TOKIO FLORIST/SAKAI-KOZAWA RESIDENCE
2718 North Hyperion Avenue
CHC-2019-3774-HCM
ENV-2019-3775-CE

Agenda packet includes:

1. Final Determination Staff Recommendation Report
2. Commission/ Staff Site Inspection Photos—August 22, 2019
3. Categorical Exemption
4. Under Consideration Staff Recommendation Report
5. 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-2019-3774-HCM
ENV-2019-3775-CE

HEARING DATE: September 19, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

EXPIRATION DATE: October 1, 2019

Location: 2718 North Hyperion Avenue
Council District: 4 - Ryu
Community Plan Area: Silver Lake – Echo Park – Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Ivanhoe Tract, Block 16, Lot 24

PROJECT: Historic-Cultural Monument Application for
TOKIO FLORIST/SAKAI-KOZAWA RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS:

Sumiko S. Kozawa, Trustee
Kozawa Family Trust
2718 Hyperion Avenue
Los Angeles, CA 90027

Susan M. Kozawa, Trustee
Kozawa Family Trust
8360 36th Avenue SW
Seattle, WA 98126

APPLICANT:

Michael Okamura
Little Tokyo Historical Society
319 East Second Street, Suite 203
Los Angeles, CA 90012

PREPARERS:

Kristen Hayashi
Little Tokyo Historical Society
319 East Second Street, Suite 203
Los Angeles, CA 90012

Rosalind Sagara
Los Angeles Conservancy
523 W. 6th St., Suite 826
Los Angeles, CA 90014

Catherine Gudis
1342 Lucile Avenue
Los Angeles, CA 90026

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an 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, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/Staff Site Inspection Photos—August 22, 2019

FINDINGS

- The Tokio Florist/Sakai-Kozawa Residence "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" as the long-time location of Tokio Florist, a flower shop that is strongly associated with the commercial identity of Silver Lake as well as the history of Japanese Americans in Los Angeles.

- The Tokio Florist/Sakai-Kozawa Residence "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a single-family residence in the Craftsman architectural style with Tudor Revival influences.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

SUMMARY

The Tokio Florist/Sakai-Kozawa Residence is a two-story, single-family residence and private garden located on Hyperion Avenue between Griffith Park Boulevard and Monon Street in the Silver Lake neighborhood of Los Angeles. The subject property was designed in the Craftsman architectural style with Tudor Revival influences purportedly by master builders John B. Althouse and Daniel T. Althouse. Constructed circa 1911, the residence was moved to its current location in 1929. The subject property is the long-time residence of the Sakai-Kozawa family, who operated their family business, Tokio Florist, at the property from 1960 to 2006.

Despite restrictive immigration and land ownership laws as well as the prevalence of restrictive covenants, the Japanese community in Los Angeles burgeoned during the years before World War II. During this time, Japanese Americans continued to settle in areas outside of Little Tokyo, including the neighborhoods of Los Feliz, Silver Lake, and East Hollywood. Housing, employment, and the development of religious and cultural institutions were among the reasons why Japanese families settled in these neighborhoods. Many Japanese with agricultural and horticultural knowledge and skills found employment in the flower industry. For decades, Japanese American growers, gardeners, and owners of cut-flower businesses and nurseries cultivated Los Angeles's domestic, private, and public landscapes. Between 1917 and 1927 the number of Japanese-operated florist shops grew from 15 to 63. However, *de jure* and *de facto* discrimination severely restricted Japanese immigrants and Japanese Americans from owning

land and occupying these spaces as residents and business owners, through longstanding Alien Land Laws and racial housing covenants. Despite a number of challenges, the Sakai-Kozawa family's business persisted and served the Silver Lake neighborhood for over forty years.

Irregular in plan, the subject property is of wood-frame construction with stone, wooden clapboard, and stucco cladding and has a low-pitched, cross-gabled roof with exposed rafters and braces in the gables. The primary, west-facing elevation is asymmetrically composed and is characterized by a pair of projecting gables with half-timbering details and a porch that spans the entire facade. The entrance is recessed and consists of a single wood door flanked by two sidelites set within a wooden surround. Fenestration consists of fixed wood windows, single-hung wood windows, multi-lite wood casement windows, and bay windows grouped in various configurations. Interior features include wood paneling, coffered ceilings, wainscoting, crown molding, and built-in cabinetry. The landscaped grounds consist of two primary components: a Japanese garden located in front of the residence that features winding paths, bridges, and water features; and an upper terrace behind the garages that features raised beds for growing flowers, fruits, and vegetables. The subject property also includes a greenhouse, a barn-style two-car garage, and a three-car garage. There is a freestanding pole mounted commercial sign that reads "Tokio Florist" located on the western property line.

Brothers John B. Althouse and Daniel T. Althouse established the Althouse Brothers Real Estate Company by 1900 and specialized in the construction of high-end homes built to owner specifications. In the early 1900s, the company acquired 120 acres in the City of Alhambra for residential development, which they named Ramona Park. Most of the 400 homes built in the subdivision were large two-story Craftsman homes, many of which were built by the Althouse Brothers. The builders also contributed several homes to the West Adams neighborhood, including the Thomas Butler Residence (1911, HCM #625) and the John F. Powers residence (1910, HCM #627).

The property has undergone several alterations over the years that include the relocation of the residence and two-car garage from 326 South Normandie Avenue in 1929; the construction of a concrete wall at the rear of the property in 1939; the construction of a three-car garage in 1947; the addition of a pole mounted sign in 1965; the extension of the canopy over the porte cochere, the addition of the Japanese garden, construction of the greenhouse, the addition of a wall at the north side of the porch, and the addition of window awnings in the early 1960s; and the addition of a room off the porch, the addition of window screens, and the replacement of some windows and light fixtures at unknown dates.

The subject property was identified through the citywide historic resources survey, SurveyLA, as eligible for listing under the local historic designation program as the longtime home of Tokio Florist, reflecting the presence of Japanese Americans in Silver Lake beginning in the 1960s.

DISCUSSION

Tokio Florist/Sakai-Kozawa Residence meets two of the Historic-Cultural Monument criteria.

The subject property "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" as the long-time location of Tokio Florist, a flower shop that is strongly associated with the commercial identity of Silver Lake as well as the history of Japanese Americans in Los Angeles. Following World War II, California's remaining flower cultivation was controlled by Japanese Americans, who produced 65 percent of the

flowers grown in California through the 1970s. In this era, the family enterprise system of Japanese-operated farms in Los Angeles all but disappeared along with the available open land. However, flower farms, stands, and nurseries continued to dominate the landscape in neighborhoods such as Silver Lake, Los Feliz, and Atwater Village. Japanese Americans also moved into small homes with big yards and transformed their properties into small nursery businesses like Tokio Florist. These contributions of Japanese American towards economic enterprise and the social fabric of Los Angeles are reflected in the last remaining material and contextual markers related to the once-abundant flower growing industry in the area, such as the site at 2718 Hyperion.

Tokio Florist/Sakai-Kozawa Residence also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a single-family residence in the Craftsman architectural style with Tudor Revival influences. Despite the various alterations and deferred maintenance that the property has experienced, primarily related to the exterior and surrounding grounds, the property retains most of the characteristic features of the architectural style, including decorative half-timbering, a steeply-pitched roof with over-hanging eaves and exposed rafter tails, decorative brackets, intricately designed fascia boards, stone pillars, and stone cladding. In addition, the interior of the residence is mostly intact and displays high quality wood craftsmanship for which the Althouse Brothers are known, including built-in buffets, bookcases, wall paneling, window and door casings, and fireplace mantels.

The subject property has undergone various alterations over the years, but all were related to the operation of Tokio Florist, and the additions to the 1911 residence are easily reversible. Furthermore, while the once lush gardens are no longer extant, and the hardscape elements, including the koi pond and footbridge, are in disrepair, most of the essential physical features from the period of significance remain. Tokio Florist/Sakai-Kozawa Residence retains sufficient integrity of location, design, workmanship, setting, feeling, materials, and association to convey its significance.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings*."

The designation of Tokio Florist/Sakai-Kozawa Residence as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space.

The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

> The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.
>
> The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2019-3775-CE was prepared on August 30, 2019.

BACKGROUND

On July 18, 2019, the Cultural Heritage Commission voted to take the property under consideration. On August 22, 2019, a subcommittee of the Commission consisting of Commissioners Barron and Kanner visited the property, accompanied by staff from the Office of Historic Resources.

TOKIO
2718


































SORRY
NO
CHECKS
NO EXCEPTIONS
































宇治茶































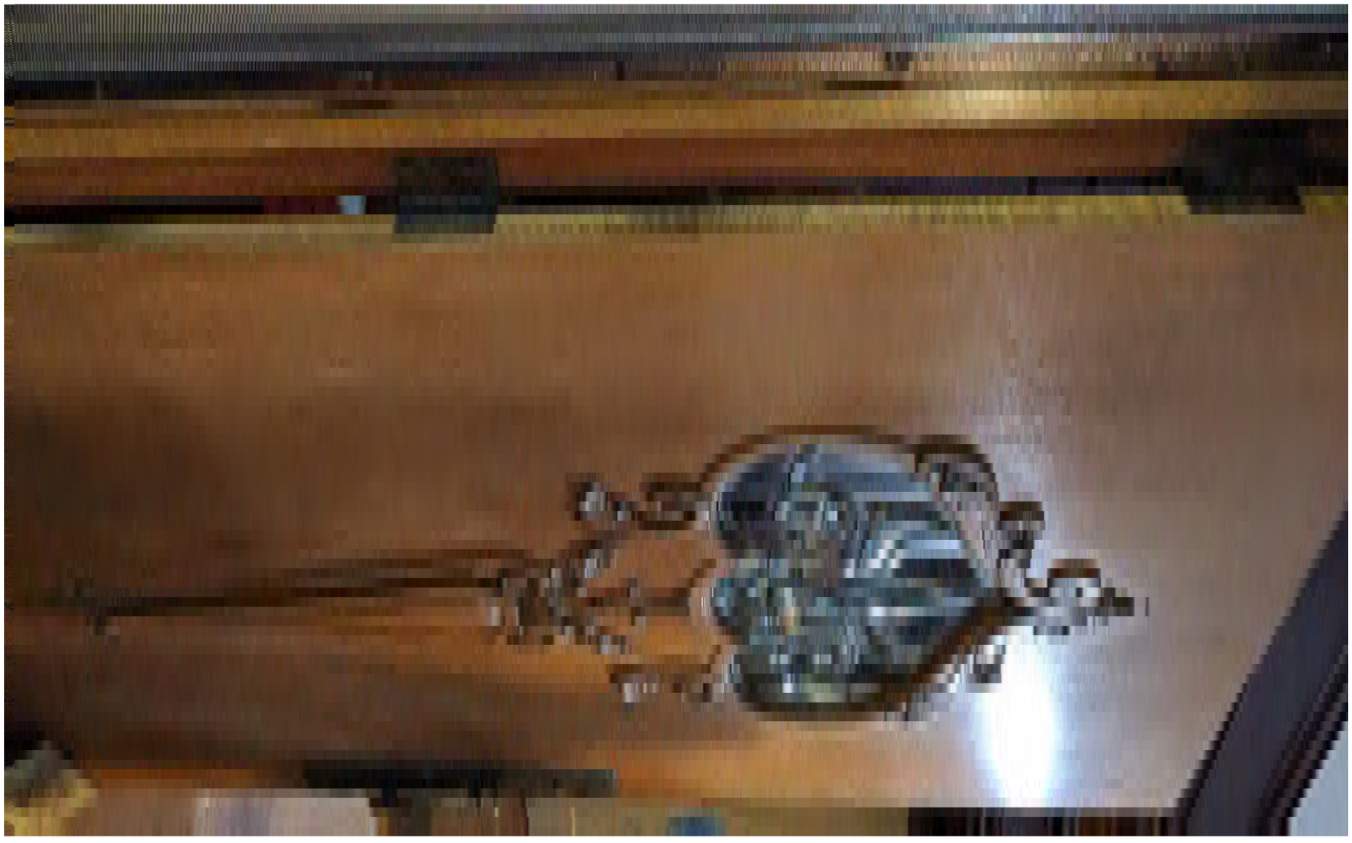



CAUTION
CAUTION
CAUTION




EXXON


Smart & Final
























Adohr Farms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WARNING




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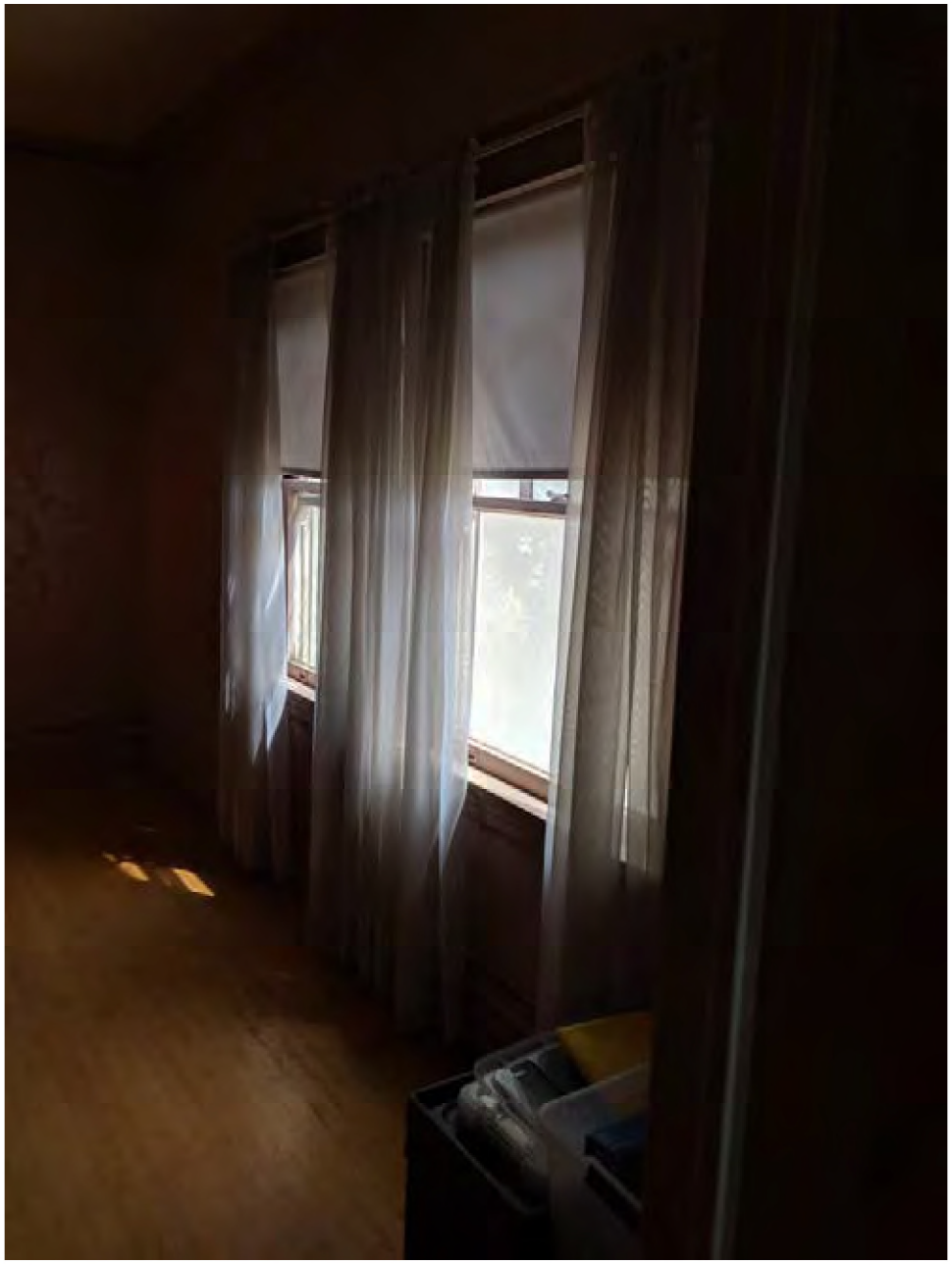



























COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2019-3774-HCM

LEAD CITY AGENCY	CASE NUMBER
City of Los Angeles (Department of City Planning)	ENV-2019-3775-CE
PROJECT TITLE Tokio Florist/Sakai-Kozawa Residence	COUNCIL DISTRICT 4

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map) ☐ Map attached.
2718 North Hyperion Avenue, Los Angeles, CA 90027

PROJECT DESCRIPTION: ☐ Additional page(s) attached.
Designation of the Tokio Florist/Sakai-Kozawa Residence as an Historic-Cultural Monument.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)	(AREA CODE) TELEPHONE NUMBER | EXT.
Melissa Jones	213-847-3679

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) **8 and 31**

☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

_____

JUSTIFICATION FOR PROJECT EXEMPTION: ☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Tokio Florist/Sakai-Kozawa Residence** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.
☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE	STAFF TITLE
Melissa Jones [SIGNED COPY IN FILE]	City Planning Associate

ENTITLEMENTS APPROVED
N/A

FEE:	RECEIPT NO.	REC'D. BY (DCP DSC STAFF NAME)
N/A	N/A	N/A

DISTRIBUTION: County Clerk, Agency Record
Rev. 3-27-2019

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-3774-HCM
ENV-2019-3775-CE

HEARING DATE: July 18, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2718 North Hyperion Avenue
Council District: 4 - Ryu
Community Plan Area: Silver Lake - Echo Park - Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Ivanhoe Tract, Block 16, Lot 24

PROJECT: Historic-Cultural Monument Application for the TOKIO FLORIST/SAKAI-KOZAWA RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS:
Sumiko S. Kozawa, Trustee
Kozawa Family Trust
2718 Hyperion Avenue
Los Angeles, CA 90027

Susan M. Kozawa, Trustee
Kozawa Family Trust
8630 36th Ave SW
Seattle, WA 98126

APPLICANT:
Michael Okamura
Little Tokyo Historical Society
319 East Second Street, Suite 203
Los Angeles, CA 90012

PREPARERS:
Kristen Hayashi
Little Tokyo Historical Society
319 East Second Street, Suite 203
Los Angeles, CA 90012

Rosalind Sagara
Los Angeles Conservancy
523 West Sixth Street, Suite 826
Los Angeles, CA 90014

Catherine Gudis
1342 Lucile Avenue
Los Angeles, CA 90026

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.

2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Tokio Florist/Sakai-Kozawa Residence is a two-story single family residence and private garden located on Hyperion Avenue between Griffith Park Boulevard and Monon Street in the Silver Lake neighborhood of Los Angeles. The subject property was designed in the Craftsman architectural style with Tudor Revival influences by architects John B. Althouse and Daniel T. Althouse. Constructed circa 1911, the residence was moved to its current location in 1929. The subject property is the long-time residence of the Sakai-Kozawa family, who operated their family business, Tokio Florist, at the property from 1960 to 2006.

Despite restrictive immigration and land ownership laws as well as the prevalence of restrictive covenants, the Japanese community in Los Angeles burgeoned during the years before World War II. During this time, Japanese Americans continued to settle in areas outside of Little Tokyo, including the neighborhoods of Los Feliz, Silver Lake, and East Hollywood. Housing, employment, and the development of religious and cultural institutions were among the reasons why Japanese families settled in these neighborhoods. Many Japanese with agricultural and horticultural knowledge and skills found employment in the flower industry. For decades, Japanese American growers, gardeners, and owners of cut-flower businesses and nurseries cultivated Los Angeles's domestic, private, and public landscapes. Between 1917 and 1927 the number of Japanese-operated florist shops grew from 15 to 63. However, *de jure* and *de facto* discrimination severely restricted Japanese immigrants and Japanese Americans from owning land and occupying these spaces as residents and business owners, through longstanding Alien Land Laws and racial housing covenants. Despite a number of challenges, the Sakai-Kozawa family's business persisted and served the Silver Lake neighborhood for over forty years.

Irregular in plan, the subject property is of wood-frame construction with stone, wooden clapboard, and stucco cladding and has a low-pitched, cross-gabled roof with exposed rafters and braces in the gables. The primary, west-facing elevation is asymmetrically composed and is characterized by a pair of projecting gables with half-timbering details and a porch that spans the entire facade. The entrance is recessed and consists of a single wood door flanked by two sidelites set within a wooden surround. Fenestration consists of fixed wood windows, single-hung wood windows, multi-lite wood casement windows, and bay windows grouped in various configurations. Interior features include wood paneling, coffered ceilings, wainscoting, crown molding, and built-in cabinetry. The landscaped grounds consist of two primary components: a Japanese garden located in front of the residence that features winding paths, bridges, and water features; and an upper terrace behind the garages that features raised beds for growing flowers, fruits, and vegetables. The subject property also includes a greenhouse, a barn-style two-car garage, and a three-car garage. There is a freestanding pole mounted commercial sign that reads "Tokio Florist" located on the western property line.

Brothers John B. Althouse and Daniel T. Althouse established the Althouse Brothers Real Estate Company by 1900 and specialized in the construction of high-end homes built to owner specifications. In the early 1900s, the company acquired 120 acres in the City of Alhambra for residential development, which they named Ramona Park. Most of the 400 homes built in the subdivision were large two-story Craftsman homes, many of which were built by the Althouse Brothers. The architects also contributed several homes to the West Adams neighborhood, including the Thomas Butler Residence (1911, HCM #625) and the John F. Powers residence (1910, HCM #627).

The property has undergone several alterations over the years that include the relocation of the residence and two-car garage from 326 South Normandie Avenue in 1929; the construction of a concrete wall at the rear of the property in 1939; the construction of a three-car garage in 1947;

the addition of a pole mounted sign in 1965; the extension of the canopy, the addition of the Japanese garden, construction of the greenhouse, the addition of a wall at the north side of the porch, and the addition of window awnings in the early 1960s; and the addition of a room off the porch, the addition of window screens, and the replacement of some windows and light fixtures at unknown dates.

The subject property was identified through the citywide historic resources survey, SurveyLA, as eligible for listing under the local historic designation program as the longtime home of Tokio Florist, reflecting the presence of Japanese Americans in Silver Lake beginning in the 1960s.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

LITTLE TOKYO
HISTORICAL SOCIETY

May 9, 2019

Melissa Jones
Office of Historic Resources, Department of City Planning
221 N. Figueroa St., Suite 1350
Los Angeles, CA 90012

Dear Melissa,

On behalf of the Little Tokyo Historical Society and a group of historians and preservationists, I am submitting a Historic Cultural Monument nomination for Tokio Florist, located at 2718 Hyperion Avenue in the Silver Lake neighborhood. From 1960-2006, this site was the long-time location of Tokio Florist as well as the residence of proprietors Yuki Sakai, her daughter Sumi (Sakai) Kozawa and son-in-law Frank Kozawa. The site is representative of the agricultural and horticultural sectors of Los Angeles's commercial and early industrial development. It is also exemplary of a multigenerational Japanese American residence and family-owned and operated floral business. The buildings remain extant and components of the site related to flower growing remain intact in a neighborhood of northeastern Los Angeles where flower farms, stands, and nurseries once dominated the landscape.

Could you provide more information on the timeframe for review once the HCM nomination has been received by OHR? Given the property is zoned R3 and has been marketed as developable land, we are concerned about the potential for lot subdivision, demolition, and/or major alterations to the character-defining features of this important historic and cultural site. In February, the Los Angeles Conservancy, who has been supporting our efforts to prepare this nomination, sent the listing agent a disclosure letter to alert him to the historical and cultural significance of the project. Recently, a realtor representing a client interested in subdividing the lot for a condo development contacted the Conservancy. Staff at the Conservancy informed him that a HCM nomination was being prepared and community members felt strongly about protecting the property.

Sincerely,

Kristen Hayashi

Enclosure

cc: Michael Okamura, Little Tokyo Historical Society
Rosalind Sagara, Los Angeles Conservancy
Catherine Gudis, University of California, Riverside
Michelle Magalong, Asian Pacific Islanders in Historic Preservation

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Tokio Florist/Sakai-Kozawa Residence			Current name of property
Other Associated Names:			
Street Address: 2718 Hyperion Avenue		Zip: 90027	Council District: 4
Range of Addresses on Property:		Community Name:	
Assessor Parcel Number: 5434036012	Tract: Ivanhoe	Block: 16	Lot: 24
Identification cont'd:			
Proposed Monument Property Type: ● Building	○ Structure	○ Object	○ Site/Open Space ○ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: Japanese garden, greenhou			
original barn-style garage, non-original three car garage, upper terrace, Tokio Florist pole sign			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: c. 1911 ○ Factual ● Estimated	Threatened? Other:
Architect/Designer: Althouse Brothers	Contractor: A.C. Martin added garage and retaining wall
Original Use: Residence	Present Use: Residence
Is the Proposed Monument on its Original Site? ○ Yes ● No (explain in section 7) ○ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: Craftsman	Stories: 2	Plan Shape: Irregular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Wood	Type: Select
CLADDING	Material: Stone	Material: Select
ROOF	Type: Gable, crossed	Type: Select
	Material: Composition shingle	Material: Select
WINDOWS	Type: Casement	Type:
	Material: Wood	Material: Select
ENTRY	Style: Centered	Style:
DOOR	Type: Paneled, glazed	Type: Select

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

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.	
	See attached.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

☐	Listed in the National Register of Historic Places	
☐	Listed in the California Register of Historical Resources	
☐	Formally determined eligible for the National and/or California Registers	
☐	Located in an Historic Preservation Overlay Zone (HPOZ)	○ Contributing feature ○ Non-contributing feature
☑	Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA Japanese Americans in Los Angeles, 1869-1970
Other historical or cultural resource designations:		

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
☑	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
☐	2. Is associated with the lives of historic personages important to national, state, city, or local history.
☑	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

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: Michael Okamura		Company: Little Tokyo Historical Society	
Street Address: 319 E. Second St., Suite 203		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 626-840-8409	Email: littletokyohs@gmail.com	

Property Owner Is the owner in support of the nomination? (●) Yes ( ) No ( ) Unknown

Name: Susie Kozawa		Company:	
Street Address: 2718 Hyperion Ave.		City: Los Angeles	State: CA
Zip: 90027	Phone Number: 206-370-4279	Email: susie.kozawa67@gmail.com	

Nomination Preparer/Applicant's Representative

Name: see attached		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representatives (continued)

Name: *Kristen Hayashi
Company: Little Tokyo Historical Society
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Name: Rosalind Sagara
Company: Los Angeles Conservancy
Street Address: 523 West Sixth Street, Suite 826
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Name: Catherine Gudis, Ph.D.
Company: University of California, Riverside
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City: Los Angeles
State: CA
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Phone Number: 323-445-9557
Email: cagudis@ucr.edu

* = primary contact

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

✓	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.
✓	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.
✓	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

KRISTEN HAYASHI — Name:
MAY 9, 2019 — Date:
Signature:

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

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213 874 3679
Website: preservation.lacity.org

7. WRITTEN STATEMENTS A & B

7A. PROPOSED MONUMENT DESCRIPTION

Site
The Tokio Florist/Sakai-Kozawa Residence is located at 2718 Hyperion Avenue on a neighborhood commercial corridor, north of Griffith Park Boulevard and south of Rowena Avenue. The 1911 two-story Tudor Craftsman residence faces west, toward Hyperion Avenue, and is sited centrally on a half-acre rectangular lot. The residence is relatively isolated from other buildings on the block because it is set back behind a paved parking area and a dense Japanese garden.

The landscaped grounds were designed by Sumi and Frank Kozawa in the 1960s and are composed of two primary components:

- A Japanese garden with rare and mature plantings, located in front of the residence. While the condition of the Japanese garden has deteriorated over time, important character-defining features such as winding paths, bridges, and water features, remain.

- An upper terrace behind the garages where flowers gardens, fruit trees, mature trees, and vegetable gardens were grown and maintained. Today, the irrigation system, raised beds, and various plantings and trees from the period of significance remain.

Clustered at the rear of the residence are an incinerator, greenhouse, two-car garage, and three-car garage, further described below.

- A garbage incinerator stands approximately 8 feet tall and is behind the residence near the northern property line. Composed of iron and clad in stone with a red brick trim, the date of the construction is unknown, although it was likely built after 1929 when the home was moved to the site. Though residential garbage incinerators were banned within city and county limits in 1957, the incinerator was used to seal stems of cut flowers that were sold by the Sakai-Kozawas at Tokio Florist during the period of significance.

- Located directly behind the residence is a wood framed greenhouse built by Frank Kozawa in the 1960s to house plants and ceramics. The single entrance to the structure is centered with windows on each facade to allow for light. The interior features a built-in shelving structure composed of cinder blocks that gradually steps up. The exterior cladding is primarily faced with corrugated fiberglass on the lower portion of the structure as well as the roof, which includes a short awning off the primary facade.

- In 1929, the barn-style two-car garage was relocated to the site along with the residence. It was sited near the northern property line behind the residence and facing south. The structure is built of wood and clad with clapboard and wood shingles. The roof is gabled and features a false dormer. The roof is composed of composite shingles. During the period of significance, the structure was converted to a wood shop/work space by Frank

Kozawa, who added shelving units for tools and supplies. The structure is accessed by a barn-style sliding door.

- A three-car garage was constructed on the property in 1949 by the firm of Albert C. Martin & Associates. It was constructed approximately 60 feet from the residence, oriented in the same east-west direction. The structure is constructed of wood with clapboard siding and features a flat roof with composite shingles.

- Located on the western property line near Hyperion is a single pole mounted commercial sign that reads "Tokio Florist," alerting motorists and pedestrians to the commercial presence on site. The colorful sign rises about two stories in height, is rectangular in shape, and is constructed of plexiglass. The sign appears to be individually eligible for local historic designation as representative of the history of Japanese Americans in Los Angeles and under property types associated with Business and Commerce: Commercial Buildings.

Residence – Exterior

The 1911 Tudor Craftsman residence has an irregular shaped plan and is two stories in height with an attic, basement, and two brick chimneys. The broadly pitched roof spans the width of the house with numerous cross gables projecting to the west and east. The building is composed of a wood frame structure and a variety of cladding materials. The first story exterior features stone and clapboard, while the second story is composed primarily of stucco with half-timbering details and non-original asphalt composite cladding. The residence is an example of Craftsman style with Tudor influences, featuring exposed rafters, triangular braces in the gables, decorative half-timbering, ornamented rakes, and grouped windows with diamond and cross design throughout.

The primary façade faces west toward Hyperion Avenue and is characterized by a pair of dominant projecting gables with half-timbering details and a deep porch that spans the entire facade. The porch features prominent stone and wood columns and has been partially enclosed to the north. An addition off the porch extends out to the front garden; it features windows on each facade. The entrance is recessed and includes a single wood door flanked by two beveled side lights with flower motifs, set within a wooden surround. The door has an irregularly-shaped beveled light and original hardware. A non-original metal security door has been added.

The primary facade has an irregularly-spaced fenestration at the first and second stories, which consist of a three-bay symmetry and central entrance corridor. Two sets of windows at the first story have a three over three configuration with a wide central fixed window flanked by two single-hung windows featuring a small diamond and cross design. This design is repeated on the three upper panes. Both sets of windows feature concrete window sills. The second story fenestration includes a semi-hexagonal bay window, a fixed sash flanked by two side lights, and three single-hung windows. A pair of small windows are located at the attic. With the exception of the windows in the second story central bay, the diamond and cross design are repeated throughout. All of the second story windows have non-original screens. The tripartite window with the fixed sash has a non-original metal awning.

The entrance to the porte-cochere carries the half-timbering and ornamented rake detail of the residence, with an additional dentil pattern near the parapet. Just within the porte-cochere, a large commercial refrigeration unit faces north. Extending beyond it to the east is a non-original wood and corrugated metal awning structure. This structure is held up by cast iron pipes on the north and a sliding door to the east. This indoor/outdoor space functioned as a primary work area for the Tokio Florist business.

At the first story of the south elevation, there is a pair of casement windows on each side of the brick chimney. They are followed by a larger four-paned casement window. Located at the southeastern section is a pair of four-paned casement windows and a casement window above a second (rear) entrance. The door features a glass light in the upper portion. All windows on the first story, with the exception of the windows on the southeastern section, feature the diamond and cross design and have non-original screens. The second story features a single-hung window followed by two small jalousie windows, and a pair of single-hung windows. Located at the southeastern portion of elevation is a pair of casement windows featuring the diamond and cross design.

The east (rear) elevation features a semi-hexagonal bay window with a large fixed central window flanked by two single-hung windows with a diamond and cross design on the firs story. Above the fixed central window is a smaller pane with the diamond and cross design. A simple single-hung window follows. From there, the exterior wall jogs out and features three single-hung windows, followed by four four-paned casement windows. On the second story, moving from south to north is a single-hung window followed by a jog and a pair of single-hung windows. The northernmost section of the east elevation has two pair of casement windows with the diamond and cross design.

A pair of four-paned casement windows are followed by a small rectangular-shaped fixed window and a single-hung window are featured on the first story of the north elevation. Following a jog in the elevation, there are three windows; the first and third windows are single-hung and the central window is a small horizontally-shaped stained glass window. All three windows feature concrete window sills. The non-original porch wall is clad in clapboard and features three large six-pane sliding windows. The second story fenestration includes three pairs of single-hung windows with the diamond and cross design. A pair of small windows with the diamond and cross design are located at the attic. With the exception of the attic and porch windows, all windows have non-original screens.

Residence – Interior

The interior of the residence retains its original floor plan and includes four bedrooms, 3.5 baths, formal dining room, family room, living room, breakfast room, sunroom, kitchen, and historic staff quarters. The foyer is accessed from the front entrance and kitchen. The foyer, family room, and living room feature wood paneling, wainscoting, crown molding, wide wood baseboards, and antique return-air grilles. These rooms retain original chandelier lighting fixtures and velvet flocked wallpaper borders. To the north of the foyer is the dining room, which features hardwood floors, a pocket door, and built-in cabinetry with beveled glass doors and a stained glass window.

To the south of the foyer beyond two rectangular pillars is the living room. It features a coffered ceiling and fireplace composed of tile and wood, with a mirror centrally located above the mantel. The family room is accessed from the living room and features a pocket door and built-in cabinetry with glass doors. The foyer, living room, and family room are carpeted. At the east wing of the house are the breakfast room, kitchen, and laundry room. The breakfast room features crown molding and wainscoting. The kitchen retains built-in cabinetry and has updated countertops and lighting features. The breakfast room, kitchen, laundry room, and ½ bathroom feature linoleum floors. Near the rear entrance are a small flight of stairs that lead to the basement. To the west of the kitchen is an additional bedroom and ½ bathroom.

The stairs to the second story are made of wood and complement the interior woodwork. The second story consists of bedrooms, bathrooms, and a sunroom. The bedrooms and the master bathroom all contain wallpaper. With the exception of the bathroom to the south, all bathrooms on the second story retain their original design, fixtures, and finishes, including tile flooring and porcelain clawfoot bathtubs.

Character-Defining Features

Site and landscape

- Estate setting, including lower paved area, landscaping, and upper terrace
- Driveway leading to the porte-cochere
- Location and orientation of the house to afford optimum views
- Informal arrangement of plantings around residence and perimeter of the property, providing shelter from the elements
- Japanese garden, featuring two koi ponds, waterfall, wooden bridges, curved brick and cement pathways, rocks; mature plantings, including timber bamboo
- Porch enclosure
- Room addition off of porch
- Tokio Florist greenhouse
- Wood and corrugated metal awning structure (extension of porte-cochere which served as Tokio Florist main work area)
- Granite stone-encased incinerator
- Tokio Florist refrigeration unit on concrete platform and cinder blocks
- Non-original canopy extension to the porte-cochere
- Concrete retaining wall behind the three-car garage
- Concrete stairs leading to the upper terrace
- Terrace landscape design, plantings, and irrigation system
- Barn-style garage
- Three-car garage
- Paved entrance
- Carport
- Tokio Florist pole sign at the west property line

Residence – Exterior

- East-west orientation
- Irregular square footprint
- Steeply-pitched roof with gabled dormers

- Exterior stone cladding, stucco and half-timbering
- Ornamented rakes
- Stone and wood porch columns
- Porch addition
- Recessed entrance on west elevation
- Paired and grouped wood windows (fixed, casement, single-hung) throughout
- Wood and concrete window surrounds throughout
- Diamond and cross details on windows throughout
- Brick chimneys

Residence – Interior

- Formality and relationship of interior spaces
- Wood and decorative railings
- Wood paneling and wide wood baseboards
- Wainscoting, crown molding
- Antique return-air grilles
- Antique door hardware
- Coffered ceiling in living room
- Tile fireplace with wooden surround and mantel in living room
- Original chandelier lighting fixtures
- Velvet flocked wallpaper borders
- White hexagonal bathroom floor tile
- Built-in wood cabinetry with glass doors in dining room and den
- Built-in wood cabinetry in kitchen and second story
- Hardwood floor finishes
- Original bathroom finishes and fixtures

ALTERATION HISTORY

5/4/1929	Residence was relocated from 326 S. Normandie Avenue to present location. Barn-style garage was relocated from 326 S. Normandie Avenue to present location.
9/18/1939	New concrete wall added to rear of property.
12/31/1947	New three-car garage added to rear of property.
7/16/1965	New pole mounted 8 x 8 commercial sign added to west property line.
Early 1960s	Canopy extension to the porte-cochere. New greenhouse added to rear of property. Japanese garden added to front of residence. North side wall to added to porch. Exterior window awnings at 2nd floor primary facade
Late 1980s/ Early 1990s	Room addition off porch.
Date Unknown	Window screens throughout. 2nd floor bathroom (south) windows. Replacement 2nd floor (south) bathroom and bedroom light fixtures. Replacement 2nd floor master bedroom light fixtures. Plywood paneling, sliding glass door, and french door added in new garage.

7B. STATEMENT OF SIGNIFICANCE

The site at 2718 Hyperion Avenue is the long-time location of Tokio Florist as well as the residence of proprietors Yuki Sakai, her daughter Sumi (Sakai) Kozawa and son-in-law Frank Kozawa. It is extraordinary for the integrity of its landscaped grounds, buildings, and signage, which uniquely narrate emblematic themes of Los Angeles and Japanese American history and culture. Tokio Florist is representative of the agricultural and horticultural sectors of Los Angeles's commercial and early industrial development. Japanese American families significantly contributed to these industries as well as the region's social milieu and built and natural environments since they began immigrating to the area in the late nineteenth century. For decades, Japanese American growers, gardeners, and owners of cut-flower businesses and nurseries cultivated Los Angeles's domestic, private, and public landscapes. Ironically, though, while they contributed to the aesthetic as well as the economic potential of much of the landscape in the region, *dejure* and *defacto* discrimination severely restricted Japanese immigrants and Japanese Americans from owning land and occupying these spaces as residents and business owners, through longstanding Alien Land Laws and racial housing covenants.[1] The longevity and resilience of the Sakai-Kozawa family's Tokio Florist business is significant for the many historical shifts it endured. The Sakai-Kozawa family maintained the business despite multiple challenges, including: legal prohibitions to lease and own land, the Great Depression, the forced removal and subsequent incarceration during World War II, the process of reestablishing their lives and livelihoods during the post-incarceration period also known as resettlement, threats from waves of residential and commercial development in the neighborhood, economic downturns and competition from the increasingly globalized cut-flower industry. Here, the Sakai-Kozawa family's business persisted for over half of the business's life as it weathered the continuous reshaping of the built environment and community life that characterized the historic neighborhoods of Los Feliz, Silver Lake, and Edendale that surrounded it.

The property meets "Historic-Cultural Monument Criteria 1" as it exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, and community. The site at 2718 Hyperion Avenue is exemplary of a multigenerational Japanese American residence and family-owned and operated floral business. The Sakai-Kozawa family operated Tokio Florist at this site from 1960 through 2006, which is the period of significance for the property. The buildings are extant and components of the site related to flower growing remain intact in a neighborhood of northeastern Los Angeles where flower farms, stands, and nurseries once dominated the landscape.[2] Together, the components of this site are historically

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[1] Mae M. Ngai, *Impossible Subjects: Illegal Aliens and the Making of Modern America* (Princeton: Princeton University Press, 2004), 38-41, 46-49.

[2] Starting in 1917, the Kuromi family leased a large number of acres on Los Feliz Boulevard and established Flower View Gardens. The Ueno family leased land for their adjacent flower farm adjacent to that, and the Sakai-Kozawa farmed flowers and had a shop to the west of both. The Kuromi family likely were instrumental in helping Yuki and her family. Members of all these families also worked for and with one another. Similarly, the Uenos were incarcerated at Manzanar, and the Kuromis at Gila. All had to start over when they returned, and all were displaced in 1962 when Los Feliz Boulevard was developed with housing. Flower View relocated in 1962 to 1801 N. Western Avenue. While Flower View no longer operates (a hardware store occupies the building), the former warehouse or workshop where designers

significant for representing the ways in which Japanese Americans contributed to shaping Southern California's cultural, economic, and physical landscapes. SurveyLA's Wholesale Flower Market context statement points out, "Japanese Americans dominated the industry over several generations," yet remaining buildings associated with the wholesale flower industry do not survive with integrity.[3] Yet, Tokio Florist survives with integrity, as a retail cut-flower business with a long-standing history and connection to the wholesale flower industry and floral nurseries led by Japanese Americans and important to the city's economic development. It is among only a few Japanese American retail flower shops that survived for this length of time *in situ*--exceeded largely by the Westside's O.K. Nursery/Hashimoto Nursery, which in 2013 celebrated 80 years and three generations of ownership at its Sawtelle Boulevard location.[4]

The site of the Tokio Florist also represents the role of gender in the family economy, and a national history of ethnic entrepreneurship. In this case, owners Yuki (Kawakami) Sakai and her daughter Sumi (Sakai) Kozawa worked seven days a week, and were able to cultivate flowers that they also sold on site, while raising a family. These themes are of deep significance not only to California history, but to that of the nation at large, particularly since aspects of gender and the economy—especially how immigrant groups and women of color "made it in America" have not been adequately represented locally, or on the National Register.

2718 Hyperion Avenue has been identified in SurveyLA's *Historic Resources Survey Report on the Silver Lake-Echo Park-Elysian Valley Community Plan Area* as potentially eligible for listing as a Los Angeles Historic-Cultural Monument (HCM) as the long-time location of Tokio Florist, a flower shop that bears a significant association with the commercial identity of Silver Lake and represents the presence of Asian Americans in Silver Lake.[5] SurveyLA's *Japanese Americans in Los Angeles* has also identified Tokio Florist as a historically significant commercial building associated with the history of Japanese Americans in Los Angeles.[6]

The property also meets "Historic-Cultural Monument Criteria 3," as it embodies the distinctive characteristics of a Tudor Craftsman residence and for its association with John B. Althouse and Daniel T. Althouse (Althouse Brothers hereafter), active designer/builders in the City and

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created arrangements, is still used by the Ueno family for Toyo Griffith Park Florist. A previous location for Toyo, also on Western, was redeveloped (no longer extant). See Los Angeles Public Library "Shades of LA" Interview Project with interview of Alice (Kuromi) Ito by Amy Kitchener, 3 August 1993, http://173.196.26.181/catalog/shades/transcripts/Alice_Ito.pdf; "Los Feliz Estates when it was a Flourishing Flower Farm" http://www.losfelizestates.org/flowerfarm.htm; SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, page 9 of Appendix A; Sandy Ueno in discussion with author Cathy Gudis, 12 January 2018.

[3] Survey LA *Los Angeles Citywide Historic Context Statement, Context: Commercial Development, 1850-1980; Theme: Wholesale Flower Markets, 1912-1962*, 2.

[4] See Hashimoto Nursery's website: http://www.hashimotonursery.com/history/, accessed February 20, 2019.

[5] SurveyLA *Silver Lake-Echo Park-Elysian Valley Community Plan Area*, 32.

[6] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, Appendix A, Japanese American Known and Designated Resources, 9.

County of Los Angeles in the early 20th century and founding members of the Los Angeles Board of Realtors.

Althouse Brothers and 2718 Hyperion Boulevard

The two-story Tudor Craftsman residence, originally located at 326 S. Normandie Avenue, was built in 1911 by the Althouse Brothers for a cost of $9850.[7] City directories indicate that businessman and major Southern California landowner Ortus B. Fuller resided in the home from 1912 to 1922. In 1929, the property was purchased by Dr. Harry Brigham, who moved the residence and its detached garage to 2718 Hyperion Boulevard.

The Althouse Brothers Real Estate Company was well established by 1900 and was specializing in the construction of high-end homes built to owner specifications. In the early 1900s, they acquired 120 acres in the City of Alhambra for residential development, which they named Ramona Park. Most of the 400 homes built in the subdivision were large two-story Craftsman-style homes, many of which were built by the Althouse Brothers.[8]

During this time, the Althouse Brothers were also building distinctive homes in the West Adams neighborhood.[9] Contemporaries of architects Greene and Greene, among the Althouse Brothers work were six homes on Manhattan Place between Venice and Pico.[10] Only two of these homes survive today, the Thomas Butler Henry Residence located at 1400 S. Manhattan Place (HCM #625) and the John F. Powers Residence located at 1547 S. Manhattan Place (HCM #627). Both homes have achieved Historic-Cultural Monument status for their historic and architectural significance. The floor plan and many of the distinctive interior features at 1400 S. Manhattan Place (HCM #625) bear striking resemblance to the Tokio Florist/Sakai-Kozawa Residence.

Japanese Americans in Los Angeles

The history of the Tokio Florist is part of a larger history of Japanese Americans in Los Angeles. As documented in SurveyLA's *Japanese Americans in Los Angeles Historic Context*:

> Between 1869 and 1910, Los Angeles rose to prominence as a destination for Japanese immigrants, becoming home to the largest Issei population in the United States by 1910.[11] The city's expansion in the late nineteenth and early twentieth centuries, combined with its fertile rural environs, made the city attractive to a diverse range of immigrants. The San Francisco earthquake also played a pivotal role in Los Angeles' ultimate dominance over northern California as home to the state's Japanese population….Although Japanese were initially recruited to the

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[7] "Building Permits," *Los Angeles Times*, 18 June 1911.
[8] Meyers, Laura. "The Althouse Brothers," *West Adams Matters*, No. 233, May 2006, 12.
[9] Ibid.
[10] Historic-Cultural Monument Application for the Thomas Butler Henry Residence, June 6, 1994.
[11] Issei refers to "first generation" in Japanese. The Issei emigrated from Japan. Nisei is the Japanese word for "second generation." Nisei were born in the country that their Japanese-born parents immigrated to. In this case, Nisei refers to American-born Japanese.

> U.S. to fill railroad jobs, they quickly began to turn to agricultural pursuits given the fertile ground and favorable climate of Southern California.[12]

In his study of Japanese Americans in the U.S., historian Gene Levine found that two-thirds of Issei men and women reported that their parents were farmers in Japan.[13] In the late 19th century, labor recruiters looking to fill a need for agricultural workers in Hawaii and the mainland concentrated on identifying prospective laborers from prefectures in Japan that were known for agriculture, including Hiroshima, Yamaguchi, Fukuoka, and Kumamoto. With agricultural knowledge and skills honed in Japan, by 1909, two-thirds of California's Japanese population was working on farms.[14] In Los Angeles County, 1901 was recorded as the beginning of Japanese leasing and farming.[15]

In addition to growing produce, Japanese Angelenos were early influencers in the development of the wholesale and retail floral industry.[16] By the 1910s, Japanese Americans had begun to cultivate large-scale flower cultivation in areas such as Wilmington, Harbor City, Venice, Los

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[12] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 12, 15.

[13] Gene N. Levine, *Japanese American Research Project (JARP): A Three Generation Study, 1890-1966* (Los Angeles, CA: University of California, Institute for Social Science Research, 1997), 28. Levine is one of numerous scholars who have contributed to scholarship on Issei immigration and settlement in the United States. Yuji Ichioka remains one of the leading historians of the Issei. His book, *The Issei: The World of the First Generation Japanese Immigrants, 1885-1924* (New York: The Free Press, 1988), captures the perspective of the Issei while describing the issues they encountered as well as the socioeconomic contributions that they made. Kazuo Ito's book: *Issei: A History of Japanese Immigrants in North America* (Seattle: Japanese Community Service, 1973) is a valuable resource. Also, *Issei: A History of Japanese Immigrants in North America,* 1973 is an invaluable resource of Issei oral histories. Roger Daniels' book: *The Politics of Prejudice: The Anti-Japanese Movement in California and the Struggle for Japanese Exclusion* (Berkeley: University of California Press, 1977) provides an overview of the anti-Japanese movement that impacted Issei immigration. Akemi Kikumura Yano's *Through Harsh Winters: The Life of a Japanese Immigrant Woman* (Novato, CA: Chandler and Sharp Publishers, 1981) is a detailed life history of an Issei woman.

[14] Robert Higgs, "Landless by Law: Japanese Immigrants in California Agriculture to 1941," in *The Journal of Economic History* 38 (1978), 206.

[15] U.S. Government Printing Office, "Immigrants in Industries, Part 25 Japanese and Other Immigrant Races in the Pacific Coast, 1911," 387, accessed February 18, 2019, https://books.google.com/books?id=R2ITAAAAYAAJ&pg=PA387&lpg=PA387&dq=Japanese+Tropico+Strawberries&source=bl&ots=ONsExOXVmS&sig=9WhSE-KgRlARpCcERyEw_fc2nY&hl=en&sa=X&ved=0ahUKEwix3a6epdbPAhWiwVQKHYsiBY4Q6AEIHjAA#v=onepage&q&f=false. See also: Netty Carr, Sandra Caravella, Luis Lopez, Ann Lawson, Friends of Atwater Village, *Atwater Village* (CA: Arcadia Publishing, 2011). Atwater was previously known as "Tropico." In addition to her expertise on the local area, Carr was also a friend of the Kozawa family.

[16] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 7.

Feliz and what became West Los Angeles, South Los Angeles, and in the City of Long Beach.[17] As Japanese Americans expanded their flower growing businesses, more organized sales operations replaced what had been an informal system of markets. According to SurveyLA:

> In 1912, 54 Issei flower growers started the Southern California Flower Market. The market, known as the Japanese Market, opened at 421 S. Los Angeles Street in 1913. During the 1910s and 1920s, the Market had several locations, and primarily stayed within a few blocks along Wall Street. Japanese men also formed the Southern California Floral Industry Association (not extant) in the 1910s to recruit growers from around Southern California.[18]

For Japanese immigrants involved in agricultural and horticultural pursuits, the passage of California's Alien Land Law in 1913 had a profound impact. The discriminatory law prohibited "aliens ineligible for U.S. citizenship" from owning land or leasing it for more than three years.[19] Immigrants from Japan and other Asian countries were considered ineligible from citizenship due to the Naturalization Law of 1790, a racial basis for citizenship eligibility that persisted until 1952. Although the Alien Land Law did not specifically call out an ethnic group or race, Japanese and other Asian immigrants were the targets of the legislation, which aimed to thwart their ambitions in agriculture and floriculture. In 1920, the Alien Land Law became more stringent in California as legislators passed an amendment that expanded the law to restrict aliens ineligible for citizenship from leasing land and make it more difficult for them to purchase property in the names of their American-born children (a common practice since 1913).[20] It also prohibited stock companies owned by non-citizens from acquiring lands.[21] Though many Japanese continued to illegally lease farmland, an arrangement that put them at the whim of the landowner, as historian Charlotte Brooks explains, the 1920 law "dramatically reduced the number of Japanese in agriculture."[22] According to the SurveyLA's *Japanese Americans in Los Angeles*, the new legislation resulted in a shift in agricultural employment patterns. "During this period, niche markets of employment included Japanese nurseries, maintenance gardening,

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[17] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 16. See also: Dolores Hayden, *The Power of Place: Urban Landscapes as Public History,* Cambridge, MA: The MIT Press, 1995. Additionally, a photo album that the Southern California Flower Market compiled (between 1935-59) of flower growers, their families, and field workers at their nurseries, flower farms, greenhouses, florist shops, reveals the wide geography of floriculture across Southern California. (Japanese American National Museum 2005.158.3, Gift of SCFG, Inc., Southern California Flower Market)

[18] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 7.

[19] Naomi Hirahara, *A Scent of Flowers: The History of the Southern California Flower Market, 1912-2004* (Pasadena: Midori Books, 2004), 51.

[20] Charlotte Brooks, *Alien Neighbors, Foreign Friends* (University of Chicago Press, 2009) Kindle edition, 106, 620.

[21] SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 35.

[22] Brooks, *Alien Neighbors, Foreign Friends*, Kindle edition, 620-622, 632.

wholesale/retail flower sales, and wholesale/retail produce. These occupations required little capital funding and did not depend on land ownership."[23]

Japanese Americans in Los Feliz/Silver Lake/J-Flats

Despite restrictive immigration and land ownership laws as well as the prevalence of restrictive covenants, the Japanese community in Los Angeles burgeoned during the years before World War II.[24] During this time, Japanese Americans continued to settle in areas outside of Little Tokyo, including the neighborhoods of Los Feliz, Silver Lake, and Madison/J-Flats (now East Hollywood). Housing, employment, and the development of religious and cultural institutions were among the reasons why Japanese settled in these neighborhoods.

In a 1927 study of Japanese in Los Angeles, Koyoshi Uono found that as early as 1905, there were 88 Japanese households in the area tucked between East Hollywood and Silver Lake, historically known as the "flats," J-Flats, or Madison Avenue. Uono attributed the clustering of Japanese in the area to the building of new houses on the west side of Vermont Avenue and the subsequent employment of Japanese by these new homeowners.

SurveyLA's *Japanese Americans in Los Angeles* identified extant intact boarding houses from the pre-WWII period in the Madison/J Flats area at 560 (Joyce Boarding House) and 564 N. Virgil Avenue. The latter was also listed as the Obayashi Employment Agency in the 1939 *Sun Year Book*.[25] Uono found that the residents of Japanese ancestry in this district were mostly day laborers and gardeners, but others engaged in medicine, restaurants, and marketing. For instance, U.S. Census records indicate Mary Akita (1898-1998), who resided at 513 N. Virgil Street (altered), was one of the first Japanese nurses to practice in Los Angeles.[26] She was instrumental in opening Turner Street Hospital in Little Tokyo (not extant). According to research conducted for the Japanese Hospital City of Los Angeles Historic-Cultural Monument Nomination, Akita turned her home into a maternity ward in the 1920s.

Many Japanese with agricultural and horticultural knowledge and skills found employment in the flower industry. According to Uono, there were 15 Japanese-operated florist shops in 1917 and 63 by 1927 in Los Angeles.[27] This represented the largest ten-year increase of any business type studied. In *A Scent of Flowers: The History of the Southern California Flower Market, 1912-2004*, Naomi Hirahara documented some of the early Japanese and Japanese American flower growers in the area. Starting in 1917, the Kuromi family leased acreage on Los Feliz Boulevard and established Flower View Gardens, a flower farm and storefront. Hirahara noted, "Known as the area's sweet pea king, A.H. Kuromi left buckets of the fragrant flowers outside on the curb

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[23] SurveyLA, *Japanese Americans in Los Angeles, 1869-1970*, 36.

[24] Ibid, 38.

[25] Ibid, 31.

[26] Ibid, 24.

[27] Kiyoshi Uono, "The Factors Affecting the Geographical Aggregation and Dispersion of the Japanese Residences in the City of Los Angeles," (Master's Thesis, University of Southern California, 1927), 54.

for local customers, who dutifully left dimes in cans for payment."[28] The Ueno family leased land adjacent to the Kuromis on Los Feliz Boulevard for their flower farm. In the 1920s, Kodo Muto and Hatsujiro Imai were tending fields in Los Feliz near where Kiichiro Muto (soon to be father-in-law of Kodo, no relation) was cultivating an acre of field carnations and an acre of poinsettia and sweet peas on a farm on Vermont near Los Feliz Boulevard.[29] Among other Japanese families who had small flower shops in the area were the Kawakamis (incidentally, no relation to Yuki Kawakami's family), Nakaos, Ichinos, and Sakamotos.[30] In 1929, Yuki (Kawakami) Sakai leased land about one mile east of Flower View Gardens and less than 0.2 miles from where her father and brothers had a flower farm in 1920. Yuki's brother Saichi Kawakami helped her get her flower business up and running, since by this time, Yuki's husband had died.[31] Members of all these Japanese American flower growing families worked for and with one another, forming a tight knit community defined not only by physical proximity, but by social, economic, and familial ties.

While employment and housing attracted Japanese to the neighborhood, the emergence of religious and cultural institutions played an important role in maintaining community cohesion. In the late 1920s, the Japanese Presbyterian Church of Hollywood (later renamed Christ Presbyterian Church) relocated their congregation to the J-Flats neighborhood after enduring years of anti-Japanese sentiment at their previous location.[32] The congregation purchased three lots and two houses at 4011 Clinton Street, but by 1932 had completed a new building, as the existing buildings were deemed unfit for religious or educational purposes. Among the church's activities were Sunday School, morning worship, monthly women's meetings, kindergarten, sewing class, piano, English class, and summer school, all adding to the cultural life of Japanese American families in the community. The congregation endured the upheaval of the wartime incarceration, reforming in the early postwar period. Post-incarceration, the church remained a significant hub for the community. A vibrant youth group which engaged many of the Japanese American youth in the J-Flats neighborhood gathered at the church.

Fujiya Market and a Japanese language school in the neighborhood were additional anchors for the local Japanese American community before and after World War II. Both were located near Virgil and Clinton as early as the 1930s. Well into the 1960s, there was a tight knit group of Japanese American families who lived in the large historic houses along Virgil. The Tsuneoshis,

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[28] Naomi Hirahara, *A Scent of Flowers: The History of the Southern California Flower Market, 1912-2004* (Midori Books, 2004), 60.

[29] Ibid, 60; 1920 U.S. Federal Census.

[30] Hirahara, *A Scent of Flowers,* 60. Although the two Kawakami families were not related, they maintained a support for one another. Yuki Kawakami periodically lent money to the other Kawakami family for their business. They repaid her in flowers, which she could use for her business.

[31] Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[32] Kiyoshi Uono, "The Factors Affecting the Geographical Aggregation and Dispersion of the Japanese Residences in the City of Los Angeles," (Master's Thesis, University of Southern California, 1927), 127-28.

Uyemuras, and Endos were a few of the families that lived on Virgil, close to the cluster of Japanese American businesses that were located in the area of Fujiya Market. They were not too far from Shonien, a non-sectarian Japanese orphanage, also known as the Japanese Children's Home of Southern California.[33] The Shonien relocated from Downtown Los Angeles to five large lots on Redcliff Street in Silver Lake in 1917, where it was initially met with opposition from the mostly white neighbors. Yet it continued to offer relief to Japanese families unable to care for their children, and expanded in the post-World War II period.[34]

City directories support this pattern of settlement in the neighborhood, with the Miyagawa, Hiroto, Fukushima, Nagai, and Kusumoto families among those on Redcliff in the early 1960s. They and others might have been additionally drawn to the neighborhood for the child-care facility the Shonien now offered. The home that the Shigekawa family built in 1942, but couldn't occupy until after their wartime incarceration, was also nearby. When Dr. Sakaye Shigekawa, who was born in the same year as the passage of the 1913 Alien Land Law and whose family in the prewar years lived in the largely African American Central Avenue area due to racial housing restrictions, resumed her robust obstetrics practice in the flats, she moved in to the Silver Lake home on Benton Way in 1948.[35] The hills and streets around her became dotted with other Japanese Americans. Not surprisingly, the Sakai-Kozawa family was well acquainted with Dr. Shigekawa.[36]

Japanese surnames are represented along Hyperion near the site of Tokio Florist by the 1950s and 1960s, as well. In fact, the Sakai-Kozawa family might have known the Hyperion property had been put on the market by the owner, Mrs. Brigham, because Sumi (Sakai) Kozawa got her hair done by Emma Hasegawa, at Hub Beauty Shop, a few doors down, and because they purchased gas from the Japanese-owned gas station at the corner called Suds. These commercial establishments as well as East West Players "one of the country's first Asian American theater organizations, founded in 1965 in the basement of Pilgrim Church at 1629 Griffith Park

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[33] Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository; and Elina Shatkin, "80-Year-Old Fujiya Market: A Piece of L.A. History," *L.A. Weekly*, 29 February 2012, https://www.laweekly.com/restaurants/80-year-old-fujiya-market-a-piece-of-la-history-2376994.

[34] In the 1950s, there was support from the Japanese American community to remodel the Shonien facility. In 1955, Japanese American architect Kazumi Adachi designed a mid-century modern style building to upgrade the facility located at 1815 Redcliff Avenue. Community service organizations like the Shonien helped to ease returnees' transition post-incarceration. It closed in 1963. SurveyLA *Japanese Americans in Los Angeles, 1869-1970*, 64; Yukikazu Nagashima, "The Message of Shonien: Mits Yamasaki," *Discover Nikkei*, 27 May 2010, http://www.discovernikkei.org/en/journal/2010/5/27/shonien/.

[35] Jocelyn Y. Stewart, "For Doctor, Time Has Much to Heal," *Los Angeles Times*, 28 December 1999; Los Angeles City Directories, 1949-1965.

[36] Sumi Kozawa, interview by Sojin Kim, 14 February 1999, portions of which appear in "On a Visit to Tokio Florist," film by Giovanni Jance (1999-2019).

Boulevard in Silver Lake," just down the street from Tokio Florist, indicate Asian American settlement patterns and artistic influence.[37]

By the 1960s, the area's Japanese American population was growing, with several families moving close to the Shonien, which now offered a child-care facility. There was a tight knit group of Japanese American families who lived in the large historic houses along Virgil. The Tsuneoshis, Uyemuras, and Endos were a few of the families that lived on Virgil, close to the cluster of Japanese American businesses that were located in the area, including Fujiya Market.

Historical Background on the Sakai-Kozawa Family and Development of Tokio Florist

Yuki (Kawakami) Sakai's decision to settle and open a flower shop in the Los Feliz neighborhood of Los Angeles was likely primarily influenced by her family's deep ties to Los Angeles's flower industry. For at least a dozen years prior to the establishment of Tokio Florist, members of the Kawakami family worked at Japanese/Japanese American flower farms in Sun Valley In the 1920 U.S. Federal Census, Yuki's father, Asakichi Kawakami, her mother, and two brothers Saichi and Kiuye lived in Los Feliz near Vermont and Los Feliz Boulevard, with their employment industry listed as "nursery." By the late 1920s, Yuki's father and brothers were cultivating flowers for the wholesale market in Sun Valley, Los Feliz, and in Glendale. At one point during their marriage, Yuki and her husband Masao lived with the Kawakamis at their Sun Valley ranch, and presumably were exposed to the flower industry.

By 1929, recently widowed Yuki (Kawakami) Sakai, with four young daughters and a son to support, opened a flower shop on Los Feliz Boulevard, which she called Tokio Florist. She leased one acre of land from Mrs. William Mead on Los Feliz Boulevard between Hillhurst and Rodney Avenues, where her family grew flowers for the wholesale market on Wall and Seventh as well as for sale to retail customers. The land included a house, which Yuki rented for her family to reside in.[38]

Beginning in the late 1910s, several Japanese businesses arranged leaseholds on Los Feliz Boulevard from the Mead family, one of the largest land owners in the Los Feliz area, despite objections from the Los Feliz Improvement Association (LFIA).[39] For a Japanese American immigrant to be able to lease land in the late 1920s was notable since the California Alien Land Law, first implemented in 1913, became more stringent, placing restrictions on non-citizens leasing and owning land. Barred from naturalization and denied the rights of citizens, Japanese immigrants had to be creative to find ways around this legislation. They also needed what historian Charlotte Brooks calls "accomplices," like Mead, who was willing to illegally lease

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[37] Hirahara, 43.

[38] Diane Kanner, "Tokio Florist: The History Behind the Sign on Hyperion," *Los Feliz Ledger*, March 2008; Sumiko Sakai Kozawa, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[39] Diane Kanner, Norman Mennes, and Richard Stanley, eds. *75th Anniversary Los Feliz Improvement Association, 1916-1991*, 5; Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

plots to them.[40] Japanese flower growers were thus in a precarious position, as they held only month-to-month leases, and could be quickly evicted when the opportunity arose for more lucrative development. For decades the Meads actively protected their rental income and tax exemptions by pushing back against LFIA opposition to both the racial constitution and commercial land use of the Japanese nurseries and cut-flower stands on Los Feliz. Yet, the racial climate was clear by 1943, when the LFIA established a Special Committee on Racial Restrictions. By 1946, the group had gotten property owners to add racial covenants to deeds of 130 tracts in the area, though their efforts were diminished in 1948 when the Supreme Court invalidated such racial restrictions.[41] This was the racial climate of Los Feliz.

Successfully operating the Tokio Florist on Los Feliz Boulevard came, then, against the odds and carried great pressures. Every member of the Sakai family was put to work, cultivating poinsettias, carnations, gladiolas, and ranunculus, pulling bulbs, and keeping the store open seven days a week.[42]

Tokio Florist kept company with other Japanese-established flower farms and stands on Los Feliz Boulevard. From 1917 to 1942, and from 1945 to 1961, the Kuromi family leased land for Flower View Gardens nearby, at 5149 Los Feliz, and the Ueno family cultivated flowers on adjacent property. The families were part of a community network that also extended to the ranches and nurseries in the San Fernando and Imperial Valleys, and to the Downtown Flower Market. They were part of, and their enterprise was patterned on, Japanese development of Southern California's Wholesale Flower Market as a means to coordinate distribution efforts.[43]

Although Tokio Florist opened just ahead of the economic downturn of the Depression, it managed to gain steady business, becoming known as the biggest shop on the Boulevard (according to family). Perhaps it was the shop's location across the street from the Brown Derby at Los Feliz and Hillhurst that brought clientele from the still-deep pockets of Hollywood. The shop's customer base grew to include Greta Garbo, who bought the sweet peas they grew there, Mae West, Cecil DeMille, Bud Cort, Olivia de Havilland, Joan Fontaine, and Earle C. Anthony,

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[40] Charlotte Brooks, Kindle edition, 630.

[41] Diane Kanner, Norman Mennes, and Richard Stanley, eds. *75th Anniversary Los Feliz Improvement Association, 1916-1991*, 5, 13, 17.

[42] Diane Kanner, Norman Mennes, and Richard Stanley, eds. *75th Anniversary Los Feliz Improvement Association, 1916-1991*, 5; Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository; Sumiko Sakai Kozawa, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[43] They participated in an ethnically specific pattern of flower cultivation and wholesale that is described in Naomi Hirahara's *Scent of Flowers* and SurveyLA's Wholesale Flower Market Context Statement in terms of Japanese-only membership of growers around Southern California who sold through the professional organization of the Southern California Flower Market. According to the City of Los Angeles Citywide Asian American Historic Context, "By 1942, Japanese farmers operated 115 ranches in the Tujunga Valley" (66).

who would buy a single gardenia every day—an expensive enterprise.[44] One daughter, Miyoko, described their location north of Los Feliz as having a country feel. Customers described the leisurely pace of travel along Los Feliz Boulevard into the 1950s, when you could still pull up to the curb and jump out to pick up an arrangement. They recalled that the shop's awning seemed to extend over the sidewalk and also talked about the nurseries that extended along Los Feliz Boulevard west to the edge of Griffith Park at Ferndell and northeast into Atwater.[45]

Just as the Sakai family appeared to have weathered the Depression, Japan's attack on Pearl Harbor changed their lives as well as those of every other Japanese American family on the West Coast. Like other Japanese American families, the Sakais had to settle their business and personal affairs in a short time frame before they were forcibly removed from their communities on the West Coast in the Spring of 1942. The Sakais were able to store many of their belongings from the Tokio Florist at the Kawakami family's Sun Valley ranch.[46] Their caretaker—a nearby rancher named Mr. Esser—was to look after the ranch.[47] The Tokio Florist, in the meantime, was cared for by another neighbor, Mr. and Mrs. Stone, who also operated a flower shop and sold Christmas trees next door.[48]

The forced removal and subsequent incarceration caused significant distress for the Kawakami-Sakai family. According to War Relocation Authority records, Yuki and her four daughters appear to have been detained separately for a short time. Yuki was first detained at Santa Anita, the temporary assembly center at in Arcadia, CA, a site where many Japanese Angelenos were initially detained. Her daughters Sumio, Etsuko, and Miyoko appeared to have gone straight to Manzanar, one of the more permanent concentration camps. Middle daughter Hisako appears to have arrived at Manzanar separately.[49] Yuki and her daughters were all reunited at Manzanar by

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[44] Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository; Sumiko Sakai Kozawa, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[45] Former Tokio Florist customers, in discussion with Cathy Gudis during estate sale, 29 November 2019.

[46] Saichi Kawakami is listed at 10101 Helen Ave in *The New Japanese American News 1949 Yearbook.* This address is listed as being part of Sunland, rather than Sun Valley in this directory. There is some discrepancy over whether the property at 10101 Helen Ave was part of Sun Valley or Sunland. Today, this address is considered part of Sun Valley. This address was once considered part of Roscoe, which is a historical name for Sun Valley. *The New Japanese American News 1949 Yearbook* and the family considered this address to be part of Sunland. Perhaps the boundaries of Sunland and Sun Valley have shifted over time.

[47] Sumiko Sakai Kozawa, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[48] Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[49] War Relocation Authority, "Roster of Manzanar Residents, 6/1/1942 - 12/31/44." A handwritten note describing Miyoko Sakai's "type of original entry" is not legible. 6/1/43 is listed as her date of original entry, which is a year later than her mother and sisters. One reason for the delayed entry into camp could have been health-related. This is often why incarcerees entered camp later than most of their peers.

June 1943. Additionally, Yuki's parents and siblings also were incarcerated at Manzanar. Not all of the family members survived Manzanar. Yuki's mother died on her first day there. She had been frail and bedridden, and due to her poor health and her inability to speak English, friends and family tried not to move her out of Los Angeles. Dr. Thompson, a family friend from the years when Yuki's family grew flowers by his property (at today's Brand estate) in Glendale, assumed care for her. Neighbors reported Mrs. Kawakami's presence in the exclusionary zone to the authorities, who removed her to Manzanar. She died with her family beside her the day after arriving at the concentration camp.[50] For Yuki, losing her mother must have been incredibly devastating, especially after the heartbreak of losing her husband and son--both from automobile-related accidents. Yuki remained committed to her family, choosing to resettle with them after they received indefinite leave from camp.

The Sakais, like many other Japanese American families, returned to Southern California after the West Coast reopened to them on January 2, 1945. Two of Yuki's daughters, Hisako and Etsuko returned to Southern California almost immediately after the exclusionary ban was lifted, settling in Spadra (near Pomona, CA) and Los Angeles, respectively. Yuki, Sumiko, and Miyoko departed Manzanar a few months later on September 1, destined for Roscoe, California where Yuki's relatives, the Kawakamis, had the flower farm at 10091 Helen Avenue prior to incarceration.[51] Yuki and her daughters lived in Sun Valley for several years as they worked to re-establish themselves, which is evidenced by the "Y. Sakai" listing at this Sun Valley address in the 1949 edition of *The New Japanese American News,* a Japanese American directory published by the *Shin Nichi-bei Shinbusha.*[52] In the 1952 edition of the directory, Yuki Sakai was listed as residing at 4537 Los Feliz Boulevard, the site of her prewar home and business. Tokio Florist is not listed in this edition, suggesting that the business had not become re-established yet. "Tokyo Florist" appears in the 1955 edition of *The New Japanese American News Yearbook* at 4555 Los Feliz Blvd. The nearly ten year gap between when Yuki Sakai returned to Southern California post-incarceration and when she reopened the business reflects the immense difficulties that many Japanese Americans faced in restarting their prewar business establishments. This was the case for many, even the Sakais, whose Los Feliz neighbors, Mr. and Mrs. Stone, watched over the property during the war. Daughter Miyoko recalled that we "returned to one corner of the lot, and stuck with retail rather than wholesale cultivating and

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Miyoko should have been assigned an individual number of 3968C, but there does not appear to be a corresponding entry in the WRA's searchable records through the National Archives.

[50] Katherine Yamada, "Growing Up on the Flats," *Glendale News Press,* 31 July 2014, A3; Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

[51] War Relocation Authority "Final Accountability Records - Manzanar." Sun Valley was historically named "Roscoe."

[52] Shin Nichi-Bei Shinbusha, *The New Japanese American News Year Book,* 1949. The *Shin Nichi-Bei Shinbusha* (The New Japanese American News) was a weekly newspaper published out of Los Angeles. The company that published this newspaper also compiled several "yearbooks," or Japanese American directories that contained contact information for Nikkei (people of Japanese ancestry) living all over the world. Several editions were published, including in: 1949, 1952, 1955, 1959, and finally in 1966 when the newspaper went out of circulation. LA City Directory lists Tokio Florist in 1956.

sales," suggesting the financial challenge in reopening the family's cut-flower business.[53] Nevertheless, the re-establishment of Tokio Florist was significant, especially in contrast to the tragic experience of many returnees who lost everything in the days leading up to their forced removal in 1942.

In comparison to the prewar period, the number of Japanese American owned businesses declined after the war. The Sakai family was among those who were able to get their business up and running again. They continued their family business in subsequent decades, too, as many other mom-and-pop flower shops were forced out of the business in the 1960s through 1980s, when supermarkets and corporate chains began garnering the lion's share of the market. Also, affecting the market were federal subsidies to overseas growers, which paved the way for imported flowers from countries where fewer environmental and labor regulations enabled cheaper production and distribution. The other large-scale change in floriculture in Los Angeles came as the result of the changing real estate market, as land leased for flower cultivation began to hold greater value it held for residential development and federal subsidies to overseas growers paved the way for imported flowers from countries where fewer environmental and labor regulations enabled cheaper production and distribution.[54]

In the early 1960s, Tokio Florist and its neighbors were displaced as Los Feliz Boulevard began to be developed with apartment towers as nearly 3,000 units were constructed in the Los Feliz Estates area once comprised of Japanese-operated nurseries. It was the beginning of the end of the Japanese American flower farms and stands in the area, but not for the Tokio Florist, which would reopen less than a mile away.

In 1960, the Sakai-Kozawas put a down payment on the property at 2718 Hyperion Boulevard between Griffith Park Boulevard and Rowena Avenue and began to move their residence and business here.[55] Sumi Kozawa, Yuki's eldest daughter, described Hyperion as still like the country, with few cars.[56] It was there that Sumi, her husband Frank, her mother Yuki Sakai, and her daughter Susie, would call home for decades to come.

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[53] Miyoko Sakai Nagai, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository

[54] Survey LA *Los Angeles Citywide Historic Context Statement, Context: Commercial Development, 1850-1980; Theme: Wholesale Flower Markets, 1912-1962*, 9-10; Peggi Ridgway, *Sending Flowers to America: Stories of the Los Angeles Flower Market and the People Who Built an American Floral Industry,* 96; Naomi Hirahara, *A Scent of Flowers: The History of the Southern California Flower Market, 1912-2004*; Amy Stewart, "Florists, Supermarkets, and the Next Big Thing," in *Flower Confidential*; In conversation with Donna Graves; Survey LA Flower Industry context statement. See p 10 for stats and details on imports. Also see Survey LA, "Wholesale Flower Market" in *LA Citywide Historic Context Statement, Commercial Development, 1850-1980.*

[55] Family oral histories indicate that Tokio Florist moved to the Hyperion site in 1962; City of Los Angeles Directories first list the Tokio Florist on Hyperion in 1964. A receipt shows that the Sakai-Kozawa family put a down payment on the property in 1960.

[56] Sumiko Sakai Kozawa, interview by Richard Potashin, Los Angeles, 10 May 2011, Densho Digital Repository.

The residence was and remains today isolated from others on the block because it was set back behind a paved area and landscaping.[57] Shortly after acquiring the property, Sumi and Frank Kozawa began to make improvements to the property to facilitate operation of the florist business, which included several outdoor work areas and a Japanese garden in front of their residence. Clustered at the rear of the residence are an incinerator, greenhouse, original barn-style garage, and three-car garage addition, all of which were utilized in the operation of the business. The upper terrace includes fruit trees, mature trees, and historical vegetable and flower fields and gardens. In time, flowers were planted wherever there was open space for both aesthetic reasons, but also to have fresh flowers to sell.

Tokio Florist customers meandered through the Japanese garden that Sumi and Frank Kozawa designed and kept lush with plantings that were often integrated in Sumi's floral designs. Just inside the porte cochere, where their 1920s refrigeration case was located, flowers of many varieties could be found. Once customers made their selection, they made their way up a few steps to the front porch to make their purchase. Beyond the porte cochere was a greenhouse that Frank had built to keep additional plants and ceramics. The expanse of land at the rear of the property held flat ground for growing Iceland poppies, sweet peas, coxcombs, seasonal flowers and was also abundant with fruit trees. Every open space in the front and back of the property was used to grow flowers. This was partly to create an aesthetic, but also to ensure that fresh flowers were always available to sell. Frank converted the older of the two garages at the rear of the property into his workshop. There, he built tools to use in the garden and grounds, and worked on projects related to the business.

The structures and landscaping of the property reflect the operations of working Japanese American flower growers and florists as well as the Sakai-Kozawa customers' preferences. Specific details and plantings included the koi pond and bridge, persimmon trees, and timber bamboo used for New Year's displays, all expressions of the Sakai-Kozawa's cultural heritage and which would have resonated with their Asian American clientele. Sumi and Frank harvested ample foliage and large leafy plants in the Japanese garden and throughout the property for use in arrangements requested for fashion shows, trade shows, and even film shoots when large spaces needed to be decorated. Sumi's keen understanding of her customers' tastes also informed what was in the landscape: "We grow the poppies, champagne poppies. And we have the Canterbury bells, the hybrid delphiniums, sweet peas, flowering quince, and peach blossoms. My customers like casual things from the garden. Odds and ends here and there. They like that."[58]

When the Sakai-Kozawas first moved the family and business to Hyperion, they imagined how they would attract the growing automotive audiences, perhaps influenced by Sunset Boulevard's stretch of Route 66, and drew up plans for a Googie-style modernist storefront and shop

[57] According to building permits, Dr. Harry B. Brigham moved his Tudor Craftsman residence from 326 S. Normandie Avenue to 2718 Hyperion Avenue in 1929. The property remained in the Brigham family until it was sold to Yuki Sakai and Sumi Kozawa in 1960.

[58] Sumi Kozawa, interview by Sojin Kim, 14 February 1999, portions of which appear in "On a Visit to Tokio Florist," film by Giovanni Jance (1999-2019).

façade.[59] They abandoned these plans when their customers said they liked driving in and walking up the lushly landscaped path. Passersby often mistook Tokio Florist for a nursery because of the quantity of plantings visible from the sidewalk, which served as its own form of advertisement to entice people to explore further. Flowers were planted by the Kozawas in every available space--close to the sidewalk, around the base of the sycamore tree (the tree was later singlehandedly removed by Yuki Sakai), beside the paths to the porte cochere--along with the green plants used as part of Sumi's flower arrangements. This was both utilitarian and aesthetic. It saved money to grow both the flowers and the greenery on site and to supplement that supply more modestly with other flowers purchased from the wholesale market. It also distinguished Tokio Florist from others, as few flower shops grew their wares on site any longer. Moreover, it enabled them to offer flowers that were rarely found at the wholesale market, such as Iceland poppies, a specialty because their blooms only last a few days; the only way to sell them was if you grew them. Sumi and Frank acknowledged that their customers came to Tokio Florist because the flowers were fresh. So, when supermarkets began to sell imported flowers in bulk, Tokio Florist's customer base--which had followed them from Los Feliz--remained. Though Mayfair Market (Gelson's today) across the street and, later, Trader Joe's next door might have sold their flowers at a lower price, the cut flowers and arrangements from Tokio Florist lasted longer and bore the hand of Sumi's artistry.[60] When interviewers asked Sumi what set her florist shop apart from the rest, she replied: "Mine is causal. We live here. It's just...I don't know how to describe it. But my customers love it, so it's nice."[61] The personal touch and artistry was inseparable from the fact that the business was also a home.

Sumi had gained a reputation for her flair for flower design. People came seeking her design skills, which was another way she distinguished the offerings of the family business from those of the corporate chains that had increasingly overtaken the market, even by the time Tokio Florist reopened on Hyperion. Her love for color was known, and also home-grown, likely the influence of her long-time provision of floral arrangements to the nuns at Our Mother of Good Counsel and Immaculate Heart, where Sister Corita had her art studio and imparted the message that coloring outside the lines was okay, and there is no such thing as a wrong color combination. Sumi's colorful arrangements adorned not only both of those religious institutions, but also the nearby television studios (KCET and Channel 7), which used her arrangements for their sets. Movie studios commissioned Tokio Florist to create flower sculptures, for which Frank crafted a frame out of styrofoam and wood, to be adorned much like a Rose Parade float.[62] Since they rarely went to the movies, Sumi and Frank weren't always aware of their Hollywood clientele, and when they did spot actor-customers on the small screen of their home TV set it would

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[59] Architectural plans in the Kozawa Collection; "Silverlake Says Goodbye to Tokio Florist and a Japanese American Legacy," *Eastsider LA*, 30 November 2018, https://www.theeastsiderla.com/2018/11/silver-lake-says-goodbye-to-tokio-florist-and-a-japanese-american-legacy/.

[60] Sumi Kozawa, interview by Sojin Kim, 14 February 1999, portions of which appear in "On a Visit to Tokio Florist," film by Giovanni Jance (1999-2019).

[61] Ibid.

[62] Susie Kozawa, in conversation with Cathy Gudis, during estate sale at Tokio Florist, 29 November 2018.

inevitably elicit a commentary that illuminates the personalized nature of the family business. Once, spotting a character on MASH who was a regular customer, Sumi commented on how nice he was to his mother, while Frank grumbled about his stingy tips.[63]

Well into the 1980s, Hyperion was conducive to automobile-oriented consumption, and it was easy to drive right up, especially since the single pole, barrel-box Plexiglass signage installed streetside in 1965 by Kennedy Outdoor Advertising Company (based just down the street on Hyperion) rose nearly to the tree line, to alert motorists from far afield. Congestion was not the issue it is today, though one customer who had patronized the Tokio Florist when it was on Los Feliz and followed it to Hyperion still grimaces at the memory of hitting another customer with her car in the 1960s. Perhaps fonder were the memories shared by other women, mothers of sons especially, who have keen recollections of buying corsages and boutonnieres for their high schoolers' dances and proms, a tradition that Sumi Kozawa may have fortified by also giving so many of these flower arrangements away for free. She also gave free advice. One gentleman visiting the estate sale held on the property in 2018 remembered that it was Sumi who showed him the way to affix the corsage he had purchased for his first date ever; she answered his pleas on what to say and wear. It was a place to chew the fat, according to some, as Sumi would busily work on flower arrangements while chatting and Frank would sit smoking a cigar, until called out to make deliveries.

Others in the Japanese American community remember turning to Tokio Florist for funeral wreaths and other arrangements.[64] Frank Kozawa was proficient in *kanji*, (the Japanese writing system comprised of Chinese characters), which he had learned as a youth in Japan. With a brush and ink, he employed his *shuji* (Japanese calligraphy) skills on the strips of paper that were part of traditional Japanese funeral arrangements. Many also remembered Tokio Florist as a gathering place, since it was open seven days a week except for New Year's Day. Frank and Sumi, or her sister Rose, always seemed to be there, a welcoming neighborhood presence. During times when they had a lot of orders, the Tokio Florist seemed even more like a civic hub, as others from the community would come to lend a hand, including Mr. and Mrs. Yoshida, whose family had formerly, from as early as 1926, owned the Pico Street Nursery.[65] They could work on the flower arrangements and share dirt on flower trade at the same time.

In 2006, 90-year-old Sumi —Yuki Sakai's eldest daughter—closed the Tokio Florist at 2718 Hyperion Avenue. By then, Tokio Florist had been continuously operated as a family business in the area for 77 years, with the exception of World War II.

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[63] Susie Kozawa, in conversation with Cathy Gudis, during estate sale at Tokio Florist, 29 November 2018.

[64] Susie Kozawa, conversation with Cathy Gudis during estate sale, 29 November 2018; "Silverlake Says Goodbye to Tokio Florist and a Japanese American Legacy," *Eastsider LA*, 30 November 2018, https://www.theeastsiderla.com/2018/11/silver-lake-says-goodbye-to-tokio-florist-and-a-japanese-american-legacy/.

[65] Susie Kozawa, conversation with Cathy Gudis during estate sale, 29 November 2018. The business appears in the list of nurseries published at the end of Warren Marshall, *Economic Poisons* (California Department of Agriculture, 1926).

CONCLUSION

The Tokio Florist is among the last remaining material and contextual markers of the flower farms and flower shops and stands that dotted the Silver Lake, Los Feliz, and Atwater neighborhoods. The property narrates a history of Japanese/Japanese Americans in the flower industry that has rare representation, especially in terms of continuity between pre- and post-World War II and, moreover, connections to a later period of change in terms of the cut-flower business and its Japanese American community cohesion.[66] The SurveyLA Wholesale Markets theme study for the Commercial Development Context Statement underscored the significance of the flower trade on the region in the mid to late twentieth century, which consisted of cut flower farms and florist shops. The survey was unable to identify extant cut flower farms. While large scale flower farms have given way to the ubiquitous housing tracts throughout the Southland, much of the property at Tokio Florist was used for flower flower growing in similar ways, albeit on a smaller scale. The usage of the property for flower production is reminiscent of the large presence that this industry had in Southern California. Historian and architect Dolores Hayden suggests that "the special character the flower fields contributed to Los Angeles's urban landscape is equal to the vineyards and the citrus groves. Flower fields began to be an essential part of the city in the 1890s, when the spicy scent of carnations filled the first commercial field on the corner of Jefferson and Main."[67] Hayden also reminds us of the people behind this industry. She highlights the involvement of Japanese Americans in floriculture and the impact it had on the region in the "Remembering Little Tokyo on First Street" chapter of her book *The Power of Place.*

Tokio Florist at 2718 Hyperion stands out as one of only four long-time neighborhood businesses recorded in the Silver Lake- Echo Park- Elysian Valley Community area by SurveyLA.[68] The business not only is a rare example of a long-standing commercial presence in the community, but also reflects the presence of Asian Americans in Silver Lake. Currently, there are no monuments, markers, or existing buildings and businesses devoted to these elements of ethnic heritage, agricultural roots of Los Angeles's industrial heritage, or commercial or social history in this neighborhood, nor are there very many outside of it.

The remarkable dedication of the Sakai-Kozawas to keep Tokio Florist open 364 days a year, closing only on New Year's Day, was a product of the shared commitment of the entire family to contribute to the operation of the business. This expression of the traditional family-oriented work ethic of such Japanese American businesses captures a deeper cultural and historical meaning when put into the context of economic survival after the World War II camps.

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[66] SurveyLA Wholesale Flower Market Context Statement, footnote 2, page 3. The context lists the period of significance for the industry as 1912-1962, and though that is for wholesale flower markets, the context statement includes retail.

[67] Hayden, *The Power of Place: Urban Landscapes as Public History,* 217.

[68] *SurveyLA Historic Resources Survey Report, Silver Lake-Echo Park-Elysian Valley Community Plan Area* (may 2014), 32.

In addition, the business was operated out of their place of residence. If customers peered through the windows as they made their way up to the cash register on the front porch to purchase their flowers, they might have caught a glimpse of the interior of the Kozawa family's residence. Japanese decorative elements, along with family heirlooms and portraits covered the living and dining room spaces--visual markings of a Japanese American home. Though most of the business operations took place on the property in areas outside of the home, their business administration was handled inside the home, with more than one room serving as a business office. The indoor-outdoor spaces created by Frank, however, literally blurred the lines between home and work, but this did not seem to detract from the focus on family. Both the business and the residence allowed the Sakai-Kozawas the ability to raise their daughter and take care of Sumi's elderly mother, Yuki, while earning a living. The Sakai-Kozawa family preserved this way of life for at least three generations. Home movies document family members gathering in the driveway of Tokio Florist to practice the Japanese New Year tradition of *mochitsuki* (pounding steamed rice) to make *mochi* (steamed rice cakes). Family members took turns pounding the sweet sticky rice with *kine* (wooden mallets) and *usu* (typically a large stone or concrete basin) that Frank created in his workshop. Through these activities that took place on the grounds of the family's business and residence, the Kozawa family preserved aspects of their Japanese cultural heritage in a way that was uniquely Japanese American.

The ways in which the Sakai-Kozawa family left their imprint on the site reflect the contributions that Japanese American immigrants and subsequent generations have made towards economic enterprise and the social fabric of Los Angeles.

Of the over 1100 Historic-Cultural Monuments designated by the City of Los Angeles, only seven represent the Japanese American community, despite its long-standing history and contributions to the city since the 1880s. The Japanese Union Church of Los Angeles (HCM #312), Hompa Hongwanji Buddhist Temple (HCM #313), and the Aoyama Tree/Koyasan Buddhist Temple (HCM #920) represent religious institutions. The former Holiday Bowl (HCM #688) represents sports and leisure. Manzanar (HCM # 160) and Tuna Canyon (HCM # 1039) represent the wartime incarceration of Japanese Angelenos, which although had a profound impact, should not be what solely defines the community. Finally, the Japanese Hospital (HCM #1131) represents a successful challenge against the *dejure* and *defacto* discrimination that Japanese and other ethnic groups faced throughout the city's history. None of these sites, however, sufficiently represents the significant contributions that Japanese Americans have made towards economic enterprise in the City of Los Angeles over the last 130 years.

As a result of the contributions of the Sakai-Kozawa family, Tokio Florist at 2718 Hyperion Avenue has long reflected the social and cultural diversity as well as the ingenuity and economic enterprise that have been intrinsic to Los Angeles.

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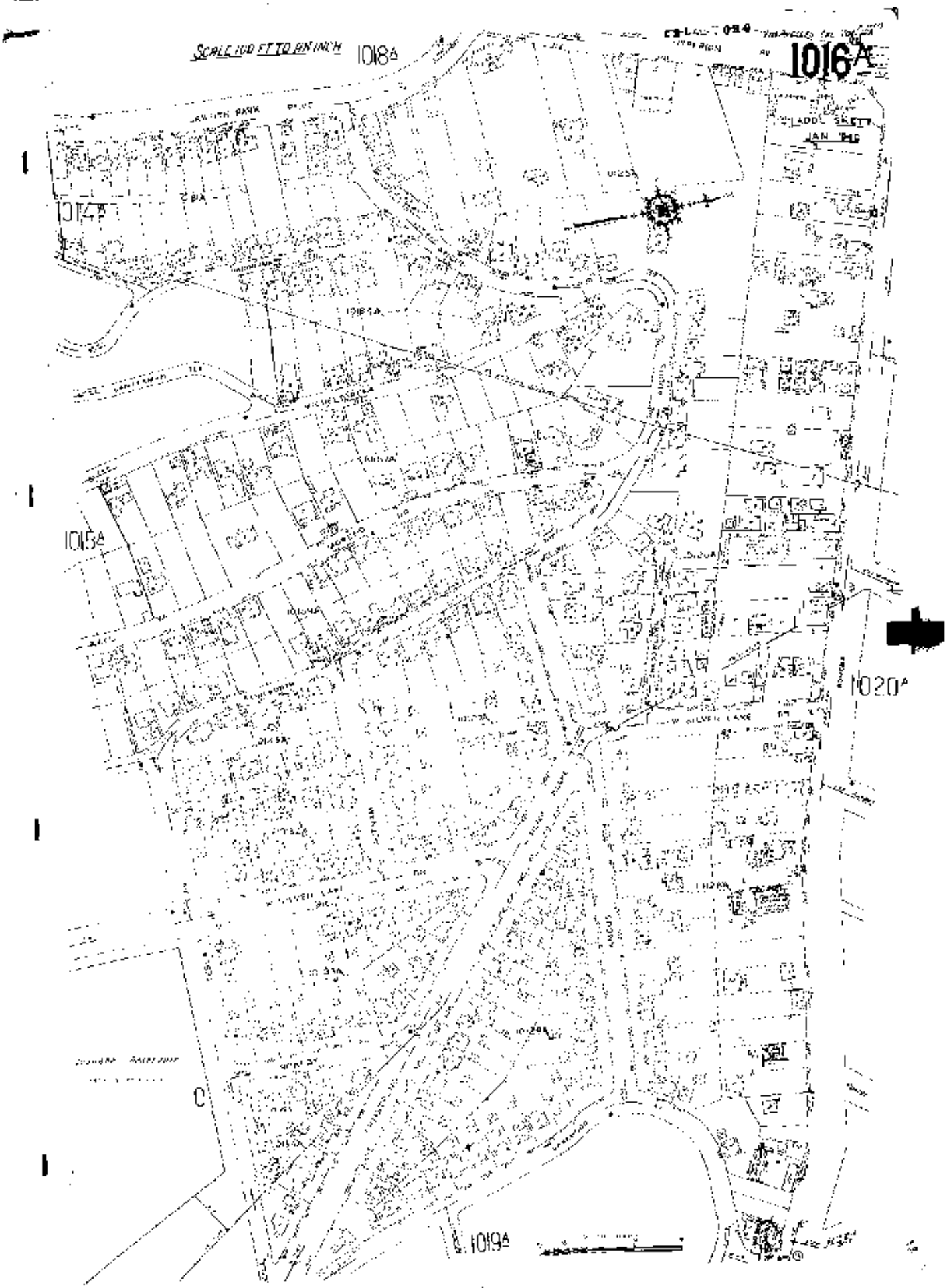
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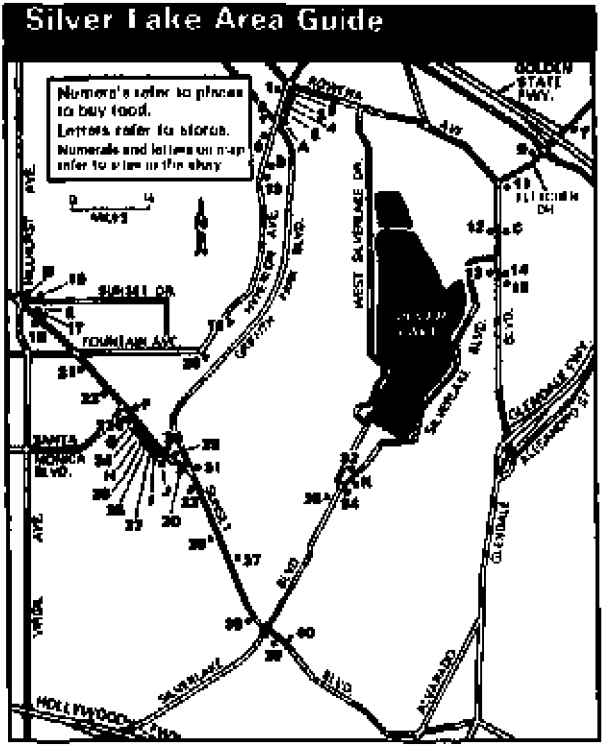

DON CLEMENT / Los Angeles Times

Hilly Silver Lake neighborhood is covered with trees and homes. The view here, from beyond the reservoir, is toward the west.

During the Olympic Arts Festival, Times Restaurant Editor Ruth Reichl and Staff Writer John Dreyfuss explored neighborhoods where events were taking place and described restaurants and other highlights. Now, their neighborhood reports will continue from time to time with visits to various communities, starting today with Silver Lake.

By JOHN DREYFUSS, *Times Staff Writer*

For 17 years, Stanton J. Price has lived in the same house overlooking Silver Lake Reservoir. Like many Silver Lake area residents, the lawyer enjoys his unusual neighborhood. He is proud of it, and likes to drive friends around, pointing out the sights.

"Over the years, Silver Lake has basically been the kind of area for people who want to live a middle-class life but for one reason or another can't quite manage it in a traditional neighborhood," Price said. "This has generally been a tolerant neighborhood."

Tolerance has made it easier for Silver Lake to play host to large populations of Asians, interracial couples, artists, Latinos, gays and lesbians. The area has drawn an even bigger contingent of hard-to-define types who might best be labeled individualists, people whose thinking about politics, values and traditions is outside the mainstream.

Sometimes lapses occur in the tolerance, as they have recently between gays and Latinos. But both groups are working to repair the damage, and that is Silver Lake's way: Live and let live, and, if there is friction, work to solve the problem.

Driving through the hills of Silver Lake (a few of which, such as on Fargo and Baxter streets, are enough to make you shriek) reveals that there is as much variety in the architecture as in the people. Houses range from mansions to apartments to tiny shacks. Medi-

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SILVER LAKE: Neighborhood of Tolerance

Continued from Page 1

terranean, Midwestern and modern houses abound. From the mid-1920s through the early '30s, Silver Lake was a showcase for some of California's best-known and most innovative and influential architects.

Listed below are stores as diverse as a ravioli factory and an internationally known chess store, a gay bookstore and a mini-department store.

Places to eat also illustrate the diversity of Silver Lake. There is a Mexican butcher shop with chorizo and carnitas as good as you're likely to find in Los Angeles, there's a restaurant that features home cooking that really is like home cooking, there are gay and lesbian bars, a taco stand run by a Thai native who makes better burritos than many Latinos, a Mexican restaurant owned by a Latino woman that serves French and Italian enchiladas, and, in case you miss the mainstream, a coffee shop that would be at home in Bakersfield.

Silver Lake is not for everyone. Those who are uncomfortable outside the mainstream would probably not be comfortable living there. But almost anyone can find something in Silver Lake worth visiting.

Places to Eat

Numbers preceding each paragraph in the following sampling of places to eat in the Silver Lake area are locators for the accompanying map.

1. Burrito King, 2823 Hyperion Ave., 663-9378. Monday-Thursday 10 a.m.-2 a.m., Friday-Saturday 10 a.m.-2:30 a.m., Sunday 10 a.m.-1:30 a.m. Shredded-beef tacos and machaca burritos are a hit at this Mexican food stand, along with red- or green-chile burritos made with big chunks of beef, and chorizo burritos.

2. Woody's Hyperion, 2810 Hyperion Ave., 660-1503. Daily 11:30 a.m.-2 a.m. "Just say gay bar," responds David, the bartender, when asked how to categorize Woody's. "We're a nice place," he adds, describing one of the more popular gathering places for Silver Lake's gay population. There's dancing nightly to music played by a disc jockey, and Sunday nights there's a male strip show.

3. Tomi's, 2804 Hyperion Ave., 666-1019. Monday-Saturday 5:30 a.m.-3:30 p.m. This coffee shop, with space for seven customers at the counter and another 20 at half a dozen tables, is popular for breakfast and lunch. Owner Fred Joe says his Wednesday short-rib special and Thursday roast-pork special are big sellers at lunch. A different special is offered each day.

4. Say Cheese, 2800 Hyperion Ave., 665-0545. Tuesday-Sunday 10 a.m.-6:30 p.m. Jack and Esther Goldstyn offer more than a wide range of cheeses. For example, they sell imported pates, such as liver and mushroom from Brussels, and pork and duck from France. Sun-dried tomatoes are imported from Italy, and from France comes *bar-le-duc*, currants whose seeds have been removed with a goose feather before the fruit is immersed in hot syrup. Shelves at Say Cheese hold two dozen kinds of coffee and more varieties of tea, plus spices, candies, herbs, truffles, caviar and gift items such as coffee makers and teakettles.

5. Hub Mart, 2738 Hyperion Ave., 664-5118. Monday-Saturday 9 a.m.-9 p.m., Sunday 9 a.m.-7 p.m. Customers address clerks by name, and vice versa, at this friendly supermarket. Butcher Gene Tognarelli sells stuffed lamb and veal breasts, plus beef and lamb kebabs "marinated in our secret sauce." Assistant butcher Tony Alvarez and his wife, **Margarita**, provide the market with fast-selling homemade burritos and tamales. Danny Cosentino always has a few hard-to-get, out-of-season items in his produce department. The Continental Deli features cheesecake and apple strudel from Brooklyn.

6. Song Hay, 2720 Griffith Park Blvd., 662-0978. Monday-Saturday 11 a.m.-9:30 p.m. Popular items at this Cantonese restaurant include hot braised chicken and won won ton soup. Kwong and Won Wong are both the owners and the cooks, as they have been for the 8½ years that the restaurant has been in business.

7. New York Company Bar and Grill, 2470 Fletcher Drive, 665-1115. Monday-Friday 11 a.m.-3 p.m., Sunday-Thursday 5:30 p.m.-10 p.m., Friday-Saturday 5:30 p.m.-11 p.m., Sunday buffet 11 a.m.-3 p.m. Photomurals of New York City on the walls lend a Big Apple atmosphere to this restaurant designed by co-owner Neil Castren, who personally buys and arranges the fresh flowers kept on every table. Fresh fish, duck with honey sauce, prime rib and raspberry chicken are popular menu items. Castren says at least 20 varieties of ice cream made in his kitchen are always available, including such exotic flavors as peanut butter (the best seller) and Cheddar cheese. Desserts include six kinds of cheesecake.

8. Zen Restaurant, 2800 Hyperion Ave., 665-2928. Monday-Friday 11:30 a.m.-2:30 p.m., daily 6-10:30 p.m. Owner Akira Takanito, who offers a full Japanese menu, says that luncheon favorites include sashimi and chicken teriyaki, while tempura and sashimi are especially popular at dinner. Handsome new sushi and cocktail bars are scheduled to open Oct. 5.

9. Rudolpho's, 2500 Riverside Drive, 669-1226. Sunday-Thursday 11 a.m.-11 p.m., Friday-Saturday 11 a.m.-midnight. Movie idol Rudolph Valentino inspired the name for this restaurant, which was a beauty salon until about a year ago. Pictures of Valentino in a number of costumes and with a variety of women decorate the walls.

10. Sweet Baby Jane's Sunset Blvd Wonderful, 3520 Hyperion Ave., 664-2405. Monday-Thursday 11 a.m.-11:30 p.m., Friday-Saturday 11 a.m.-12:30 a.m. Sunday noon-10 p.m. Due to open within two weeks. Some things wonderful include ice cream, cakes, tarts, sandwiches, soups and salads, according to co-owner Mike Lewis, who says his store's name comes from his partner: Baby Jane Holzer, star of Andy Warhol films in the '60s. Lewis says that, except for cheesecake, they'll make everything they sell, including the ice-cream cones.

11. Astro Family Restaurant, 2300 Fletcher Drive, 663-9241. Always open. With its orange-plastic upholstered booths and acoustic tile ceiling, Astro is a carbon copy of coffee houses found in almost every city. But the appearance is deceiving. The restaurant does serve the usual coffee-shop fare, but portions are huge, and manager Michael Pappas puts specials on the menu like moussaka (eggplant, ground beef, zucchini and potatoes covered with cream sauce and baked), pastitsio (baked macaroni, ground beef and cream sauce) and Greek-style lamb shanks. Hamburgers and fresh fruit salad are among popular everyday items.

12. El Chico, 2505 Glendale Blvd., 665-1749. Monday-Friday 10 a.m.-7:45 p.m., Saturday 10 a.m.-5:45 p.m. It seems unlikely that one of the best burritos in Silver Lake should be made by a native of Thailand in an ancient, remodeled gasoline station, but that's the case. In a tiny kitchen so clean that you could eat off most surfaces, Tony Tanphaivaekul uses a huge copper pot to cook 75 pounds of meat at a time to go into pork or beef burritos, which include beans, cheese, avocados and chile sauce if you want it. Tony also makes tacos and other Mexican food, plus hamburgers for those who prefer them.

13. Casbe, 2395 Glendale Blvd., 660-6154. Monday-Friday 11 a.m.-3 p.m., Sunday-Thursday 5:30-11 p.m., Friday-Saturday 5:30 p.m.-midnight. The lounge is open nightly until 2 a.m. A year and a half ago, an owner of the Burrito King chain teamed up with the owner of an auto-body shop to open this big, busy restaurant, which features South American and Spanish food and—Wednesday-Sunday—live Latin dance music like samba, tangos and cha cha cha until 2 a.m. Starting Monday, live jazz will be featured on Monday nights. Co-owner Herbert Gonzales (the former body-shop man) says that big sellers include paella, jumbo shrimp stuffed with whitefish and crab and served with lobster sauce, steak *a la Cubana*, which is a New York steak with onions, parsley, white rice, black beans and fried plantains. Men must wear jackets (but not necessarily neckties) in the evening, and no one is admitted wearing jeans.

14. La Fuma Ravioli, 2378 Glendale Blvd., 662-5800. Monday-Thursday 8 a.m.-3 p.m. The front room of this little two-room factory that turned out its first pasta 36 years ago, is crowded with thousands of empty ravioli boxes, waiting to be filled by food made in the back on ancient, hand-operated machinery and an old St. Clair gas range that might have come from your grandmother's kitchen. Owner John Lee says that the secret of tasty ravioli is tenderizing the dough by running it through a rolling machine six or seven times.

15. Red Lion Tavern, 2366 Glendale Blvd., 662-5337. Monday-Saturday 11 a.m.-2 a.m., Sunday 11 a.m.-midnight. After 24 years in Silver Lake, this German restaurant and bar has become a highly popular landmark. You can get German beer on tap and drink it from a glass, an earthenware stein (which you can keep if you pay extra) or a glass shaped like a boot, which comes in 1-, 1½- and 2-liter sizes. Co-owner Hans Laderich says that the big-selling menu items include ham-and-cheese sandwiches (those in the know ask for *schinken und kase*), roast-beef sandwiches, a big sausage platter containing a variety of sausages, *wiener schnitzel* and beef *rouladen*, which is rolled beef stuffed with pickles, onions and bacon.

16. The Onyx, 4471 Sunset Drive, 660-5820. Monday-Wednesday 4:30 p.m.-1 a.m., Thursday noon-1 a.m., Friday-Saturday noon-3 a.m., Sunday 11:30 a.m.-1 a.m. John Leech and artist-designer Fumiko Robinson own and operate this tiny cafe, which serves items such as espresso, tea, phosphates, pastries, sandwiches, quiche and pasta salad. The Onyx also serves frappes, which are a combination of ice, milk and flavors such as chocolate, orange, vanilla, rose and anise. A Sunday brunch menu includes omelets and French toast made with potato bread. Every eight weeks the cafe mounts a new art show.

17. El Chavo, 4441 Sunset Blvd., 664-0871. Sunday-Thursday 11:30 a.m.-11 p.m., Friday-Saturday 11:30 a.m.-midnight. Intimate, unpretentious and friendly, this Mexi-

See SILVER LAKE, Page 18

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SILVER LAKE

Continued from Page 12

can restaurant maintains a reputation as one of the best in Silver Lake, or out of it, for that matter. You can't make reservations, and especially on weekends you may have to wait awhile to be seated. Offered are dishes like Sonora poached chicken, which is sauteed with bacon, chiles, onions, tomatoes, cilantro and ripe olives, or for El Chavo's popular chile rellenos, or the unusual *lengua en salsa Española*, which is tongue served plain, in Spanish tomato-and-vegetable sauce, or with *mole* sauce, depending on how you order it. A guitarist/vocalist entertains nightly from 6:30 p.m. until half an hour before closing.

18. La Villa Tasca, 4444 Sunset Blvd., 665-5751. Monday-Thursday 11:30 a.m.-11:30 p.m.; Friday 11:30 a.m.-1 a.m.; Saturday noon-1 a.m., Sunday 10 a.m.-11 p.m. This huge chain restaurant seats 250 diners in five rooms, where you can order a wide variety of food from a 10-page menu. Two guitar players entertain Wednesday-Saturday 6-10 p.m. The biggest-selling item is carnitas (pork with relish, guacamole, rice and beans). There is Sunday omelet brunch (which is not particularly Mexican) and a popular happy hour from 3:30 to 7 p.m. Monday-Friday. If you feel like it, you can play Pac-Man, Ms. Pac-Man or Donkey Kong.

19. Casita del Campo, 1920 Hyperion Blvd., 662-4255. Sunday-Thursday 11 a.m.-midnight, Friday-Saturday 11 a.m.-2 a.m. Favorites from the menu of this popular Mexican restaurant include *pollo con queso* (chicken rolled in egg, cheese and spices and then deep fried) and *carnitas* (pork with onions, tomatoes, cilantro and hot sauce). Nina and Rudy del Campo started the restaurant as "a little tiny house" 22 years ago. Today it seats 300 diners in six rooms and on a patio.

20. Sushi Fune, 3620 Fountain Ave., 661-1365. Monday-Friday 11:30 a.m.-2 p.m., daily 5-10 p.m. If you're not careful, you'll drive past this inconsequential-looking restaurant without noticing it. But if you go inside, you'll discover a beautifully designed room that is handsome but not pretentious, simple but never dull. You might want to reserve one of the tables that looks out on a small garden that is lighted at night, or you can sit at the sushi bar. Owner Take Ito prepares dinners in an open kitchen. Favorite items include sushi and tempura in the evening, and salmon teriyaki at lunch.

21. L.A. Nicola, 4326 Sunset Blvd., 660-7217. Monday-Friday 11:30 a.m.-2:30 p.m., Monday-Saturday 5:30-10:30 p.m., Sunday 11 a.m.-3 p.m. The Nicola family has been selling food in Silver Lake since the Nicola twins, Lester and Mike, opened a market and deli across the street from this restaurant in the early 1940s. The market and deli closed four years ago when Lester's son, Larry, opened L.A. Nicola, but his father carries on tradition by hosting lunches, and his uncle helps with catering.

22. El Cid, 4212 Sunset Blvd., 668-0318. Wednesday-Sunday 6:30 p.m.-2 a.m. Spanish food and flamenco-dancing dinner shows are features at this restaurant that co-owner Jack Heywood says was once D.W. Griffiths' movie studio. The building is a handsome, solid old Mediterranean structure with a big patio for cocktails and brunches. The show features a guitarist, a male dancer, a male singer and three female dancers on stage at the front of the dining room. Popular entrees include sauteed shrimp in white garlic-wine sauce with artichoke hearts, and boneless chicken breast in Spanish wine sauce with mushrooms. Parties of three or more with reservations get tables at the front of the room near the stage.

23. Mary's Place, 4114 Santa Monica Blvd., 660-5721. Monday-Friday 6 a.m.-10 p.m., Saturday-Sunday 7 a.m.-10 p.m. Mary serves food closer to old-fashioned home cooking than you're likely to find in any other Silver Lake restaurant, or in most homes, for that matter. Portions are big, service is excellent and friendly; prices are very reasonable, everything is fresh, nothing is frozen. Owners Mary Whalen and Vernon Chase find about half of their business comes from repeat customers. Big sellers include stuffed chicken-breast dinners and lamb-chop dinners. The biscuits, which come with every breakfast and brunch, are popular, especially with gravy added, although that costs a little more than the plain biscuits. Sunday's 10 a.m.-3 p.m. champagne brunch includes choices like steak and eggs, eggs Benedict and omelets.

24. Rio Nuevo, 4003 Santa Monica Blvd., 663-7221. Sunday-Tuesday 7 a.m.-9 p.m., Wednesday-Saturday 7 a.m.-4 a.m. Hamburgers, cheeseburgers and daily specials like pineapple-broccoli chicken are popular at this little stand that seats 13 at the counter and about seven more in a tiny patio.

25. Go-Between, 3928 Sunset Blvd., 660-3178. Tuesday-Sunday 4:30 p.m.-midnight. About 25 blends of coffee are available by

See SILVER LAKE, Page 14

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SILVER LAKE

Continued from Page 12

the cup or by the pound at this coffee house, plus cappuccino, espresso, bottled juices, 16 kinds of teas and pies, cakes, ice cream, hot chocolate and muffins. You can sit inside or out on the patio on which there's a newsstand where you can buy publications to read. If you have no one to talk with while you drink your coffee.

26. La Perlita Bakery, 3918 Sunset Blvd., 667-9648. Daily 6 a.m.-9:30 p.m. Mexican bread and pastries are made and sold here, along with cakes made to order.

27. Seafood Bay, 3916 Sunset Blvd., 664-3902. Monday-Thursday 11:30 a.m.-10:30 p.m.; Friday 11:30 a.m.-11 p.m., Saturday noon-11 p.m., Sunday 4-10 p.m. Reasonable prices and large portions are trademarks of this restaurant and fish market where co-owner Sung Cha Lee says Pacific red snapper and rainbow trout are among the popular menu items. On Fridays and Saturdays, be prepared to wait in line for dinner. When asked why her restaurant is so popular, Sung Cha Lee answers, "My prices are very cheap."

28. Crest Coffee Shop, 3725 Sunset Blvd., 660-3645. Daily 6 a.m.-11 p.m. What stands out about the Crest is that it is so mainstream in an area that is so offbeat. It looks like what it is: a coffee shop you might find in any state of the union and in almost any city. If there's a departure from the norm, it is the Mexican-style specials like Pacific red snapper in ranchero sauce and *huevos con chorizo*.

29. El Conquistador, 3701 Sunset Blvd, 666-5136. Sunday-Thursday 11 a.m.-11 p.m., Friday-Saturday 11-1 a.m. Entertainment on a stage at the front of El Conquistador's big dining room is by female impersonators Sunday, Monday and Wednesday nights at 9 and 11 p.m. Mariachis perform on Saturdays. You can also dine under hanging potted vines in a smaller dining room, or in a garden patio at this restaurant with a reputation for serving very good Mexican food.

30. Flamingo, 3826 Sunset Blvd. 668-2738. Wednesday-Friday 4 p.m.-2 a.m., Saturday-Sunday 2 p.m.-2 a.m. This is one of Silver Lake's most popular lesbian bars. Manager Kevin James says that no one who comes through the door will be hassled. There is a big, tree-studded patio for cocktails, and inside is a bar and dancing to music played by a disc jockey. Flamingo gets crowded, and on weekends there may be a wait to get in.

31. Enchiladas Unlimited, 3603 Sunset Blvd., 665-4167. Daily 11 a.m.-11 p.m. Only a month and a half old, this informal place serves Mexican food with an international flavor: Italian enchiladas with sausage and bell pepper, French enchiladas with Swiss cheese and spinach. If the traditional rice and beans aren't to your liking, you can substitute steamed vegetables. You can eat inside or on a covered patio.

32. Bemba's Bake Shop, 1737 Silver Lake Blvd., 664-9333. Daily 8 a.m.-8 p.m. Biggest seller at this Philippine bakery is *pan de sal*, a roll made with slightly sweet dough. Bemba's also sells a lot of *hopia*, which is made from the same bread filled either with mung beans or pork fat, onions and onion leaves. The bakery also sells cakes and other sweets.



KEN LUBAS / Los Angeles Times

This rooftop view of Silver Lake shows many trees and residences surrounding the reservoir.

33. Millie's Coffee Shop, 3534 Sunset Blvd., NOrmandy 2-5720. (Millie's is an old-fashioned place and proud of it, so they proudly use the old-fashioned telephone prefix.) Tuesday-Friday 8 a.m.-3 p.m., Saturday-Sunday 8 a.m.-4 p.m. This tiny landmark restaurant with eight counter stools and no tables serves good food and good humor. About six months ago, neon artist Paul Greenstein and bass player Paul Keevil bought Millie's which, according to artist Paul, "had been here about 60 years. In the '20s it was called The Devil's Mess." The two Pauls serve one of Silver Lake's finest, juiciest hamburgers—it comes with home fries mixed with onions and green peppers. Their biscuits with a peppery white, bacon-flavored gravy will both fill and satisfy you. Pork chops with mustard sauce and the avocado-tomato-cheese omelet are favorites, as is the cold curried pea soup, which the Pauls make "when the mood strikes." Decor includes pictures of Franklin D. Roosevelt looking young enough to have just been graduated from college, and the Mona Lisa looking sly enough to have just left without paying the check. A set of deer antlers hangs from the wall, as does an ancient phone that works. A couple of antique electric fans keep the place more or less cool. The juke box gives three plays for a quarter, and you can hear artists ranging from Placo Jimenez through Little Richard and Bunny Berigan to Johnny Cash.

34. CK Place, 1700 Silver Lake Blvd., 663-7390. Monday-Friday 10:30 a.m.-9:30 p.m., Saturday 10:30 a.m.-6:30 p.m. Hamburgers, teriyaki chicken and teriyaki beef ribs are on the menu at this stand where you can eat in a pleasant, shaded patio.

35. Classical Gourmet, 1637 Silver Lake Blvd., 665-9355. Monday-Saturday 9 a.m.-6 p.m. Gunther Cohn has lived in Silver Lake for 24 years and spent almost 20 of them in the export and advertising business before opening his tiny deli about six months ago. Ten customers can sit at tables inside, and two more on the sidewalk to drink coffee, eat pastries, different salads, sandwiches or gazpacho.

36. Zamora Bros., 3332 Sunset Blvd., 666-9395. Sunday-Thursday 9 a.m.-midnight, Friday-Saturday 9 a.m.-3 p.m. One of Zamora's specialties is *carnitas*, which is pork, tripe or beef ribs deep fried in orange juice, milk, lard, water and salt. The shop, which doubles as a Mexican deli where you can buy regular butcher items along with less traditional ones like tripe, pig's feet and cow's feet. There are ready-to-eat *cuerritos* (pork skins cured in vinegar and pickled with peppers and carrots), *chicharones* (fried pork skins) and chorizo (pork sausage highly seasoned with garlic and spices). There are bakery goods, a small produce section, a choice of hot sauces and salsa and a selection of refrigerated items. Weekends Zamora's sells barbecued lamb, *menudo* and *mole*. You can eat inside or outside the store.

37. El Siete Mares, 2131 Sunset Blvd., 667-9784. Sunday-Thursday 10 a.m.-11 p.m., Friday-Saturday 10 a.m.-2 a.m. Your meal at this popular, informal seafood restaurant comes with a dish of huge, quartered lemons, a bowl of cilantro and diced onions, chips and hot sauce. The lemons, cilantro and onions add flavor to a various seafood dishes, the most popular of which is a heaping bowl of "fish stew," which is a hefty, working man's bouillabaisse. This is an unpretentious restaurant that is not cheap but gives good value in both quantity and quality.

38. Tropical Ice Cream and Bakery, 2800 Sunset Blvd., 661-6381. Daily 7:30 a.m.-10 p.m. Along with regular ice cream, Tropical sells extraordinary tropical-fruit ice creams with flavors like *guanabana*, papaya, mango and coconut. A cone is only 50 or 60 cents, depending on the flavor. Other specialties include a rich guava-and-cream-cheese pie, blended mixtures of tropical fruit, milk, sugar and ice called *batidos*, and hot sandwiches made with pork, ham, pickles, cheese and butter that assistant manager Adolfo Benitez says sell at a clip of 400 daily. The bakery has a selection of cookies and cakes. You can buy coffee, cappuccino, *cafe au lait* or fresh orange, carrot, and apple juice.

39. Simon's, 2836 Sunset Blvd, 663-7423. Monday-Thursday 4:30 p.m.-11 p.m., Friday-Saturday 4:30 p.m.-11:30 p.m. Tony Mouafian is a gracious host who serves Middle Eastern and American food at his restaurant and bar. His wife, Sara, a gourmet cook, prepares the food, and son Sam and his wife, Rose, help serve the customers. Prices on the menu are very reasonable.

40. Restaurant Magnolia, 2827 Sunset Blvd., 483-6475. Tuesday-Sunday 11 a.m.-10 p.m. Armenian and Greek food are specialties at this pleasant restaurant where manager Karapet Gasparyan and his wife, Lilia, will make you feel at home. Popular dishes include moussaka (eggplant, ground beef, cheese, tomato and onion), lulu kebab (spiced ground beef, lamb, parsley, onions broiled on a skewer) and *dolma* (grape leaves stuffed with meat, rice, herbs, spices, mushrooms and green beans).

Stores

Letters preceding each paragraph in the following sampling of Silver Lake area stores are locators for the accompanying map.

A. Takio Florist, 2718 Hyperion Ave., 664-6010. Tuesday-Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-3 p.m. A jungle of trees and plants almost hides the huge old house where Sumi and Frank Kosawa have run their nursery for 28 years (for 27 years before that the family operated a flower shop at a Los Feliz Boulevard location). A 80-year-old rose plant, Japanese plum trees, a table of azaleas and cymbidium orchids greet customers. Takio Florist is best known for cut flowers, Iceland poppies, proteas (a flowering evergreen shrub) and flower arrangements for weddings and large parties.

B. Hakes Hyperion, 2544 Hyperion Ave., 667-2850. Tuesday-Friday 11:30 a.m.-6:30 p.m., Saturday 11 a.m.-5 p.m. This tiny (8x12-foot) store houses more than 100 different men's and women's hat styles, ranging in price from $1 for a painter's hat with "Have a Nice Day" written all over it to $70 for a black, formal "picture-brim Southern belle" hat.

C. Beekaway Records, 2506 Glendale Blvd., 664-3292. Monday-Saturday 10 a.m.-9:30 p.m., Sunday 10 a.m.-8 p.m. Beatles, Bowie and Springsteen records are specialties of this "buy, sell or trade" store where manager Martin Levy knows and talks about records the way a good librarian knows and talks about books. If you can't find what you want among the thousands of "rock rarities," jazz, classical, and country records in the store, you can look through an extensive catalogue, which has rarer collectibles. And if you still aren't satisfied, Levy or another Rockaway employee will try to help you. Besides records, there are tapes and music-related paper goods such as press kits, books, magazines, concert programs and advertising posters. One record jacket went for $2,000, but you can also pick out used records by artists as diverse as Dolly Parton and the London Symphony Orchestra for less than $3. If you're looking for more exotic fare, check the wall by the door, where you'll see discs such as the 1967 "Elvis Christmas Album" for $99.99 and Buddy Holly's 1965 "Rolly In The Hills" for $25.

D. Vista Theatre, 4473 Sunset Drive, 660-6639. Monday-Friday 5 or 6:30 p.m.-11:30 p.m. or midnight, Saturday-Sunday 1:30 or 2 p.m.-11:30 p.m. or midnight. Since it was built in 1923 as a vaudeville and silent-movie house, this theater has gone through stages of showing porn, first-run and revival movies. Now it shows a potpourri of foreign-film premieres, revivals, gay-theme pictures (definitely not pornographic, assistant manager Scott Palmer says) and silent films, sometimes with live music accompaniment. Larger-than-life sculptures of Egyptian hands that sit atop Egyptian-style plaster columns in the theater are illuminated with red, orange or blue lights, depending on the mood of the current movie.

E. Uncle Jer's, 4447 Sunset Blvd., 662-6710. Monday-Friday noon-7 p.m., Saturday-Sunday 11 a.m.-5 p.m. Part of the profits from this store go to the Alliance for Survival, an anti-nuclear coalition. Profits come from "clothes, gimcracks and doodads," according to Jerry Morley, co-owner with Helen Sloan. The clothes are for women, most garments are imported and made of natural fibers, many items have extensive handwork.

F. Charlie's, 4017 Sunset Blvd,

See SILVER LAKE, Page 14

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SILVER LAKE: Philosophy of Live and Let Live

Continued from Page 14

662-4744. Monday-Saturday noon-7 p.m., Sunday noon-6 p.m. This unusual store may have more 1950s party dresses than any other in Los Angeles. "We've got a regular museum here," says owner Charlie Calavia, who adds that everyone from teen-agers to octogenarians comes to his store to spend between $40 and $250 for dresses from his stock of more than 1,000. Charlie's also has a large stock of other items from the '50s, including handbags, hats, costume jewelry, men's suits, ties, sweaters and shirts. The store's basement is filled with '50s furniture and table settings.

G. A Different Light, 4014 Santa Monica Blvd., 668-0629. Monday-Friday 11 a.m.-10 p.m., Saturday 11 a.m.-7 p.m., Sunday 11 a.m.-6 p.m. Store manager John Ruggles says they have books by, for and about homosexual men and women. "We are a literature store, not a porno store. We have a large religion section, psychology and sociology sections, a huge biography section and an even bigger fiction section," he says of the store, which stocks 5,000 titles. Ruggles grants that he sells "erotic photos and books." Those items may be offensive to some people.

H. Images, 3808 Sunset Blvd., 665-7390. Tuesday-Sunday 11 a.m.-11 p.m. A new restaurant serving American and Mexican food. Sunday brunches 11 a.m.-3 p.m.

I. Aardvark's Odd Ark, 3908 Sunset Blvd., 663-2887. Monday-Saturday 10 a.m.-6 p.m., Sunday 11 a.m.-4 p.m. This thrift store carries women's and men's clothing made in the 1940s through 1960s, concentrating on the '60s through the '70s.

J. Wildfibers, 3900 Sunset Blvd., 660-5386. Monday-Friday 11 a.m.-7 p.m., Saturday 10 a.m.-6 p.m. Wildfibers' owner Lilo Nasse has run stores in Silver Lake for 20 years, so she knows the area and its tastes. "I look for unusual items at prices people in Silver Lake can afford," she says. Among those are trendy women's sports clothes that appeal to shoppers in their 20s and 30s and some men's clothing, much of which is unisex style so that it can be worn by women or men.

K. The Players, 1710 Silver Lake Blvd., 665-5726. Daily 10 a.m.-10 p.m. are this extraordinary chess store's official hours, "but we seldom get out of here before 1 a.m.," general coordinator Kent Smith says. The store is one of the nation's leading chess centers. Expert players gather here for games, and anyone can come to watch. Many evenings you can see chess masters playing, and sometimes grandmasters as well. Thousands of books about chess, 20 kinds of computerized chess boards, and chess sets that sell for between $6 and $750 clutter the premises.

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[CITY SLEUTH]



Tokio Florist: The History Behind the Sign on Hyperion

By Diane Kanner, Ledger Columnist

The Sakai family opened Tokio Florist in 1929 on land extending from 4537 to 4555 Los Feliz Boulevard, from Hillhurst to Rodney on the north side of the street.

"In those days," said Sumiko "Sumi" Sakai Kozawa, 92, "you could stroll across Los Feliz without worrying about traffic. [And] Greta Garbo would come by in her chauffeured limo and buy huge bunches of sweet peas for five cents."

Other regulars to the flower shop included Olivia de Havilland, Joan Fontaine, Ginger Rogers, Cecil de Mille, Deanna Durbin, Martha Raye and Walt Disney.

The Sakai's paid $60 a month rent for the land, a large old home, a pond and a windmill which pumped up groundwater. Soil was cultivated by horsepower and poinsettias, carnations, gladioli and ranunculus were raised. Kozawa and her four brothers and sisters had many responsibilities, including digging up bulbs. "As we worked, my grandmother told us fairy tales in Japanese," said Kozawa.

After the attack on Pearl Harbor in 1941, Kozawa and her family were detained in the high desert at Manzanar.

When the war ended, and the Sakais were released, Kozawa married Yukio "Frank" Kozawa. Land was in demand for housing, and the Sakais were given one month to move to make way for four 32-unit apartment buildings which remain today: 4505, 4519, 4533 and 4545 Los Feliz Boulevard.

The family moved to a large craftsman-style home on Hyperion Avenue where Kozawa lives today. The flower shop took up much of the large lot. A towering sign remains, but the business was closed when Kozawa and her husband retired.

The house, I learned through research with the Los Angeles Department of Building and Safety, was built in 1914 at 326 So. Normandie Ave. between 3rd and 4th Streets and moved at a cost of $5,000 to the present location in the spring of 1929 by Kress House Moving Company.

For Kozawa, who has been offered $5 million dollars for the property, there are no plans to move. "Ninety years of going to the flower market at two a.m." have made her appreciate the peace and quiet inside the big old house on a busy street.

Growing up on the flats near L.C. Brand



Katherine Yamada Verdugo Views

Two large, white houses stood close together on the slopes above northwest Glendale in the early 1920s. One was El Miradero, home of L.C. and Mary Louise Brand. Another was And Eevin, home of Dan and Margaret Campbell. A young girl named Sumi was familiar with both houses and both families.

Sumi and her parents, Masao (Fred) and Yuki Sakai, were living with Sumi's maternal grandparents, Asakichi and Ura Kawakami, who had come from Japan several years earlier. The Kawakamis rented land from Brand and raised flowers for the wholesale market on Wall Street.

Sumi's father, also from Japan, had trained as a doctor and had come to the United States to learn English, but without U.S. medical training or licensing, it was difficult to find work in his field.

Sumi, born in 1916 in Los Angeles, was 4 years old or so when they moved to Glendale and her father went out seeking employment.

Recently, Sumi Sakai Kozawa came up to Brand Library with Netty Carr, an amateur historian for the Atwater/Silver Lake area, where they both live. They toured the grounds before meeting me in the newly restored mansion.

Kozawa was very young when they moved to the Brand property and they only stayed a couple of years. However, she has vivid memories of that time.

They lived on the flats below Brand's house, in a two-story house with a horse barn and a couple of mules, plus her pet burrow.

Her grandfather and her uncle, Kiyue, grew seasonal flowers such as asters, carnations and delphiniums.

"Sometimes I had to help pull weeds," Kozawa recalled. "I was just a little kid and mostly played around. There were lots of deer and rabbits around then. They wanted to eat the flowers, so that was always a problem."

There were also avocado and orange trees, grown elsewhere on Brand's property.

"Mr. Brand used to bring us buckets of avocados, then called alligator pears. We had to save the seeds; they were needed in order to plant more trees," she said.

"Sometimes we went by the front gate of the driveway leading to the Brand house. It looked like a castle to me," she said. "I remember Mr. Brand very well. He was very friendly and would walk over to talk to us and visit. I played all over the Brand property, but never went up to the house. My father wouldn't let me. I never saw Mrs. Brand."

Brand's airfield was not far away. "When he wanted to go flying, he asked my grandfather or my uncle to come and hold the tail of the airplane down as he cranked the engine," she recalled.

Sometimes he would take them up in the air with him. Kozawa, a tomboy, wanted to go along, but her father wouldn't allow it.

Their house was closer to the Campbell's house than it was to Brand's, she said.

"Mrs. Campbell walked down to visit with us and was friends with my mother and my grandmother. Sometimes she would invite us kids up to visit her. I got to 'play' on the piano in their house," Kozawa said.

Mrs. Campbell often made cookies for them. "I was very small then and spoke mostly Japanese. She would teach us a few words in English," she said.

There was a lot of prejudice at the time, Kozawa added, but as a little girl she never felt it.

"Everyone treated me well," she said.



Courtesy of the Special Collections Room, Glendale Public Library

The Brand gates in Glendale as seen in the early 1900s.

Readers Write

Cindy Freeman, whose parents both worked for Bob's Big Boy on Colorado Boulevard back in the early days, has donated a few figurines from her father's collection to the Special Collections Room at the Glendale Central Library.

Freeman has often visited Special Collections while researching Bob's history.

"I enjoy sharing my dad's knowledge and memorabilia of Big Boy with Glendale, home of the original Bob's," she said in a recent email.

Get in touch

If you have questions, comments or memories to share, write to Verdugo Views, c/o News-Press, 202 W. First St., second floor, Los Angeles 90012. Please include your name, address and phone number.

Briefly in the News

Nurses picket at USC-Verdugo Hills

About 70 nurses and 40 of their supporters rallied outside of USC-Verdugo Hills Hospital on Wednesday afternoon as they called for the hospital's administration to bring their working conditions up to par with the university's other hospitals.

The nurses unionized in March and now the California Nurses Assn. is in the midst of contract negotiations with the hospital, said Dinorah Williams, the nurses' labor representative. About 72% of the hospital's 150 nurses voted to join the union in March in search of better retirement plans and improved staffing.



Nurses rallied outside USC-Verdugo Hills Hospital on Wednesday afternoon, demanding better working conditions.

Courtesy of Dinorah Williams

The University of Southern California bought the Glendale hospital last July, promising to make $30 million in capital improvements.

But Williams said a "new coat of paint" is not enough, adding that working conditions at the 158-bed hospital are not equal to the university's other hospitals in Los Angeles. Nurses carried signs in cardinal red and gold, the school's colors, that said "Fight on USC," but "fight" was crossed out and replaced with "shame."

Calls to a hospital spokesperson were not returned for comment by deadline.

Brittany Levine

John Marshall High School
Alumni Association Newsletter
3939 Tracy Street, Los Angeles, California 90027
Spring 2016
Volume 36 • Issue 1



Happy Birthday JMHS!

Celebrating 85 Years of Excellence!!

John Marshall High School turns 85 this year and we will be celebrating all year long! The school opened on January 26, 1931, with approximately eleven hundred students and forty-eight teachers. The school was named after John Marshall (1755-1835), who served as Chief Justice of the United States Supreme Court from 1801 to 1835. Known as the Great Chief Justice, he was the principal architect of the American system of constitutional law. His interpretations of laws are still used as examples today.

• Administration: Joseph Madison Sniffen, for whom the auditorium was named, served as the first principal, while Hugh Boyd and Geraldine Keith acted as Marshall's first vice-principals. The football field was named in honor of Mr. Boyd and the library was named for Mrs. Keith.

• The Campus: In its first phase, the school had only four buildings. These included the Main Building, the Cafeteria/Home Economics Building, and two shop buildings. The East Wing was added in 1932 and the auditorium in 1937. The gymnasium was also completed in 1937 but the bleachers were not finished until October of 1939 as a WPA project. (Until then, students watched the football games sitting in the dirt on the hill where the bleachers would eventually be located.) The initial cost of building the school (1930-1931) included $450,000 for buildings, $350,000 for the land, and $100,000 for equipment for a total of $850,000. Once the construction actually began in September of 1930, the school was built in four months, setting a new record for completing construction.

Now the school covers 19 acres and has taken over a street (Monon Street is now the driveway) and several homes (the 700 building and the upper faculty parking lot).

Continued on page 6....

Come celebrate 85 years of JMHS with the Alumni Association on Saturday, April 2, 2016, at Pickwick Gardens in Burbank! Please see all the details on page 3. Fill out the tear-off and send it in right away! We'd LOVE to see you !

President's Message...

Happy New Year to All!

We began the year with our Annual General Meeting on January 12, when we elected our Board of Trustees and officers for 2016. We said good-bye to two Board members, Ed Firth S'59 and Gordon Hamilton S'73, as they move on to new experiences in other cities. We also welcomed a new Board member, Ovanes Shaginyan S'2004, who has worked with us on Grad Night and other projects. Please see the full list of Board members on the back page.

During this 85th Anniversary year, we are planning several events to keep the celebration going. We hope that you will join us as we honor the school that we all love.

It is also time to pay your dues! Most of our revenue comes from your dues and donations, and these are the funds we use to support the school and the students. If you are an annual member, please consider upping your membership status to a life membership. If you already are a life member, please consider making a donation.

As always, please keep us updated with address changes or new email addresses so that we can continue to be connected.

So proud to be a Barrister!

Ynez Herrera Reinschmidt • *Class of Summer 1959*

DiCaprio Wins Golden Globe

Congratulations to former Barrister Leonardo DiCaprio for winning the 2016 Golden Globe for Best Actor in *The Revenant* in January. He has been nominated for the Golden Globe ten times and has won three. At press time, Leo is also nominated for an Academy Award, his fifth nomination. The Oscars will be announced on February 28.

Marshall Alumna Faculty Member Wins Award

Orquidea (Orky) Labrador (S'87), Marshall graduate and Physical Education teacher/coach, has been recognized by the City of Los Angeles as an advocate for Latinas in Sports. Orky was honored at a ceremony held at City Hall in October of 2015. The award was presented to Orky as the representative of Council District 4 by Councilmembers David Ryu and Nury Martinez.

Orky was celebrated for her 20 years of coaching in the Marshall community and for her accomplishments as a role model for female athletes by helping them to achieve their dreams of earning a college degree and playing for a university softball program.

She credits her success to her experiences as a Barrister and is helping new generations of inner city girls to find their success as well.

The Alumni Association congratulates Orky on this important award and wishes her continued success at Marshall and in the community.

Endless Summer Picnic Date Tentatively Set



The 12th Annual JMHS "Endless Summer" picnic is TENTATIVELY set for June 25, 2016, from 10am to 5pm at Live Steamers Railroad Museum in Griffith Park. The date is tentative until approved by Live Steamers next month. We will post updates by the middle of March online at **http://johnmarshallalumniassnla.org/.** See you there!

Correction...



In the Fall 2015 issue on page 8, in a letter to the editor by Bob Sweigart S'57, there are three incorrectly spelled names. The correct names are: Dorothy Stuewe Douglas, Deanne Strough Butcher, and Teddy Kubisch.

Our sincere apologies.



Board Meetings & Important Dates In 2016

All Board meetings are held on the first Tuesday of the month at 6:30pm in room 504 unless otherwise noted.

Tuesday, March 1	Board Meeting
*Monday, March 21-25	Spring Recess
**Saturday, April 2	JMHS 85th Anniversary Luncheon at Pickwick
Monday, March 28	Cesar Chavez Day
Tuesday, April 5	Board meeting
Tuesday, May 3	Board Meeting
*Monday, May 30	Memorial Day
*Monday, May 23	Grad Night
Tuesday, June 7	Board Meeting
*Saturday, June 18 or 25	Endless Summer Picnic (tentative)
*Friday, June 10	Semester ends

(Tuesday, June 7, Wednesday, June 8, Thursday, June 9, or Friday, June 10 -- Graduation (date to be announced in April) Distinguished Alumni Luncheon (Tentative)

*Tuesday, July 12	Board Meeting (off campus)
Tuesday, August 2	Board Meeting (off campus)
*Wednesday, August 17	New School Year begins; pupil-free day (staff breakfast)
*Friday, September 2	Admissions Day Holiday
Monday, September 5	Labor Day (school closed)
Tuesday, September 6	Board Meeting
Tuesday, October 4	Board Meeting
Tuesday, November 1	Board Meeting
*Friday, November 4	Homecoming (Tentative)
*Friday, November 11	Veterans Day (no school)

*Wednesday, November 16 and Friday, November 18: Alumni Basketball (tentative)

Monday, November 21 through Friday, November 25
School closed for Thanksgiving Holiday

Tuesday, December 6	Board Meeting (off-campus)

*Monday, December 21 through Friday, January 8, 2017: Winter Recess

*Tuesday, January 10, 2017: Annual General Meeting - all alumni who are current in dues are invited

*denotes special event or date

All dates subject to change: please contact the alumni association by e-mail at jmhsalumniassn@aol.com or call 323-953-6542 to confirm dates and locations.

The John Marshall High Alumni Association Invites You To Join Us To Celebrate 85 Years of Excellence At John Marshall High School



Saturday, April 2, 2016 • 11:00AM
Pickwick Gardens
1001 West Riverside Drive, Burbank, CA 91505

$50 per person until March 18; $60 after March 18; tickets at the door as space allows. No-host bar. RSVP by March 28 by sending the tear-off to: JMHS Alumni Association, PO Box 39847, Los Angeles, CA 90039.

You may pay online using **PayPal** if you have an account. Go to **www.paypal.com** and send your payment to **johnmarshallla@gmail.com** with a note in the comment box that the payment is for the 85th Anniversary Luncheon – please also send the tear-off indicating choice of entrée.

A Silent Auction will be held. Should you wish to donate an item or a service for the auction, please contact Nora Mosqueda at 323-671-4305. For more information, please e-mail us at **jmhsalumniassn@aol.com** or call the Alumni Office at 323-953-6542.

Make check out to:
John Marshall High Alumni Association, P.O. Box 39847, Los Angeles, CA 90039
Please mark ***"85th Lunch"*** in memo section

Name _____ Class of _____

Names of additional guests _____

Address _____

City, State, Zip _____

Phone # _____ E-mail address _____

Please specify number and choice of entrees: Chicken_____ Pasta_____
Number of tickets _____ Amount Enclosed $ _____ or Payment by PayPal $ _____

I cannot attend but would like to make a donation of $_____

Marshall Graduate Turns 100!

Sumiko Lilian Sakai Kozawa, Class of Summer 1934, celebrated her 100th birthday on January 10, 2016.

Sumi, as she is known, grew up in Los Feliz when the area was open fields and had no traffic. In 1929, Sumi's widowed mother Yuki and her five children moved to a home on Los Feliz Boulevard between Hillhurst and Rodney. There, they opened a flower stand called Tokio Florist. They leased five acres and grew flowers and lived in a small house on the property. Since Sumi was the oldest, she had to help her mother so she never went to school functions or got involved in school clubs or attended any sports events because she had to go home right after school to take care of her siblings.



Sumi recalled that, at graduation in 1934, the girls wore white or pastel gowns and the boys wore navy blue suits. Graduation was held at the Greek Theatre, where the students walked down the aisle and onto the stage through an arch of flowers. She remembers two classmates, Al Mitchell and Grace Yasu Kusumoto, who lived at the Japanese orphanage on Redcliff in Silverlake. Al lived on Avocado so Sumi would walk down Hillhurst to Avocado to meet him and they would walk to Marshall by cutting across the empty lots on the way to school. Al and Sumi remained friends and attended a few Marshall High reunions together. Sumi remembers that her Algebra teacher's name was Mr. Fossett.

During World War II, Sumi and her family were relocated to Manzanar. They returned to Los Feliz after the war and Sumi married Frank Kozawa. There was a housing shortage and they were forced to leave their home to make room for four apartment buildings, which are still there. Sumi and Frank moved to Hyperion Avenue and set up Tokio Florists on a lot that could have the florist in the front and a big Craftsman style house in the back. After serving the community for many years, they closed the business when they retired. Sumi still lives there, enjoying her oasis in the middle of the city.

The Alumni Association wishes Sumi a very happy 100th birthday!







3rd Athletic Hall of Fame Ceremony Planned For 2017

The 3rd Marshall Athletic Hall of Fame ceremony is being planned for Spring of 2017. Anyone wishing to serve on the planning/election committee should contact Peter Arbogast (S'72) at **peteapete@ymail.com.**

If you'd like to nominate a former athlete or supporter of Marshall athletics for induction, keeping in mind the standards for election are quite high, please send information to the same email. All those previously nominated for past ceremonies are still on the list for consideration.

If you'd like to donate to help fund this worthwhile event, you may donate any amount up to $100 (Freshman level) $100-200 (Sophomore level) $200-300 (JV level) or $300 and up (Varsity level). Your name will appear in the souvenir program that night if you wish. Please send check to the John Marshall High Alumni Association, PO Box 39847, Los Angeles, CA 90039. You may also donate through PayPal at **johnmarshallla@gmail.com.**

CollegePath LA Seeks Volunteers To Help Students

CollegePath LA (CPLA) is a project at John Marshall High that mobilizes the community to support students as they apply to college and explore careers. Now in its sixth year, CPLA has brought over 250 community volunteers, including several alumnae, to speak with students about their careers, work with them on their college essays and help parents with their federal financial aid (FAFSA) forms. Working closely with the lone college counselor, Tricia Bryan, and several teachers, CPLA has involved over 2,000 students.

If you would like to help students apply to college or explore careers, please go to our website at **www.collegepathla** and complete a simple volunteer form. We would love your support as we continue to grow and expand.

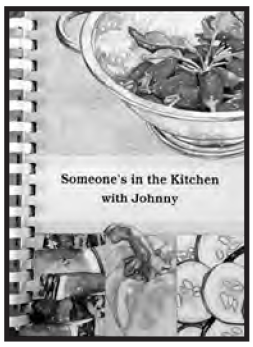
SOMEONE'S IN THE KITCHEN WITH JOHNNY!



Johnny Barrister is really cooking!

Our JMHS Alumni Cookbook

Recipes and stories from across the decades!
Order your copy now! ONLY $20
includes shipping & handling
Net proceeds benefit the students of JMHS



Make check out to:
John Marshall High Alumni Association, P.O. Box 39847, Los Angeles, CA 90039
Or use PayPal at johnmarshallla@gmail.com

Name _____ Class of _____

Address _____

City, State, Zip _____

Phone # _____ E-mail address _____

Please send me _____copies of *Someone's in the Kitchen with Johnny* at $20 each -please mark "Cookbook" in the memo section of your check or in the comment box on PayPal.

Amount Enclosed $ _____

85 Years of Excellence!
The History of JMHS

…continued from page 1

• The First Students: When the school first opened, it was a six-year high school with grades 7-12. However, at that time, no seniors were enrolled because they were allowed to graduate from the school they had attended before Marshall opened. So, actually, there were no seniors the first year and the first class to graduate from Marshall was the class of Summer 1932, led by Senior Class President Norval McDonald. (Prior to 1971, students were graduated either in the Winter class or the Summer class. The last Winter class at Marshall was Winter 1970). In 1938 the school went to a three-year plan.

• School Motto, Seal, and Colors: During the first semester of Marshall's existence the faculty and students cooperatively selected the school motto, seal, and colors. The school motto, suggested by faculty member Russell Edwards, "Veritas Vincit--Truth Conquers," was an easy choice since this was a favorite sentiment of John Marshall. The school seal shows an open Book of Knowledge at the top and the Lamp of Learning at the bottom. In between are projected the Scales of Justice with "Veritas Vincit" emblazoned on the bar. Two shades of blue became the official colors of John Marshall High School -- the moonlit blue of midnight and the sunlit blue of dawn. A vote was held in homeroom; Doris Bashor McKently S'36 remembers taking fabric swatches to all the homerooms so students could see the colors and decide. Since the color blue is symbolic of truth, the choice of colors harmonized with the school's motto. Also at that time, teachers and students began the practice of wearing the school colors on Fridays. The lyrics of the Alma Mater, the official school song, were composed by two Marshall students who graduated in the Winter Class of 1939, John Montapert and Henry Suyukida.

• Our Mascot: Johnny Barrister is the school's mascot. A student first designed his image in 1945. Since John Marshall was in the legal profession and served as a jurist, it was fitting that Marshall's students be called BARRISTERS. ***to be continued...***

This was part 1 of The History of JMHS. Look for part 2 in the next newsletter issue!

Would You Prefer An Electronic PDF Copy Of The Newsletter?

If you would prefer to receive your newsletter by e-mail (PDF) format, please send your name (at graduation), year you graduated, and your e-mail address to Joe Buford '74 at **jmhs.alum74@gmail.com** and we will send it to you through cyberspace instead of your mailbox!

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All classes are invited to list their reunions in our newsletter. First, you should call the office at 323-953-6542 or e-mail us at **jmhsalumniassn@aol.com** to see whether or not someone else has already started one for your class. If they haven't, you may request our packet on *How to Organize a Reunion.* Second, for a class list, please send a $25 check to John Marshall High School Alumni Association, P.O. Box 39847, Los Angeles, CA 90039. You will be asked to sign a release guaranteeing the privacy of our list. Please note: we do not endorse any specific reunion companies, nor do we plan your reunion for you. Johnny Barrister is available to appear at your reunion! For details, please contact us.

1966- The class of 1966 has scheduled a 50 year reunion for Saturday, July 23, 2016 at the Glendale Hilton Hotel. To view our reunion invitation in a full-size PDF, go to: **https://www.reuniondb.com/reunion_details/651_JohnMarshall_66.pdf** or call Peter McBride at 760-518-5548 or Gail Ross Marchi at 415-601-8760. To join or visit our reunion Facebook group, go to: https://www.facebook.com/groups/JMHS1966/

1970-1971- The classes of 1970 and 1971 are having a combined reunion on September 23-25, 2016 at the Sportsman's Lodge in Studio City. For information, contact Connie Pojas at **conpoja@yahoo.com** or Paul Kusunoki at 626-354-7997 **pkusunoki@gmail.com**. Please include " Class Reunion" on the subject line. We also have a website which is being updated: **http://www.marshallclassreunion.com/**, and a Facebook address page at **John Marshall HS 70-71 Class Reunion.** Please send us your email address!

Membership Form

Please cut out or photocopy and return to: JMHS Alumni Association, PO Box 39847, Los Angeles, CA 90039
Enclosed is my tax-deductible check made out to: **John Marshall High Alumni Association, Inc.** for:

Annual Member: ☐ **$50 (Advocate)** ☐ **$25 (Barrister)**

Life Member: ☐ **$1000 (Chief Justice)** ☐ **$500 (Gold Circle)** ☐ **$250 (Silver Circle)** ☐ **$150 (Bronze Circle)**

Join at the $150 level and receive a Marshall Alumni baseball cap. Join at the $250 level and receive a Keepsake Ornament. Join at the $500 level and receive a Marshall Alumni Polo Shirt. Join at the $1000 level and receive all three plus a certificate suitable for framing confirming "Chief Justice" membership.

☐ **Please keep my gift and use my full donation where needed.**

☐ My membership status is up to date, but I would like to make a donation of $_____ to the Association.

Name:_____
Last Name Name at Graduation First Name Grad Year (S/W)

Address:_____ Occupation (or former):_____

City:_____ State:_____ Zip:_____

Home Telephone Number:_____ Work Telephone Number:_____

Cell Phone Number:_____ E-Mail Address:_____

☐ Check for new address
☐ I do not give permission to release personal information to any outside source including reunions

John Marshall High
Alumni Association, Inc. (1979)
P.O. Box 39847, Los Angeles, CA 90039
Phone: 323-953-6542
e-mail: jmhsalumniassn@aol.com
Visit our website at:
www.johnmarshallalumniassnla.org
Find us on Facebook at:
John Marshall High Los Angeles
Official Alumni Association

The JMHS Alumni Association, Inc. is a 501c3 non-profit organization.
All donations are tax-deductible.



Those interested in submitting information, photos, or articles should send them to the alumni association or e-mail them to the editor, Scott Reinschmidt, at **editorjmhs@aol.com**.

Officers and Board Members

President: Ynez Herrera Reinschmidt S'59

Vice President: George Young W'68

V.P. / Faculty Liaison: Joanna Erdos S'70

Recording Secretary: Joanna Erdos S'70

Corresponding Secretary: Judith Aszterbaum Sarup S'72

Treasurer: Joe Buford S'74

Public Relations Director: Barbara Berridge Kramig W'65

Historians: Susanna Erdos W'68, Marcia Mullins S'59

Audit and Budget Committee Chairman: Susanna Erdos W'68

At-Large Board Members: Mary Gilks Geary S'40, Milton Lowrey S'49, Roberta Trimlett S'52, Nora Wejbe Mosqueda S'69, Laurel Moore Ho S'69, Robin Lee-Ramirez S'70, Kathy Masalcas Sullivan S'72, Conrado Guerrero S'96, Zillah Guasch S'02, Ovanes Shaginyan S'04

Editor of Newsletter: Scott Reinschmidt S'81

Address Service Requested

A Non-profit Corporation
P.O.Box 39847
Los Angeles, CA 90039

John Marshall High
Alumni Association
Newsletter
Spring 2016

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DEPARTMENT OF BUILDING AND SAFETY

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COUNTER HOURS
MONDAY, TUESDAY, THURSDAY, FRIDAY: 7:30 AM to 4:30 PM
WEDNESDAY: 9:00 AM to 4:30 PM

Metro	Van Nuys
201, N. Figueroa St. 1st Floor, Room 110 Record Counter Los Angeles,CA 90012	6262 Van Nuys Blvd Record Counter Van Nuys,CA 91401

LOT PT 16
Riverdale Tract

Address: 2718 HYPERION

Document Type	Sub Type	Document Date	Document Number	Reel Batch Frame	
BUILDING PERMIT		5/4/1929	1929LA12193	HIST: P1198 001 1451	
BUILDING PERMIT	BLDG-RELOCATION	5/4/1929	1929LA12193	IDIS: P5201 02056 0000 thru P5201 0001 HIST: P1198 001 1451	
BUILDING PERMIT		5/4/1929	1929LA12194	HIST: P1198 001 1453	
BUILDING PERMIT	BLDG-RELOCATION	5/4/1929	1929LA12194	IDIS: P5201 02057 0000 thru P5201 0001 HIST: P1198 001 1453	
BUILDING PERMIT	BLDG-NEW	6/18/1936	1936LA15088	IDIS: P5264 02406 0000 thru P5264 0002 HIST: P1260 001 1498	
BUILDING PERMIT	BLDG-NEW	9/18/1939	1939LA36564	HIST: P1312 001 1806	
BUILDING PERMIT	BLDG-NEW	9/18/1939	1939LA36564	IDIS: P5317 00903 0000 thru P5317 0001 HIST: P1312 001 1806	
BUILDING PERMIT	BLDG-NEW	12/31/1947	1947LA29658	IDIS: P5426 02408 0000 thru P5426 0001 HIST: P1400 001 2403	
BUILDING PERMIT	BLDG-ALTER/REPAIR	12/16/1952	1952LA49035	HIST: P1466 001 1174	
BUILDING PERMIT	BLDG-ALTER/REPAIR	12/16/1952	1952LA49035	IDIS: P5543 00587 0000 thru P5543 0001 HIST: P1466 001 1174	
BUILDING PERMIT	BLDG-ALTER/REPAIR	1/9/1953	1953 49875	HIST: P1480 001 0479	
BUILDING PERMIT	BLDG-ALTER/REPAIR	1/9/1953	1953LA49875	IDIS: P5557 00239 0000 thru P5557 0001 HIST: P1480 001 0479	

Document Search : Summary Report

Document Type	Sub Type	Document Date	Document Number	Reel Batch Frame
BUILDING PERMIT	SIGN	7/10/1965	1965LA99988	HIST: P1739 001 2670
BUILDING PERMIT	SIGN	12/13/1979	1979LA94986 Housing	HIST: 00000 000 0000
BUILDING PERMIT	SIGN	9/17/1981	1981LA31209 Housing	HIST: 00000 000 0000
CERTIFICATE OF OCCUPANCY		12/22/1948		HIST: O172 1 2135
CERTIFICATE OF OCCUPANCY		12/22/1948	1947LA29658	IDIS: O0666 01187 0000 HIST: O401

All Applications Must be Filled Out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

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 7 Block 15 Tract No. 310	Lot 24 Block 16 Tract Ivanhoe
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ___ Page ___ F. B. Page ___ From No. 326 So Normandie Bet 3rd & 4th Street To No. 2718 Hyperion Ave Bet Griffith Park Blvd. & Romena Street	Book ___ Page ___ F. B. Page ___

O. K. City Clerk — By ___ Deputy

O. K. City Engineer — By ___ Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Residence / farm
2. What purpose will Building be used for hereafter? Residence / farm
3. Owner's name H B Brigham Phone GR 0272
4. Owner's address 1411 Martel Ave
5. Architect's name ___ Phone ___
6. Contractor's name Kress House Moving Co Phone MU 3201
7. Contractor's address ___ 5000.00
8. VALUATION OF PROPOSED WORK (Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.) $ ~~7000.00~~
9. Class of present Building D No. of rooms at present - 11 -
10. Number of stories in height 2 Size present Building 47 x 60
11. State how many buildings are on this lot none
12. State purpose buildings on lot are used for ~~Residence~~ (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:

No alterations. Simply locate house ~~[illegible]~~ on new lot.

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) H B Brigham (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued.
12193	Plan Examiner	5-4-29 Z C Lepe NoSB Clerk	ISSUED MAY 4 1929 Kenny Dept.

Henry Carpenter (4)

ISSUED MAY 4 1929

14. Size of new addition None No. of Stories in height
15. Material of foundation Concrete Size footings 16" in size wall 8" in Depth below ground 12" in
16. Size of Redwood Mudsills 2 x 6 Size of interior bearing studs x
17. Size of exterior studs 2 x 4 Size of interior non-bearing studs x
18. Size of first floor joists x Second floor joists x
19. Will all Lathing and Plastering Comply with Ordinance? yes
20. Will all provisions of State Housing 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 Ordinance and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) H B Brigham
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

Original valuation reduced on account of value of work done in moving bld.
H B Brigham

All Applications Must be Filled Out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

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:

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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 7 Block 15 Tract No 310	Lot 24 Block 16 Tract Ivanhoe
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ___ Page ___ F. B. Page ___ From No. ~~Garage~~ 326 So Normandie Street To No. 2718 Hyperion Ave Street	Book ___ Page ___ F. B. Page ___

O. K. City Clerk — By ___ Deputy

O. K. City Engineer — By ___ Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Pt Garage
2. What purpose will Building be used for hereafter? Pt Garage
3. Owner's name H B Brigham Phone GR 0272
4. Owner's address 1411 Martel
5. Architect's name ___ Phone ___
6. Contractor's name Kress House Moving Co. Phone ___
7. Contractor's address ___
8. VALUATION OF PROPOSED WORK (Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building) $100.00
9. Class of present Building ~~Garage~~ D No. of rooms at present two cars
10. Number of stories in height 1 Size present Building 18 x 20
11. State how many buildings are on this lot none
12. State purpose buildings on lot are used for ___ (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:

No alteration. Simply locate Garage on new slab

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) H B Brigham
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued
12194	Plan Examiner	5-4-29 20 Lyse N. S. Clerk	RECEIVED MAR 1929

Harry Carpenter (4) 2 cc

14. Size of new addition None x No. of Stories in height
15. Material of foundation R.W. Size footings Slab size wall Depth below ground
16. Size of Redwood Mudsills 2 x 6 Size of interior bearing studs x
17. Size of exterior studs x Size of interior non-bearing studs x
18. Size of first floor joists x Second floor joists x
19. Will all Lathing and Plastering Comply with Ordinance? yes
20. Will all provisions of State Housing 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 Ordinance and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) H B Brig Law
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

Bldg. Form 1

1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building

OF

CLASS "A", "B" OR "C"

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.

Lot No. 24

Tract Ivanhoe Td PLANS

Location of building 2718 Hyperion Ave (House Number, and Street) — Approved by City Engineer

Between what cross streets — Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Retaining Wall (Store, Residence, Apartment House, Hotel, or any other purpose) Families ..... Rooms .....
2. Owner (Print Name) Harry Brigham Phone NO 6808
3. Owner's address 2718 Hyperion Ave
4. Certificated Architect Albert C Martin State License No. ..... Phone .....
5. Licensed Engineer N B Patten State License No. ..... Phone .....
6. Contractor none State License No. ..... Phone .....
7. Contractor's address ..... Cmp
8. 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.) $ 100.00
9. State how many buildings NOW on lot and give use of each. Two One Pleasant Garage (Store, Residence, Apartment House, Hotel or any other purpose)
10. Size of new building 7' x 19' No. Stories ..... Height to highest point .....
11. Size of lot ..... x ..... Type of soil .....
12. Foundation (Material) Reinforced Concrete Depth in ground 9"
13. Material Exterior Walls ..... Skeleton framework ..... (Structural Steel, Reinforced Concrete)
14. Material of floors ..... Roofing material .....

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

Plans, Specifications and other data must be filed.

Sign here H B Brigham (Owner or Authorized Agent)

By .....

PERMIT NO.	FOR DEPARTMENT USE ONLY			Fee .....
36564	Plans and Specifications checked: Ivanhoe	Zone: R4	Fire District No.: No	Stamp here when Permit is issued
	Corrections verified: Ivanhoe	Bldg. Line: No Ft.	Street Widening: No Ft.	SEP 18 1939
PLANS Rec'd 9/18/39	Plans, Specifications and Application rechecked and approved: [signature]	Application checked and approved: [signature] 9/18/39 Clerk		Inspector [signature]
	For Plans See — Filed with	SPRINKLER Required Valuation Included — Specified Yes No		

Bldg. Form 1

1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION
Application for the Erection of a Building
OF
CLASS "A", "B" OR "C"

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.

Lot No. 24

Tract Ivanhoe Td

PLANS

Location of building 2718 Hyperion Ave (House Number, and Street)

Between what cross streets

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Retaining Wall (Store, Residence, Apartment House, Hotel, or any other purpose) Families Rooms
2. Owner (Print Name) Harry Brigham Phone NO 6808
3. Owner's address 2718 Hyperion Ave
4. Certificated Architect Albert C Martin State License No. Phone
5. Licensed Engineer N B Patten State License No. Phone
6. Contractor none State License No. Phone
7. Contractor's address L.P.
8. 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.) $ 100.00
9. State how many buildings NOW on lot and give use of each. Two One Pleasant Garage (Store, Residence, Apartment House, Hotel or any other purpose)
10. Size of new building 7' x 19' No. Stories Height to highest point
11. Size of lot x Type of soil
12. Foundation (Material) Reinforced Concrete Depth in ground 9"
13. Material Exterior Walls Skeleton framework (Structural Steel, Reinforced Concrete)
14. Material of floors Roofing material

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

Sign here H B Brigham (Owner or Authorized Agent)

Plans, Specifications and other data must be filed.

By

PERMIT NO.	FOR DEPARTMENT USE ONLY			Fee
36564	Plans and Specifications checked: Ivanhoe	Zone: R4	Fire District No.: No	Stamp here when Permit is issued
	Corrections verified: Ivanhoe	Bldg. Line: No Ft.	Street Widening: No Ft.	SEP 18 1939
PLANS Rec'd 9/18/39	Plans, Specifications and Application rechecked and approved: Ivanhoe	Application checked and approved: Price 9/18/39 Clerk		Inspector
	For Plans See / Filed with	SPRINKLER Required Valuation Included / Specified Yes No		

FOR DEPARTMENT USE ONLY			
Application 9	Fire District 4	Bldg. Line 0	Forced Draft Ventil.
Construction 1	Zoning 1	Street widening 0	

(1) REINFORCED CONCRETE

Barrels of Cement 8

Tons of Reinforcing Steel < 2 Tons.

(2) The building referred to in this Application will be more than 100 feet from

.....Street

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

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

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

(4) There will be an unobstructed passageway at least 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:.....

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 24 Blk 16

Tract Overbrook

Location of Building 2717 Hyperion Avenue, Los Angeles (House Number and Street)

Approved by City Engineer [illegible]

Between what cross streets Ronona Avenue and Griffith Park Blvd.

USE INK OR INDELIBLE PENCIL.

1. Purpose of building 3 car garage (Store, Dwelling, Apartment House, Hotel, or other purpose) Families — Rooms —
2. Owner Dr. Harry Brichan (Print Name) Phone —
3. Owner's address 2718 Hyperion Boulevard P O Los Angeles 27
4. Certificated Architect Albert C. Martin & Assoc. State License No. H 530 Phone 13 6347
5. Licensed Engineer — State License No. — Phone —
6. Contractor Owner State License No. — Phone —
7. Contractor's address Same
8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, fire sprinkling, electrical wiring and elevator equipment therein or thereon.) $ 2000.00
9. State how many buildings NOW on lot and give use of each. One residence - One 3 car garage (Store, Dwelling, Apartment House, Hotel or other purpose)
10. Size of new building 30' x 19' No. Stories 1 Height to highest point 11' - 6" Size lot —
11. Material Exterior Walls Concrete Type of Roofing Composition
12. For Accessory Buildings and similar structures (a) Footing: Width 21-0" Depth in Ground 12" Width of Wall 8" to 24"
(b) Size of Studs None Material of Floor Concrete
(c) Size of Floor Joists — x — Size of Rafters 2 x 10

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.

Plans, Specifications and other data must be filed.

Sign here [signature] (Owner or Authorized Agent)

By —

FOR DEPARTMENT USE ONLY

PLAN CHECKING
Date DEC 11 1947
Receipt No. 159883
Valuation $ 2000.00
Fee Paid $ 3.00

REINFORCED CONCRETE
Bbls. Cement —
Tons of Reinforcing Steel —

FEES
Bldg. Per. 9.00
Cert. of Occupancy —
Total 9.00

TYPE	GROUP	Map No. Occupancy	Inside Lot / Corner Lot	Key Lot / Corner Lot Key No.	Lot Size 75 X 313 X 323	Fr. your alley / Fr. side alley	Const. Foster
V	R						

PERMIT No. 29658

Plans and Specifications checked R.S. Williams

Corrections returned —

Plans and Specifications rechecked and approved B.E. Noice

PLANS — Sets — Sec. Plans Req. — Hand with —

Zone C-2 — Bldg. Line — Ft. — Height Limitation — Ft.

Fire District No. 2

Application checked and approved DEC 30 1947 Clerk

Customer Inspection None

SPRINKLER Sprinkler Required — Valuation Required — Type — No.

District Map No. 47-23

Stamp here when Permit is Issued DEC 31 1947

Inspector —

4641

PLOT PLAN

No Scale

2718 Hyperion Ave. — Address of Building

Harrry Brigham — Owner

Same — Owner's Address

Los AAngeles 27, Calif.
(Post Office) (Zone) (State)

296588 Permit Number 1947 Year

Form B-95—30M—11-43

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Date Certificate Issued:

December 22, 1948, 19

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Chapter 1, as to permitted uses of said property; Chapter 9, Articles 1, 3, 4, and 5; and with the applicable requirements of the State Housing Act,—for the following occupancies:

TYPE V GARAGE R OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

G. E. MORRIS
Superintendent of Building

By O. McNutt

3 6587 1.50

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 2718 Hyperion (House Number and Street) — Approved by City Engineer

Between what cross streets? 27th & Evans — Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building residence (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 Harry Brigham (Print Name) ..... Phone .....
5. Owner's Address same ..... P. O. .....
6. Certificated Architect ..... State License No. ..... Phone .....
7. Licensed Engineer ..... State License No. ..... Phone .....
8. Contractor Portable Sandblasting Co. ..... State License No. 114790 ..... Phone Pl 31484
9. Contractor's Address 6202 So. Van Ness
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.) $ 80.00
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 ..... x ..... Number of stories high ..... Height to highest point .....
13. Material Exterior Walls stucco (Wood, Steel or Masonry) ..... Exterior framework ..... (Wood or Steel)
14. Describe briefly all proposed construction and work:

sandblasting exterior walls

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 Vince Streva (Owner or Authorized Agent)

DISTRICT OFFICE ..... By M Towner Secy

FOR DEPARTMENT USE ONLY

PLAN CHECKING		OCCUPANCY SURVEY	
Valuation $		Area of Bldg. ..... Sq. Ft.	Investigation Fee $
Fee $		Fee $	Cert. of Occupancy Fee $ 1.50
			Bldg. Permit Fee $
			Total $

TYPE	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley	Clerk
GROUP	Plans and Specifications checked		Zone R	Fire District No.	District Map No.	
For Plans See	Correction Verified		Bldg. Line Ft.	Street Widening Ft.	Application checked and approved [signature]	Clerk
Filed with	Plans, Specifications and Application rechecked and approved.		Continuous Inspection	SPRINKLER Specified—Required Valuation Included Yes— —No	Inspector [signature]	

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	[illegible]		1140035		

TYPE OF RECEIPT | DATE ISSUED | TRACER NO. (M) | RECEIPT NO. | CODE | FEE PAID

Certificate of Occupancy
Occupancy Survey

1 NO 505

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-1

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 24	BLK.	TRACT 1 Ivanhoe
2. JOB ADDRESS	2718 Hyperion Ave.		
3. BETWEEN CROSS STREETS	Rowena AND Grifeth Park Blvd		
4. PURPOSE OF BUILDING	Outodor sign (19)		
5. OWNER'S NAME	Kennedy Outdoor Adv.	PHONE Ri 74259	
6. OWNER'S ADDRESS	1818 Griffith	P.O. BOX LA 21	ZONE
7. CERT. ARCH.	none	STATE LICENSE NO.	PHONE
8. LIC. ENGR.	Box 8018	STATE LICENSE NO. Ri 74259	PHONE
9. CONTRACTOR	1818 Griffith Ave	STATE LICENSE NO. LA 12	PHONE
10. CONTRACTOR'S ADDRESS	Kennedy Outdoor Adv. Co.	P.O. BOX Ri 74259	ZONE
11. SIZE OF NEW BLDG.	approx8' x8'	STORIES	HEIGHT / NO. OF EXISTING BUILDINGS ON LOT AND USE 1 bldg (commercial)
1	2718 Hyperion		

ADDRESS APPROVED: L Dalton

DIST. MAP: 150-205

ZONE: C-2-1

FIRE DIST.: II-80

INSIDE / KEY / COR. LOT / REV. COR. / LOT SIZE: 75/75 x 303.4

REAR ALLEY / SIDE ALLEY / BLDG. LINE / BLDG. AREA: $

DISTRICT OFFICE: L.A.

SEWER (Available) (Not Available)

12. MATERIAL: [X] WOOD [X] METAL [ ] CONC. BLOCK — EXT. WALLS: [ ] STUCCO [ ] BRICK [ ] CONCRETE — ROOF CONST.: [ ] WOOD [ ] STEEL [ ] CONC. [ ] OTHER — ROOFING

SPRINKLES REQ'D. SPECIFIED

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. 350.00

VALUATION APPROVED: [signature]

APPLICATION CHECKED: E. Connor

PLANS CHECKED

CORRECTIONS VERIFIED

PLANS APPROVED

APPLICATION APPROVED

INSPECTOR

AFFIDAVITS

DWELL. UNITS

SPACES PARKING

GUEST ROOMS

FILE WITH

CONT. INSP.

CRITICAL SOIL

Approval of driveway location must be obtained from the Department of Public Works before [illegible] Building Permit.

I certify that in doing the work authorized hereby I will not employ any person in violation of Final Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of application.

Signed Barbie Sparks

This Form When Properly Validated is a Permit to Do the Work Described.

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
Sign						3.50			

FWYOKER

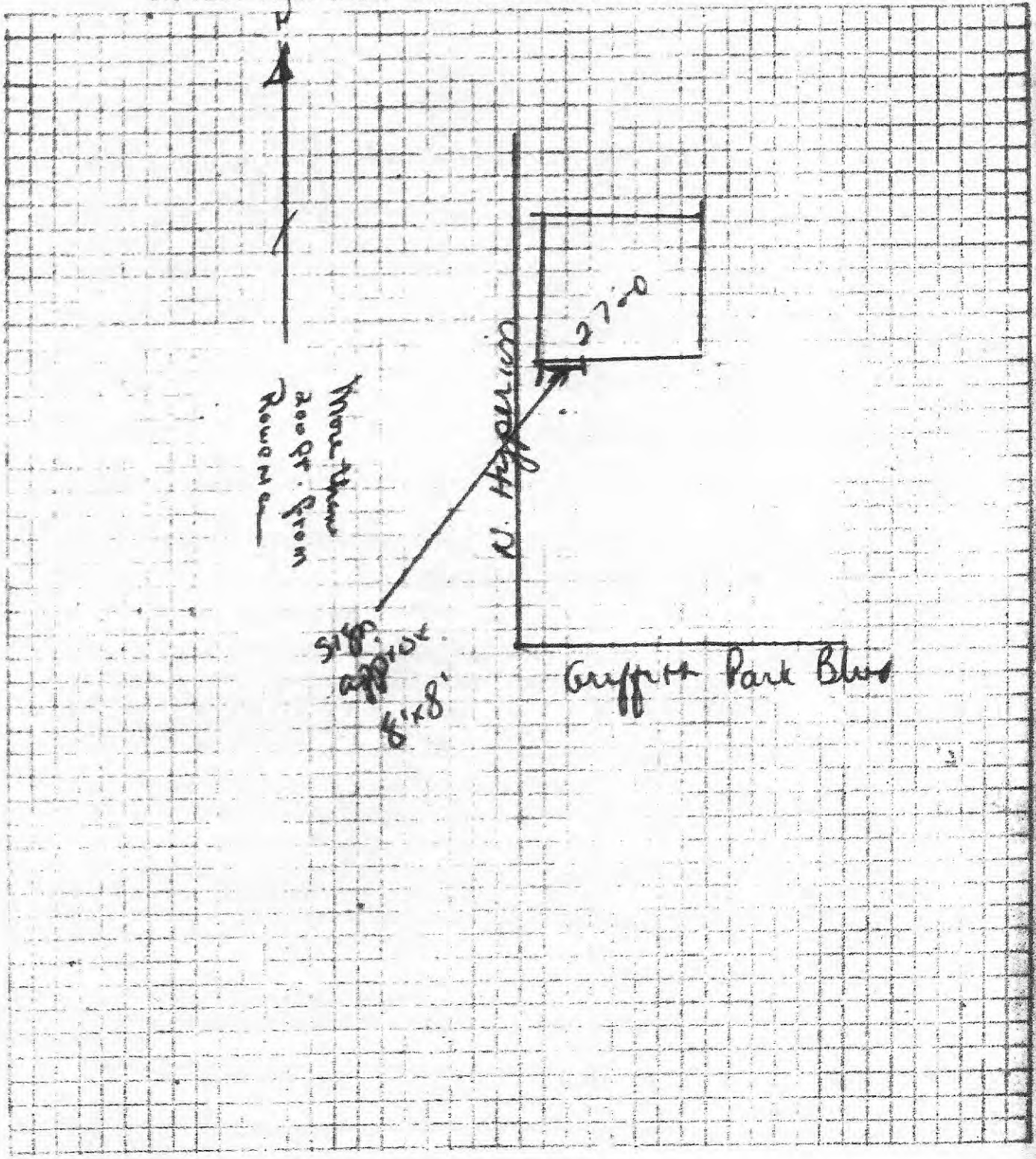
CASHIER'S USE ONLY

JUL-16-65 37359 E •99988 Z — 1 CS 3.50

P.C. No. ____ GRADING YES CRIT. SOIL YES CONS. ____

LEGAL DESCRIPTION

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.)

Tokio Florist/Sakai-Kozawa Residence
2718 Hyperion Avenue
Historic Cultural Monument Application

Image Attachment

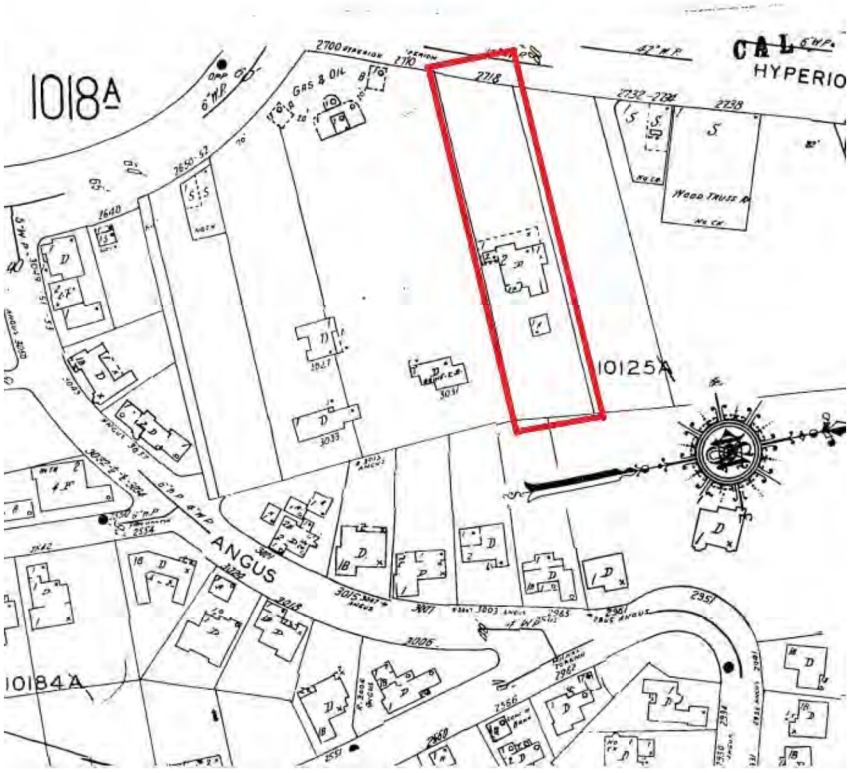


Fig 1: Sanborn Map View Jan. 1940 with property outlined in red, Sanborn Atlas, Los Angeles 1906-Jan.1951 vol.10A, 1919-Oct. 1950, Sheet 1016a (Los Angeles Public Library).

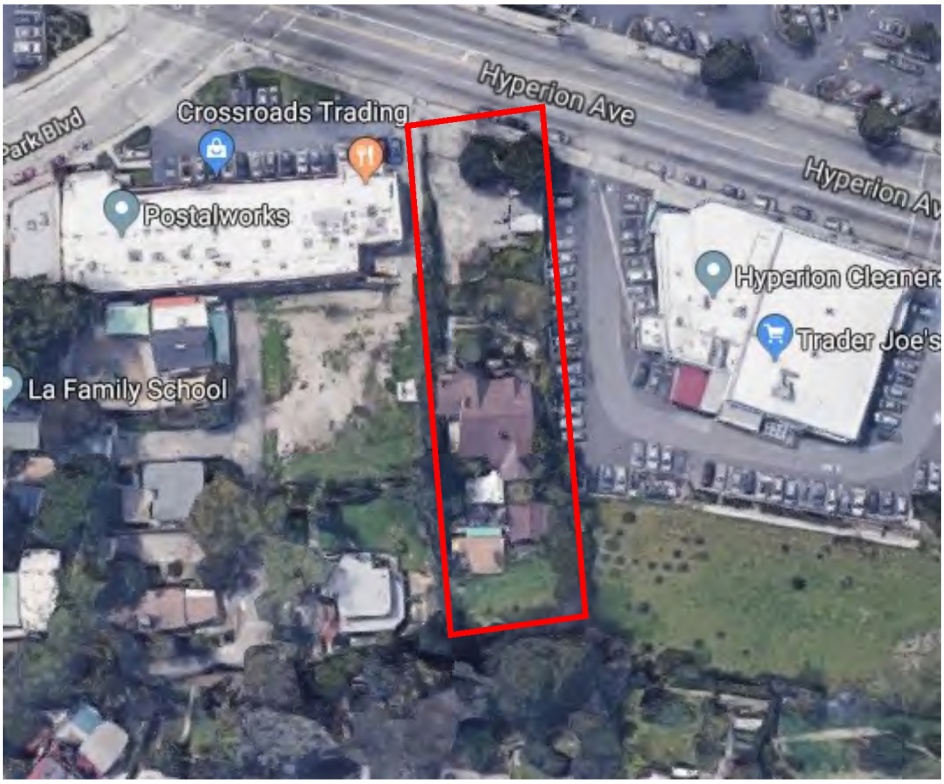


Fig 2: Aerial view of Tokio Florist/Sakai-Kozawa Residence with property outlined in red 2019 (Google Maps).



Fig. 3: Evolution of improvements on parcel at 2718 Hyperion Avenue, Los Angeles (L.A. Conservancy, 2019)

1929
1. Residence
2. Barn-style garage

1947
3. Three-car garage

1960s
4. Japanese garden
5. Upper terrace
6. Greenhouse

Unknown
7. Incinerator

1965
8. Tokio Florist sign

Late 1980s/Early 1990s
9. Porch addition



Fig 4: Key map for Sakai-Kozawa residence at 2718 Hyperion Avenue, Los Angeles (L.A. Conservancy, 2019)



Fig 5: Tokio Florist commercial signage, view facing northeast, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994



Fig 6: Tokio Florist commercial signage, view facing south, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.



Fig 7: Primary façade of Sakai-Kozawa residence and Japanese garden, view east, 2018. Yuka Murakami.



Fig 8: Detail of primary façade of Sakai-Kozawa residence, view east, 2019. Rosalind Sagara/L.A. Conservancy.



Fig 9: Detail Japanese garden water feature, view facing west, 2018. Rosalind Sagara/L.A. Conservancy.



Fig 10: Japanese garden, view facing southeast, 2018. Rosalind Sagara/L.A.



Fig 11: Primary façade of Sakai-Kozawa residence and Japanese garden, view east, 2018. Yuka Murakami.





Fig 12 and Fig 13: Left: Porte-cochère and canopy extension, view facing east, 2018. Rosalind Sagara/L.A. Conservancy; Right: Canopy extension, view facing east, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.

Fig 10:

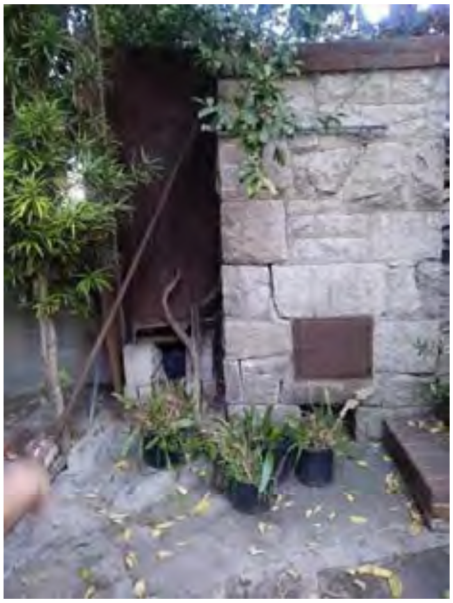



Fig 14 and Fig 15: Left: Incinerator, 2018. Rosalind Sagara/L.A. Conservancy; Right: Greenhouse, 2018. Rosalind Sagara/L.A. Conservancy.




Fig 16 and Fig 17: Left: Interior of greenhouse, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994. Right: Greenhouse, view south, 2018. Rosalind Sagara/L.A. Conservancy



Fig 18: Primary facade of barn-style garage, view facing north, 2018. Rosalind Sagara/ L.A. Conservancy .



Fig 19: Primary facade of three-car garage, view facing east, 2018. Rosalind Sagara/L.A. Conservancy.



Fig 20: Dining Room, view north. https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.



Fig 21: Foyer, view east, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.



Fig 22: Foyer and primary entrance, view southwest, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.



Fig 23: Living room, https://www.redfin.com/CA/Los-Angeles/2718-Hyperion-Ave-90027/home/7063994.



Fig 24: Built-in wood cabinetry with glass doors in den, 2018. Rosalind Sagara/L.A. Conservancy.



Fig 25: Built-in wood cabinetry with glass doors and stained glass window in dining room, 2018. Rosalind Sagara/L.A. Conservancy.



Fig 26: 1936 aerial view of first official Disney Studios located at 2725 Hyperion Avenue and 2718 Hyperion, which is across the street to the east. *Los Angeles Public Library, Security Pacific National Bank. Photo Collection.*



Fig 27 and Fig 28: Left: Susie Kozawa and cousin Chris Tetsuo on the lawn in front of the Sakai-Kozawa residence at 2718 Hyperion in the early 1960s. Right: View of the western property line at 2718 Hyperion in the early 1960s. Photos courtesy of Sojin Kim.



Fig 29: Sumi (Sakai) Kozawa at Tokio Florist, October 13, 1988.



Fig 30: Susie and Frank Kozawa in front of Japanese garden at 2718 Hyperion, March 28, 1988, view north. Photos courtesy of Sojin Kim.



Fig 31: Sumi (Sakai) Kozawa at Tokio Florist, February 14, 1999. Photo courtesy of Giovanni Jance.



Fig 32: Upper terrace at 2718 Hyperion, ca. 1988. Photo courtesy of Sojin Kim.

City of Los Angeles
Department of City Planning

6/25/2019
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
2718 N HYPERION AVE

ZIP CODES
90027

RECENT ACTIVITY
CHC-2019-3774-HCM
ENV-2019-3775-CE

CASE NUMBERS
CPC-1995-357-CPU
CPC-1986-255
ORD-176826-SA1A
ORD-176825-SA1
ORD-165167-SA5
ORD-129279

Address/Legal Information	
PIN Number	150A205 28
Lot/Parcel Area (Calculated)	23,153.0 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID C3
Assessor Parcel No. (APN)	5434036012
Tract	IVANHOE
Map Reference	M R 17-65/68
Block	16
Lot	24
Arb (Lot Cut Reference)	None
Map Sheet	150A205
Jurisdictional Information	
Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 4 - David E. Ryu
Census Tract #	1951.00
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	[Q]C2-1VL
Zoning Information (ZI)	None
General Plan Land Use	Neighborhood Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
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
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	

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
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5434036012
Ownership (Assessor)	
Owner1	KOZAWA,SUMIKO S TR KOZAWA FAMILY TRUST
Address	2718 HYPERION AVE LOS ANGELES CA 90027
Ownership (Bureau of Engineering, Land Records)	
Owner	KOZAWA FAMILY TRUST KOZAWA, SUSAN M
Address	8630 36TH AE SW SEATTLE WA 98126
APN Area (Co. Public Works)*	0.551 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	$157,530
Assessed Improvement Val.	$68,484
Last Owner Change	11/14/2014
Last Sale Amount	$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	86625 61141 364689 2769191 2035542 1026128 0498035
Building 1	
Year Built	1918
Building Class	D55D
Number of Units	1
Number of Bedrooms	7
Number of Bathrooms	3
Building Square Footage	3,377.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.54385464
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Opportunity Zone	No
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No
Public Safety	
Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1144
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	56
Red Flag Restricted Parking	No

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1995-357-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	SILVERLAKE/ECHO PARK COMMUNITY PLAN UPDATE PROGRAM (CPU) - THESILVERLAKE/ECHO PARK COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II(7-1-95 TO 12-31-96)
Case Number:	CPC-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

ORD-176826-SA1A

ORD-176825-SA1

ORD-165167-SA5

ORD-129279

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
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

ZIMAS INTRANET

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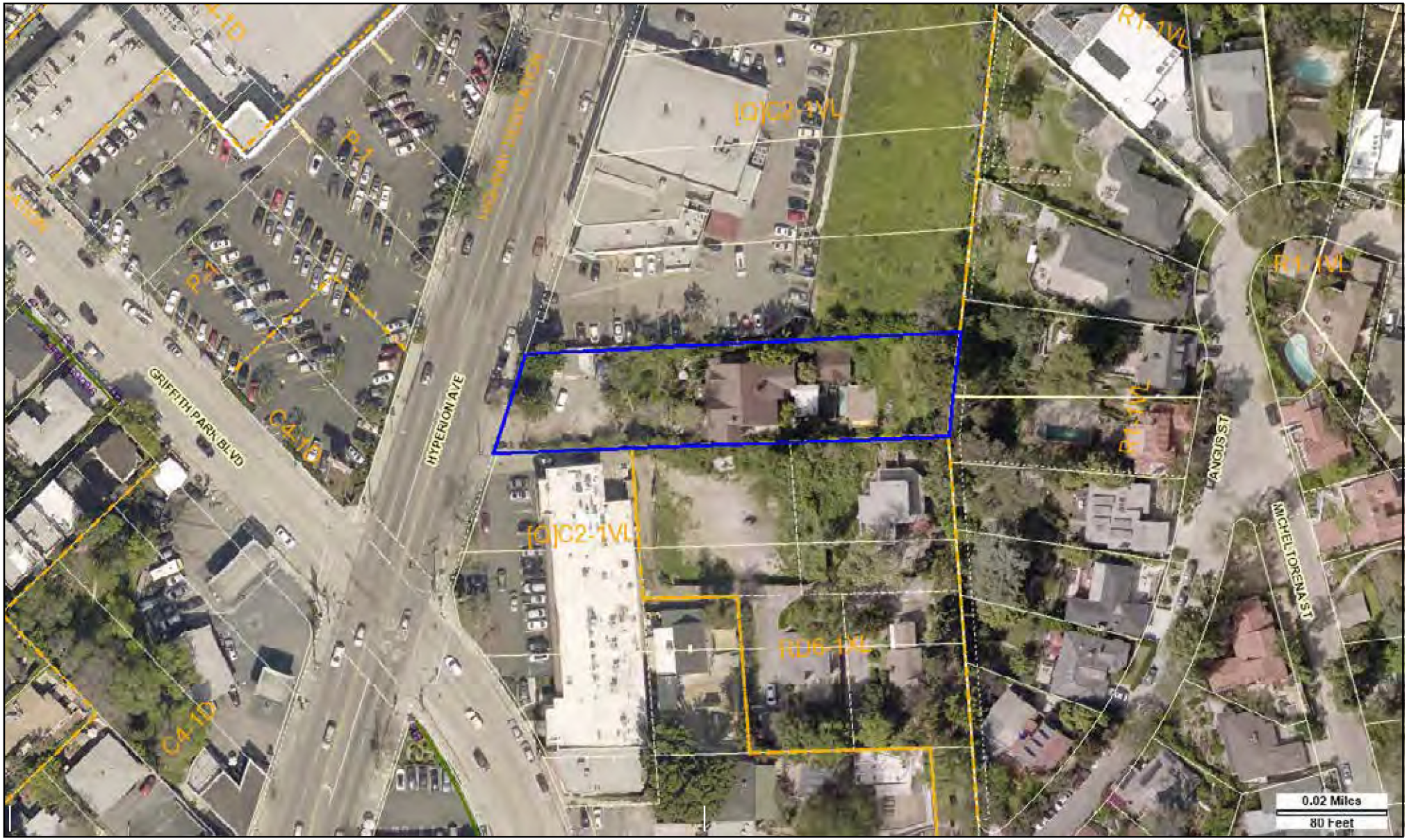
06/25/2019

City of Los Angeles
Department of City Planning



Address: 2718 N HYPERION AVE
APN: 5434036012
PIN #: 150A205 28

Tract: IVANHOE
Block: 16
Lot: 24
Arb: None

Zoning: [Q]C2-1VL
General Plan: Neighborhood Commercial

N
W E
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CITY OF LOS ANGELES FOUNDED 1781

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