVE	5547006011		6DQ	1947
1817 WILCOX AVE	5547006012		6DQ	1922
1827 WILCOX AVE	5547006016		6DQ	2000
1738 WHITLEY AVE	5547008014		6DQ	1962
6550 YUCCA ST	5547008408		6DQ	1987
6666 YUCCA ST	5547009013		6DQ	1955
1741 N CHEROKEE AVE	5547009014		6DQ	
1735 N CHEROKEE AVE	5547009015		6DQ	
1828 IVAR AVE	5546003002		7R	1958
1812 IVAR AVE	5546003003		7R	1922
1840 GRACE AVENUE	5547006022		7R	1927

Master

	B	C	D	E	F	G	H	I	J
1	Resource Name	Street Address	2003 MFA	Form	1997 OHP	1986 HRG	Form	Form	NOTES
1291	Hollywood Palladium	6215 SUNSET BLVD.	3S	✓	✓	3S	5D	✓	
	EARL CARROLL THEATRE.								
1292	AQUARIUS THEATRE	6230 SUNSET BLVD.	5S1	✓	✓	5S1	5D	✓	
1293	Earl Carrol Theater/ Nickelodeon on Sunset	6230 SUNSET BLVD.	3S	✓	✓			✓	
1294		6255 SUNSET BLVD.	4S	✓	✓				
1295	Flowers/Morgan Camera	6260 SUNSET BLVD.	4S	✓	✓				LACKS ARCHITECTURAL INTEGRITY. MAY BE HISTORIC ALLY SIGNIFICANT
1296	Sunset/Vine Tower	6290 SUNSET BLVD.	4S	✓	✓				
1297	PACIFIC CINERAMA	6360 SUNSET BLVD.	3S	✓	✓	5S	5D		
1298	Cinerama Dome	6360 SUNSET BLVD.	4S	✓	✓			✓	
1299		6430 SUNSET BLVD.	4S	✓	✓				
1300		6484 SUNSET BLVD.	4S	✓	✓				
1301	HOLLYWOOD CHAMBER OF COMMERCE	6520 SUNSET BLVD.	3S	✓	✓	4S	4		
1302		6525 SUNSET BLVD.	3S	✓	✓	3S	3	✓	
		6528 SUNSET BLVD. (6526-6530 SUNSET)	demo3S	✓	✓	4S	4	✓	CHECK METRORAIL DOC.
1304	Cat & Fiddle	6536 SUNSET BLVD.	3S	✓	✓	3S			
1305	CENTURY RECORDS	6546 SUNSET BLVD.	5S2	✓	✓	5S			
1306		6600-6606 SUNSET BLVD. (1456 SEWARD ST.)	3S	✓	✓	3S	4	✓	DOORS ORIGINAL WINDOWS NEED TO BE RESTORED
1307		6601 SUNSET BLVD (6601-6613 SUNSET)	3S	✓	✓	3S	4	✓	
1308		6607 SUNSET BLVD.	5S1	✓	✓	5P			
1309	TEDS	6634 SUNSET BLVD.	5S1	✓	✓			✓	STREAMLINE MODERNE
1310	Church of the Blessed Sacrament	6657 SUNSET BLVD.	3S	✓	✓	3S	3	✓	
1311	CROSSROADS OF THE WORLD	6671 SUNSET BLVD.	1S	✓	✓	1S	1	✓	Los Angeles Monument #134
1312		6683-6693+B1272 SUNSET BLVD.	5S3	✓	✓			✓	



Primary # \_\_\_\_\_  
HR # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 5S3

# PRIMARY RECORD

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2

\* Resource Name or #: \_\_\_\_\_

P1. Other Identifier: 6683 SUNSET BOULEVARD

\* P2. Location:  Not for Publication  Unrestricted a. County Los Angeles

b. USGS 7.5' Quad \_\_\_\_\_ Date \_\_\_\_\_ T \_\_\_\_\_ ; R \_\_\_\_\_ ; \_\_\_\_\_ 1/4 of \_\_\_\_\_ 1/4 of Sec \_\_\_\_\_ ; \_\_\_\_\_ B.M.

c. Address 6683 SUNSET BOULEVARD City Los Angeles Zip \_\_\_\_\_

d. UTM: (Give more than one for large and/or linear feature) Zone \_\_\_\_\_, \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g. parcel #, legal description, directions to resource, elevation, additional UTM's, etc. as appropriate)

A E WINSTANLEY TRACT S 75.22 FT OF

\* P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries.)

\* P3b. Resource Attributes: (List attributes and codes) \_\_\_\_\_

\* P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

P5b. Description of Photo: (View, date, etc.)

liz\img\_1943  
12/5/2001 12:44:32 PM

\* P6. Date Constructed/Age and Sources:  
 Prehistoric  Historic  Both

1923  
\* P7. Owner and Address:  
MORTON LAKRETZ  
6675 W SUNSET BLVD # 1575  
LOS ANGELES CA

\* P8. Recorded by: (Name, affiliation, address)  
Catherine Barrier  
Mvra L. Frank & Associates, Inc.  
811 West 7th St., Ste. 800  
Los Angeles, CA 90017

\* P9. Date Recorded: 12/5/2001 12:44:32 P

\* P10. Survey Type: (Describe)  
Reconnaissance Survey  
CEQA Review  
P--Project Review



\* P11. Report Citation: (Cite survey report/other sources or "none") City of Los Angeles Community Redevelopment Area  
Historic Survey, Hollywood Redevelopment Plan Update EIR, 2002

\* Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  
 Photograph Record  Other: (List) Previous DPR 523 Form

**PRIMARY RECORD**

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

Trinomial \_\_\_\_\_

NRHP Status Code 3CB

Other Listings \_\_\_\_\_

Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 3

\*Resource Name or #: (Assigned by recorder) 6683 W SUNSET BLVD

P1. Other Identifier: \_\_\_\_\_

\*P2. Location:  Not for Publication  Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6683 W SUNSET BLVD City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5547019023

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: commercial B) Setting (general): commercial block, on major thoroughfare C) General characteristics. Architectural Style: Commercial Vernacular Plan: rectangular No. Stories: 2 Siding/Sheathing: brick, All Visible Roof: flat, parapet, cornice Construction: wood frame D) Specific features. Fenestration: wood, fixed, front, storefront Fenestration: metal, fixed, front, storefront Fenestration: wood, double-hung, front, side Fenestration: vinyl, horizontal sliding, front, side Primary Entrance: front, single door, transom lights, recessed Secondary Entrance: front, single door, transom lights, recessed G) Alterations or changes to the property. Retains integrity: medium, setting, location,...(continued on next page)

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)

P5b. Description of photo:

(View, data, accession #)

01/20/09

\*P6. Date Constructed/Age and

Sources:  Historic

Prehistoric  Both

1923

Assessor

\*P7. Owner and Address:

CROSS ROADS PROPERTIES I LLC  
6671 W SUNSET BLVD (STE 1575)  
HOLLYWOOD, CA 90028

\*P8. Recorded by:

Jenna Snow  
Chattel Architecture, Planning & Preservation  
13417 Ventura Boulevard  
Sherman Oaks, CA 91423-3938

\*P9. Date Recorded: 01/21/2009

\*P10. Survey Type: (Describe)

Intensive



\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments:  None  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record

Archeological Record  District Record  Linear Feature Record  Milling Station Record

Rock Art Record  Artifact Record  Photograph Record  Other (List): \_\_\_\_\_

Page 2 of 3

\*Resource Name or #: (Assigned by recorder) 6683 W SUNSET BLVD

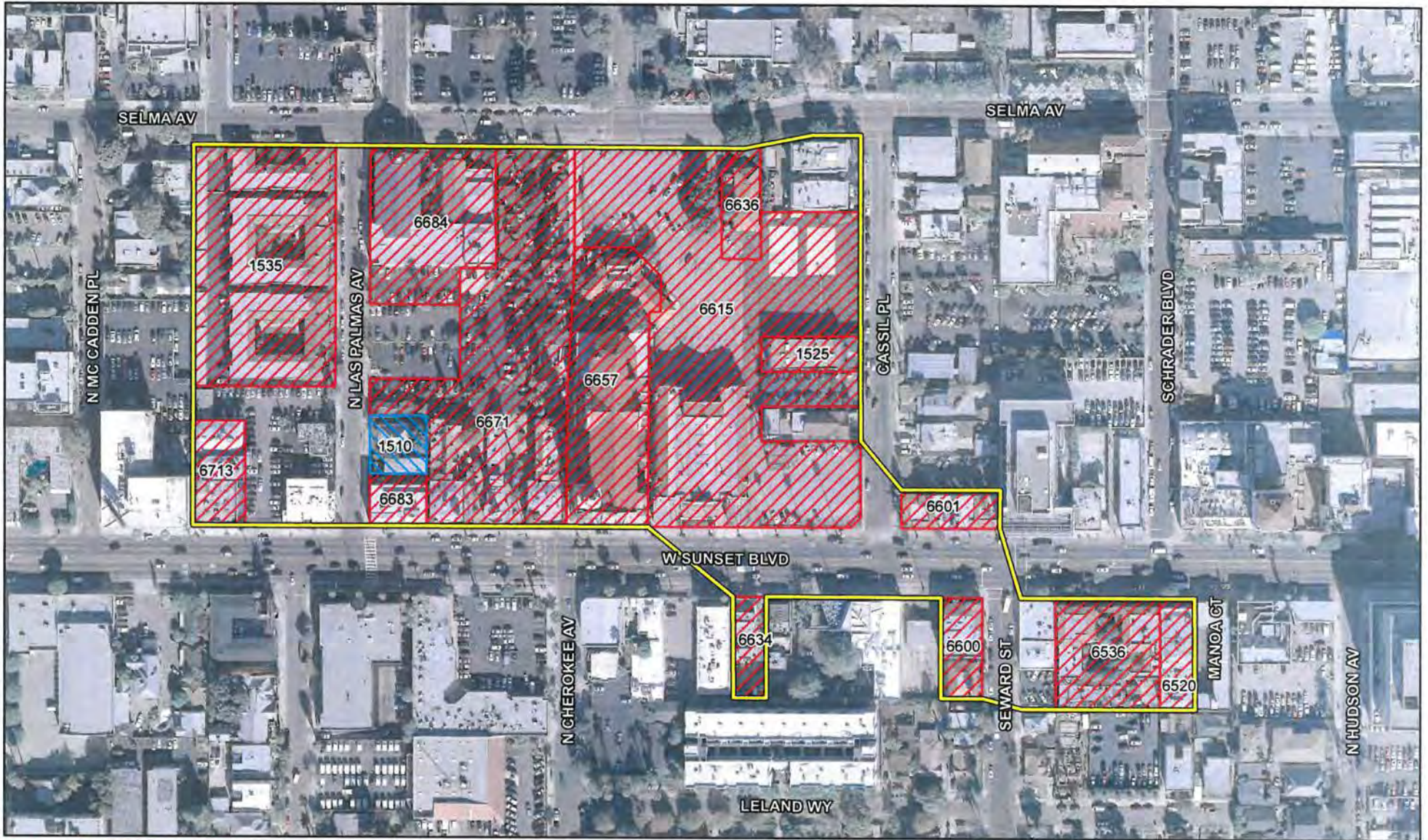
\*Recorded By: Jenna Snow

\*Date: 01/21/2009




Continuation

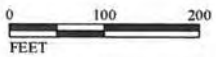
Update

P3a. Description (continued): association, design, feeling



**LEGEND**

-  Potential Historic District
-  District Contributor
-  Individually Significant Contributor



SOURCE: Aerials provided by City of Los Angeles Community Redevelopment Agency (2005)

I:\CAX0701\GIS\Hollywood\_District\_Sunset.mxd (6/11/2009)

*CRA Historic Architecture Survey*  
**Sunset Potential Historic District**

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3CD

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 1

\*Resource Name or #: (Assigned by recorder) 6400 FRANKLIN AVE

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: Not for Publication  Unrestricted \*a. County Los Angeles County  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6400 FRANKLIN AVE (APT 0103) City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5546002009

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: residential, apartments B) Setting (general): on major thoroughfare C) General characteristics. Architectural Style: Beaux Arts, modest Plan: rectangular No. of vertical divisions: 5 No. Stories: 5 Siding/Sheathing: brick, All Visible, scored stucco base or facade Roo flat, parapet D) Specific features. Fenestration: wood, casement, front, side Primary Entrance: front, double doors, recessed, distinctive entry G Alterations or changes to the property. Retains integrity: high, setting, location, materials, workmanship, association, design, feeling H) Settin (immediate): driveway

\*P3b. Resource Attributes: (List attributes and codes) HP03

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

01/27/09

\*P6. Date Constructed/Age and Sources:  Historic

Prehistoric  Both

1928

Assessor

\*P7. Owner and Address:

C F AVENTERRA L P AND  
2980 BEVERLY GLEN CIR (300)  
BEL AIR, CA 90077

\*P8. Recorded by:

Jenna Snow  
Chattel Architecture, Planning & Preserva  
13417 Ventura Boulevard  
Sherman Oaks, CA 91423-3938

\*P9. Date Recorded: 01/28/2009

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Communi  
Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments:  None  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archeological Record  District Record  Linear Feature Record  Milling Station Record  
 Rock Art Record  Artifact Record  Photograph Record  Other (List): \_\_\_\_\_

\*Resource Name or # (Assigned by recorder): Hollywood North MFR Historic District

D1. Historic Name:

D2. Common Name:

\*D3. **Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

This potential historic district is located from Cherokee Avenue on the west to Ivar Avenue on the east with Franklin Avenue as the northern boundary and Yucca Street generally as the southern boundary, although there are some contributing properties located a few lots south of Yucca Street. There are 41 contributing properties that are all multi-family residential. This is an area with a high concentration of multi-family residential properties that range from luxury apartment hotels to bungalow courts and retains a distinctly urban quality. Many of the properties are located at the street line. There are few street trees and little landscaping in front of properties.

\*D4. **Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

This potential historic district is located from Cherokee Avenue on the west to Ivar Avenue on the east with Franklin Avenue as the northern boundary and Yucca Street generally as the southern boundary, although there are some examples of properties located a few lots south of Yucca Street. See district map and table of district contributors/non-contributors.

\*D5. **Boundary Justification:**

This area represents a high concentration of luxury multi-family residential buildings that retains a strong sense of time and place from the 1919 through 1940.

\*D6. **Significance:** **Context:** Residential development, 1911-1945

**Theme:** Multifamily Development in Hollywood, 1911-1945

**Period of Significance:** 1919–1940

**Applicable Criteria:** A/1

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

This concentration low-rise apartment housing in the area immediately north of Hollywood Boulevard afforded proximity to amenities and transportation located on the commercial corridor. Despite the pervasive American ideal of single family ownership evidenced at the turn of the twentieth century, there was, nonetheless, a growing trend in large cities across the nation towards people living together in collective dwelling arrangements. Initial, the communal living arrangements of apartment living aroused much suspicion among the middle class as being morally suspect, a concern from which Hollywood was not immune. During the 1920s and 1930s, Hollywood was undergoing rapid urbanization parallel with a significant rise in population density and apartment housing became an increasingly attractive option to both prospective tenants as well as to speculative land developers. Given that large parcels of land were available for development to both sides of Hollywood Boulevard in the 1920s but that a large concentration of larger-scale apartment dwellings were only located in the northern area, it appears likely that either formal or informal regulations were put into place that dictated the scale of apartment buildings that could be erected in certain areas. During the 1920s, the Apartment House Association of Los Angeles made efforts to self-regulate where apartment buildings might be built, in an effort to forestall more official government regulations.

Contributing properties to the potential historic district are designed in a wide variety of architectural styles and are range from two stories high to ten stories high. Buildings are also often bestowed with names, and decorative signage was employed to further their presence within the built landscape in an attempt distinguish them from competing apartment houses. Common signage employed during this era included rooftop neon signage that, as highly visible elements in the landscape, could effectively announce the building's presence for miles, and more modest blade signs, also often executed in neon, mounted vertically to a building.

D7. **References** (Give full citations including the names and addresses of any informants, where possible.):

Gish, Todd Douglas. *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936*. Ph.D. Dissertation: University of Southern California, 2007.

\*D8. **Evaluator:** Jenna Snow

**Date:** 9/9/2009

**Affiliation and Address:** Chattel Architecture, Planning & Preservation, Inc.  
13417 Ventura Blvd.  
Sherman Oaks, CA 91423

Address	APN	Name	Status Code	Year Constructed
6650 FRANKLIN AVE	5547003024	THE MONTECITO	1S	1931
6376 YUCCA ST	5546005001	HALIFAX APARTMENTS	2S2	1923
1825 WHITLEY AVE	5547004029	Fleur De Lis Apartments	2S2	1928
6500 YUCCA ST	5547007001	The Lido	2S2	1928
1720 WHITLEY AVE	5547008012	Re-Tan	2S2	1919
1861 WHITLEY AVE	5547004023	THE HAVENHURST	3B	1924
1811 WHITLEY AVE	5547004031	Fontenoy	3B	1929
1812 WILCOX AVE	5546001009		3CB	1919
1825 N CAHUENGA BLVD	5546001014	AVONDALE APARTMENTS	3CB	1925
1851 IVAR AVE	5546002008	Chateau Alto Nido	3CB	1930
1760 WILCOX AVE	5546006014	The Mayfair	3CB	1925
6626 FRANKLIN AVE	5547004022	CHATEAU DES FLEURS	3CB	1927
1737 WHITLEY AVE	5547004035	La Leyenda	3CB	1927
6501 YUCCA ST	5547006014		3CB	1926
1825 IVAR AVE	5546002007		3CD	1923
6400 FRANKLIN AVE (APT 0103)	5546002009		3CD	1928
6406 FRANKLIN AVE	5546002010		3CD	1923
1830 N CAHUENGA BLVD	5546002013		3CD	1923
1817 IVAR AVE	5546002019		3CD	1923
1810 IVAR AVE	5546003004		3CD	1921
6320 FRANKLIN AVE	5546003013		3CD	1923
6358 YUCCA ST	5546005024	St. Elmo Apartments	3CD	1924
6424 YUCCA ST	5546006012		3CD	1925
6434 YUCCA ST	5546006013	Green Apartments	3CD	1923
1843 N CHEROKEE AVE	5547003011	Cliffwood Manor/Palm Court	3CD	1926
1746 N CHEROKEE AVE	5547004012		3CD	1929
1842 N CHEROKEE AVE	5547004019	Admiral	3CD	1926
1850 N CHEROKEE AVE	5547004021		3CD	1939
1830 N CHEROKEE AVE	5547004040	Commodore	3CD	1926
6536 FRANKLIN AVE	5547005009		3CD	1949
1817 GRACE AVE	5547005013		3CD	1937
1813 GRACE AVE	5547005014		3CD	1924
1807 GRACE AVE	5547005015		3CD	1940
1833 GRACE AVE	5547005020		3CD	1927
1824 GRACE AVE	5547006003		3CD	1924
1843 WILCOX AVE	5547006008	Apartment for H. M. O'Malley	3CD	1919
1811 WILCOX AVE	5547006013		3CD	1920
1806 GRACE AVE	5547006015		3CD	1925
1730 WHITLEY AVE	5547008013	Re-Tan Hotel	3CD	1926
1733 N CHEROKEE AVE	5547009016		3CD	1924

1801 GRACE AVE	5547005016	Hawaiian Hotel of Hollywood/Princess Grace Apartments	3CS	1955
1850 WHITLEY AVE	5547005019	Hollywood Ardmore	3CS	1962
1830 WILCOX AVE	5546001004		6DQ	1923
1824 WILCOX AVE	5546001005		6DQ	1920
1835 N CAHUENGA BLVD	5546001015		6DQ	1927
6423 YUCCA ST	5546001016		6DQ	1965
6440 FRANKLIN AVE	5546001020		6DQ	1965
1803 N CAHUENGA BLVD	5546001400		6DQ	1985
1822 WILCOX AVE	5546001401		6DQ	1986
6341 YUCCA ST	5546002001		6DQ	1936
6355 YUCCA ST	5546002002		6DQ	1930
1811 IVAR AVE	5546002003		6DQ	1956
1819 IVAR AVE	5546002006		6DQ	1955
1822 N CAHUENGA BLVD	5546002014		6DQ	1953
1800 N CAHUENGA BLVD	5546002016		6DQ	1976
6383 YUCCA ST	5546002017		6DQ	1922
6373 YUCCA ST	5546002018		6DQ	1954
6440 FRANKLIN AVE	5546002020		6DQ	1964
6333 YUCCA ST	5546003019		6DQ	1922
6364 YUCCA ST	5546005025	Hotel for Hollywood Construction Company	6DQ	1926
1747 N CAHUENGA BLVD	5546006025		6DQ	2000
1847 N CHEROKEE AVE	5547003010		6DQ	1950
1825 N CHEROKEE AVE	5547003014		6DQ	1963
1811 N CHEROKEE AVE	5547003015		6DQ	1948
1776 N LAS PALMAS AVE	5547003904		6DQ	1980
1805 N CHEROKEE AVE	5547003908		6DQ	2003
1818 N CHEROKEE AVE	5547004016		6DQ	
1837 WHITLEY AVE	5547004026		6DQ	1988
1815 WHITLEY AVE	5547004030		6DQ	1954
1811 WHITLEY AVE	5547004033		6DQ	1954
6600 YUCCA ST	5547004034		6DQ	1989
1719 WHITLEY AVE	5547004036		6DQ	1920
1831 WHITLEY AVE	5547004037		6DQ	1958
1810 N CHEROKEE AVE	5547004038		6DQ	1967
6633 YUCCA ST	5547004039		6DQ	1987
1853 WHITLEY AVE	5547004041		6DQ	1989
1818 WHITLEY AVE	5547005006	Apartment House for Anne M. Burrel	6DQ	1923
1810 WHITLEY AVE	5547005007	Apartments for Sidney Graham	6DQ	1920
1802 WHITLEY AVE	5547005008		6DQ	1919
1823 GRACE AVE	5547005021		6DQ	1988






1820 WHITLEY AVE	5547005022	6DQ	1988
1830 GRACE AVE (APT 0002)	5547006002	6DQ	1926
1820 GRACE AVE	5547006004	6DQ	1953
1812 GRACE AVE	5547006005	6DQ	1950
1835 WILCOX AVE	5547006009	6DQ	1923
1825 WILCOX AVE	5547006011	6DQ	1947
1817 WILCOX AVE	5547006012	6DQ	1922
1827 WILCOX AVE	5547006016	6DQ	2000
1738 WHITLEY AVE	5547008014	6DQ	1962
6550 YUCCA ST	5547008408	6DQ	1987
6666 YUCCA ST	5547009013	6DQ	1955
1741 N CHEROKEE AVE	5547009014	6DQ	
1735 N CHEROKEE AVE	5547009015	6DQ	
1828 IVAR AVE	5546003002	7R	1958
1812 IVAR AVE	5546003003	7R	1922
1840 GRACE AVENUE	5547006022	7R	1927



CHATEL  
 CHATEL Architecture Planning & Production, Inc.

**LEGEND**

-  Potential Historic District
-  District Contributor
-  Individually Significant Contributor



SOURCE: Aerials provided by City of Los Angeles Community Redevelopment Agency (2005)

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CRA Historic Architecture Survey  
 Hollywood North MFR



# City of Los Angeles Department of City Planning

## 1/31/2018 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

6685 W SUNSET BLVD  
6683 W SUNSET BLVD  
6687 W SUNSET BLVD  
6689 W SUNSET BLVD

### ZIP CODES

90028

### RECENT ACTIVITY

Adaptive Reuse Incentive Spec. Pln-  
Ord 175038

### CASE NUMBERS

CPC-2016-4927-DA  
CPC-2016-1450-CPU  
CPC-2015-2025-HD-ZC-MCUP-CU-  
SPR  
CPC-2003-2115-CRA  
CPC-1999-324-ICO  
CPC-1999-2293-ICO  
CPC-1986-835-GPC  
ORD-173562  
ORD-165657-SA90  
ORD-129944  
ZA-1978-298  
VTT-73568  
ENV-2016-1451-EIR  
ENV-2015-2026-EIR

### Address/Legal Information

PIN Number	147A185 62
Lot/Parcel Area (Calculated)	6,168.0 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID E4
Assessor Parcel No. (APN)	5547019023
Tract	A. E. WINSTANLEY TRACT
Map Reference	M B 8-11
Block	None
Lot	8
Arb (Lot Cut Reference)	2
Map Sheet	147A185

### Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Central Hollywood
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1907.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	C4-2D
Zoning Information (ZI)	ZI-1352 Hollywood Redevelopment Project ZI-2277 Hollywood Redevelopment Project ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Ellis Act Property	No

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

Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5547019023
Ownership (Assessor)	
Owner1	CROSS ROADS PROPERTIES I LLC
Address	6671 W SUNSET BLVD STE 1575 HOLLYWOOD CA 90028
Ownership (Bureau of Engineering, Land Records)	
Owner	CROSS ROADS PROPERTIES I, LLC C/O MORTON LA KRETZ
Address	6671 SUNSET BLVD. STE. 1575 HOLLYWOOD CA 90028
APN Area (Co. Public Works)*	0.141 (ac)
Use Code	1202 - Commercial - Store Combination - Store and Office Combination - Two Stories
Assessed Land Val.	\$419,513
Assessed Improvement Val.	\$437,370
Last Owner Change	06/20/2002
Last Sale Amount	\$0
Tax Rate Area	200
Deed Ref No. (City Clerk)	958660 40693 301240 1404766 1240474 1-146
Building 1	
Year Built	1923
Building Class	C5B
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	9,504.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No

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

Special Grading Area (BOE Basic Grid Map A-13372) No  
 Oil Wells None

**Seismic Hazards**

Active Fault Near-Source Zone

Nearest Fault (Distance in km) 0.8791956  
 Nearest Fault (Name) Hollywood Fault  
 Region Transverse Ranges and Los Angeles Basin  
 Fault Type B  
 Slip Rate (mm/year) 1.00000000  
 Slip Geometry Left Lateral - Reverse - Oblique  
 Slip Type Poorly Constrained  
 Down Dip Width (km) 14.00000000  
 Rupture Top 0.00000000  
 Rupture Bottom 13.00000000  
 Dip Angle (degrees) 70.00000000  
 Maximum Magnitude 6.40000000

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

**Economic Development Areas**

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

**Public Safety**

Police Information

Bureau West  
 Division / Station Hollywood  
 Reporting District 646

Fire Information

Bureau West  
 Battalion 5  
 District / Fire Station 27  
 Red Flag Restricted Parking No

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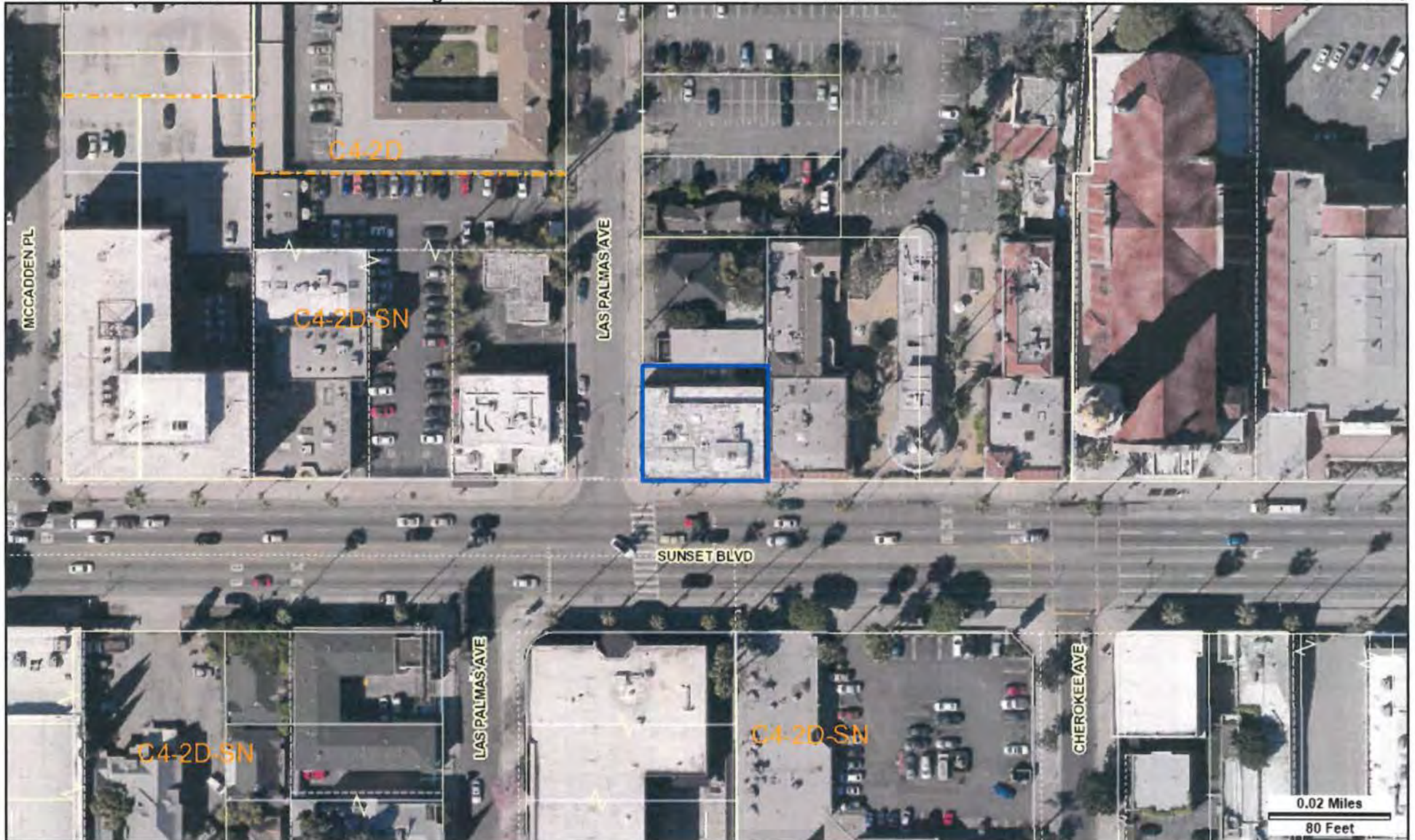
## CASE SUMMARIES

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

Case Number:	CPC-2016-4927-DA
Required Action(s):	DA-DEVELOPMENT AGREEMENT
Project Descriptions(s):	PURSUANT TO SECTION 12.32, A ZC AND HD CHANGE FROM PURSUANT TO SECTION 12.24-W.1 AND 18 TO ALLOW 22 CUBS FOR ON-AND OFF SITE SALES OF ALCOHOL AND TO ALLOW DANCING, PURSUANT TO SECTION 12.24-W.19, TO ALLOW FAR AND DENSITY AVERAGING AND PURSUANT TO SECTION 12.27, A ZV TO ALLOW
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2015-2025-HD-ZC-MCUP-CU-SPR
Required Action(s):	CU-CONDITIONAL USE MCUP-MASTER CONDITIONAL USE PERMIT HD-HEIGHT DISTRICT SPR-SITE PLAN REVIEW ZC-ZONE CHANGE
Project Descriptions(s):	PURSUANT TO SECTION 12.32, A ZC AND HD CHANGE FROM PURSUANT TO SECTION 12.24-W.1 AND 18 TO ALLOW 22 CUBS FOR ON-AND OFF SITE SALES OF ALCOHOL AND TO ALLOW DANCING, PURSUANT TO SECTION 12.24-W.19, TO ALLOW FAR AND DENSITY AVERAGING AND PURSUANT TO SECTION 12.27, A ZV TO ALLOW
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	ZA-1978-298
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	VTT-73568
Required Action(s):	Data Not Available
Project Descriptions(s):	VESTING TENTATIVE TRACT PER SECTION 17.03 FOR THE DIVISION OF LAND INTO 5 GROUND LOTS AND 41 AIRSPACE LOTS.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2015-2026-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	PURSUANT TO SECTION 12.32, A ZC AND HD CHANGE FROM PURSUANT TO SECTION 12.24-W.1 AND 18 TO ALLOW 22 CUBS FOR ON-AND OFF SITE SALES OF ALCOHOL AND TO ALLOW DANCING, PURSUANT TO SECTION 12.24-W.19, TO ALLOW FAR AND DENSITY AVERAGING AND PURSUANT TO SECTION 12.27, A ZV TO ALLOW

## DATA NOT AVAILABLE

ORD-173562  
ORD-165657-SA90  
ORD-129944



Address: 6683 W SUNSET BLVD  
 APN: 5547019023  
 PIN #: 147A185 62

Tract: A. E. WINSTANLEY TRACT  
 Block: None  
 Lot: 8  
 Arb: 2

Zoning: C4-2D  
 General Plan: Regional Center Commercial

