

TROYER BROTHERS FOUR-FLAT
806 N. Edinburgh Avenue
CHC-2022-4609-HCM
ENV-2022-4610-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [City Council Motion, CF 22-0693](#)
3. [Commission/ Staff Site Inspection Photos—July 28, 2022](#)
4. [Historic-Cultural Monument Application](#)
5. [Materials Submitted by the Owner](#)

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-2022-4609-HCM
ENV-2022-4610-CE

HEARING DATE: November 3, 2022
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 806 N. Edinburgh Avenue
Council District: 5 – Koretz
Community Plan Area: Hollywood
Zoning: R3-1
Land Use Designation: Medium Residential
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Tract 4891, Lot 99

EXPIRATION DATE: The original expiration date of November 10, 2022 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

PROJECT: Historic-Cultural Monument Application for the TROYER BROTHERS FOUR-FLAT

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: Generation Real Estate Partners LLC
1853 6th Street
Manhattan Beach, CA 90266

APPLICANT: City of Los Angeles
221 N. Figueroa Street, Suite 1350
Los Angeles, CA 90012

PREPARER: Steven Luftman
1212 S. Orlando Avenue
Los Angeles, CA 90035

RECOMMENDATION **That the Cultural Heritage Commission:**

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

FINDINGS

- The Troyer Brothers Four-Flat does not meet any of the three criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as an Historic-Cultural Monument.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles 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 Troyer Brothers Four-Flat is a four-unit, two-story, multi-family residential building located on the east side of N. Edinburgh Avenue between Waring Avenue and Willoughby Avenue in the Beverly Grove neighborhood of Los Angeles. Constructed in 1926, the subject property was designed by master architect S. Charles Lee (1899-1990) in a vernacular architectural style with Art Deco influences for brothers William Carey Troyer, Jesse Vance Troyer, and Gifford L. Troyer, who were contractors. It was commissioned as a speculative, multi-family investment.

From the 1910s through the boom of the 1920s and into the 1930s, Hollywood experienced tremendous population growth due to a rapidly expanding film business. To accommodate the growing population of newcomers, there was a sharp increase in residential development. Concentrations of residential properties from this period are located adjacent to the major motion picture studios and include modest single-family residences along with a wide variety of multifamily housing types, including duplexes, triplexes, bungalow courts, and fourplexes such as the subject property.

Rectangular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof with a tile-capped parapet. The primary, west-facing elevation is asymmetrically composed into three bays featuring two sets of tall, arched, divided-lite casement windows on the second floor and a tripartite, divided-lite wood casement window on the ground floor of the northernmost bay; tall, tripartite divided-lite wood casements windows on each floor of the southernmost bay; and an arched entry consisting of a wood door with divided-lites within a quoined surround centered on the middle bay on the first floor and three wood port windows on the second floor. The northernmost and middle bay form a larger unit with a single clay-tile shed roof above both bays. The southernmost bay projects slightly forward and has four vertical lines that extend from the ground floor to the roof. An iron balustrade fronts each window on both floors.

The north- and south-facing elevations have no ornament and feature nine windows on each floor while the east-facing facade is divided symmetrically into three bays, with a recessed center bay. Located in the center recessed bay is access to the rear doors of each apartment, and a wooden staircase to the second-floor apartments. There is a lightwell at the center of the building and each unit has a window facing into the lightwell. At the rear there is a five-car garage with horizontal wood-planked doors and a flat roof with a tile-capped parapet.

On the interior, there is an entry vestibule accessed via the arched front door from which all four units are accessed—two on the ground floor and two on the second floor. The vestibule reaches the full two stories in height and features a staircase with wood treads covered with carpet and a wrought iron balustrade, scored plaster walls, a vaulted ceiling with arches and a wrought iron lantern hanging from the center, and two archways with capitals and a twisted column leading to the second-floor landing. Each of the four units has the same plan in addition to faux fireplaces, coved ceilings, picture rails, archways, wood floors, and some units retain original bathroom tile flooring, mirrored vanities, and bathtubs as well as original kitchen cabinetry and tilework.

S. Charles Lee was born Simeon Charles Levi in Chicago, Illinois in September 1899 to Jewish-German parents. At the age of 16, Lee attended Chicago Technical College, where he undertook an intensive two-year architecture and engineering course, graduating with honors. In 1921, he graduated with an architecture degree from the Armour Institute of Technology (now Illinois Institute of Technology). Upon graduation, Lee took a position at Rapp and Rapp in Chicago, an architectural firm known for elaborate movie palaces, and later that year he relocated to Los Angeles. Lee opened his first architectural office in 1923, in the Douglas Building near Third Street and Spring, and at this time changed his name to S. Charles Lee. From 1924 to 1925, he worked mostly with speculative builders, like the Troyer brothers, and built single-family houses, duplexes, four-flats, apartments, and stores. In the following years, Lee's commissions included large office buildings, and movie theaters for which he is widely known. Lee is most aptly associated with his saying, "The show starts at the sidewalk," which reflects his philosophy and design of movie theaters that literally incorporated the sidewalk, typically a colorful terrazzo pattern. During his career, Lee designed many buildings totaling over 400 movie theaters, more than half of which were in Los Angeles, as well as hundreds of other building types; some of his designs that are already designated include the Tower Theater (1927, HCM #450), the Hollywood and Western Building (1931, HCM #336), the Los Angeles Theater (1931, HCM #225), the Bruin Theater (1937, HCM #361), the Los Angeles Municipal Water and Power Building (1939, HCM #232), Haddon Hall (1926, HCM #1085), and the Max Factor Make-Up Salon (1931, HCM #593). His list of honors includes the "Synergy Award," from the Society of Registered Architects, their highest recognition in 1975, and an endowed chair at University of California Los Angeles's Graduate School of Architecture and Urban Planning in 1986. Lee passed away in January 1990.

The subject property has experienced several alterations over the years that include the repair of fire damage in 1939; the repair of the garage in 1999; and the addition of metal awnings over the entryway and windows on the primary facade; the replacement of some of the original windows with jalousie, vinyl, and aluminum windows; the replacement of balconettes on the second floor; the addition of recessed lighting within some units; and the replacement of original tilework, flooring, sinks, and cabinets in a couple of the apartments, all at unknown dates. During the Commission site visit it was also noted that textured stucco had been applied to all facades at an unknown date.

DISCUSSION

The Troyer Brothers Four-Flat does not meet the criteria for designation under the Cultural Heritage Ordinance.

The preparer argues that the property is eligible under two criteria of the Ordinance. Firstly, that it “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” for its association with the rapid development of Hollywood and its surrounding areas in the 1920s. Further, the preparer argues that the subject property “embodies the distinctive characteristics of a style, type, period, or method of construction [and] represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as a distinguished example of an important housing type and a unique example of S. Charles Lee’s designs for the four-flat building typology from the earliest years of his architectural practice in Los Angeles, making it valuable to a study of his career.

The subject property does not individually reflect the broad cultural, economic, or social history of the nation, state, or community. Residential development in the Hollywood area boomed during the 1920s and 1930s and tracts sited close to major corridors such as Fairfax Avenue and Santa Monica Boulevard boasted an array of duplexes, triplexes, apartment houses, courtyard apartments, and fourplexes like the subject property. The subject property exhibits a common typology for this time period and there is a plethora of 1920s multi-family residences extant in the Hollywood neighborhood and across the city. Furthermore, with a construction date of 1926, the subject property was not one of the pioneering multi-family developments in this portion of the City.

Multi-family housing, including fourplexes (or four-family flats), were built throughout the twentieth century and in nearly every part of Los Angeles. Today, examples of the dwelling type are found citywide in areas including Hollywood, Wilshire, Echo Park, South Los Angeles, and others. There were 17 fourplexes in the Hollywood Community Plan Area identified by SurveyLA as eligible for designation, and over 900 fourplexes identified as eligible for listing citywide. Additionally, over 20 fourplexes were identified as eligible for historic designation in the 2020 Hollywood Redevelopment Project Area Historic Resources Survey. There are also over 200 fourplexes that are Contributors to the Beverly Fairfax National Register Historic District listed in the National Register in 2018.

In addition, while S. Charles Lee was a master architect, the subject property does not appear to be “notable” within his body of work. Although he did design a number of multi-family buildings at the beginning of his career and the subject property may be a rare example of a multi-family residence in his body of work, it lacks the sophistication and quality of design as seen in other examples of his work. In 1926, after the construction of the subject property, Lee joined two of his friends to create the Universal Holding Company through which they built speculative houses, duplexes, and apartments in various parts of the city, including Carthay Circle, where they developed a community of duplexes. In 1927, Lee built one of the two-story duplexes for his wife and himself, which is designated as Historic-Cultural Monument #1134. Additionally, Lee is most known for his theater designs and was not the only architect designing fourplexes at the time.

Furthermore, the subject property is not identified with any important historical events and is not associated with any historic personages. The subject property also does not embody any of the distinctive characteristics of the Mediterranean Revival architectural style; it lacks a distinct style and is better classified as a vernacular building with some Art Deco influences. It is not significant for its architectural style.

The subject property was not identified as eligible for listing under any designation program in the citywide historic resources survey, SurveyLA.

Based on these findings, the subject property does not appear to be eligible for designation as a Los Angeles City Historic-Cultural Monument.

BACKGROUND

On June 28, 2022, the Los Angeles City Council, acting upon a motion introduced by Councilmembers Paul Koretz and Marqueece Harris-Dawson, initiated consideration of the subject property as a potential Historic-Cultural Monument. Steven Luftman, a member of the community, volunteered to draft the nomination on behalf of the City, the applicant. On July 28, 2022, a subcommittee of the Commission consisting of Commissioners Kanner and Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources. In accordance with LAAC 22.171.10, on August 1, 2022, the owner requested up to a 60-day extension to the time for the Commission to act. The original expiration date of November 10, 2022, is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

HOLLY L. WOLCOTT
CITY CLERK

PETTY F. SANTOS
EXECUTIVE OFFICER

City of Los Angeles
CALIFORNIA



ERIC GARCETTI
MAYOR

OFFICE OF THE
CITY CLERK

Council and Public Services Division

200 N. SPRING STREET, ROOM 395
LOS ANGELES, CA 90012
GENERAL INFORMATION - (213) 978-1133
FAX: (213)978-1040

PATRICE Y. LATTIMORE
DIVISION MANAGER

CLERK.LACITY.ORG

OFFICIAL ACTION OF THE LOS ANGELES CITY COUNCIL

Council File No.: 22-0693

Council Meeting Date: June 28, 2022

Agenda Item No.: 52

Agenda Description: CONSIDERATION OF MOTION (KORETZ - HARRIS-DAWSON) relative to initiating consideration of the property located at 806 North Edinburgh Avenue, as a City Historic-Cultural Monument.

Council Action: MOTION (KORETZ - HARRIS-DAWSON) - ADOPTED FORTHWITH

Council Vote:

YES	Blumenfield	YES	Bonin	ABSENT	Buscaino
ABSENT	Cedillo	YES	de León	ABSENT	Harris-Dawson
ABSENT	Koretz	YES	Krekorian	YES	Lee
YES	Martinez	YES	O'Farrell	YES	Price
YES	Raman	ABSENT	Rodriguez	YES	Wesson, Jr.

HOLLY L. WOLCOTT
CITY CLERK

Adopted Report(s) Title
Motion (Koretz - Harris-Dawson) dated 6-10-22

MOTION

Section 22.171.10 of the Administrative Code provides that the City Council, the Cultural Heritage Commission, or the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historic-Cultural Monument. The Cultural Heritage Commission, after reviewing and investigating any such Council-initiated designation, shall approve or disapprove in whole or in part the proposed inclusion and submit a report on such action to the Council. In addition, Section 22.171.12 of the Administrative Code provides that there shall be a temporary stay of demolition, substantial alteration or removal of any proposed location or structure pending designation.

The property located at 806 N. Edinbrough Avenue, Los Angeles, CA 90046, is a two-story Mediterranean Revival fourplex, and the work of master architect S. Charles Lee, embodies distinguishing characteristics of Lee’s designs for the fourplex building typology from the earliest years of his architectural practice in Los Angeles, making it valuable to a study of his career. The structure utilizes a lightwell for increased light and ventilation, while the Mediterranean Revival façade, with multi-lite casement windows and a rusticated door surround, features Lee’s contrasting treatment of window shapes, wall planes and rooflines.

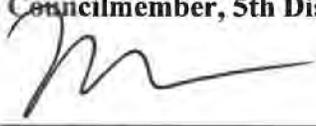


It is imperative that the City’s historic-cultural treasures be celebrated, and foremost, that its historical sites be preserved for future generations. As such, the historic-cultural merits of this property need to be assessed, especially as it relates to Monument Designation Criteria 3 the embodiment of 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.

I THEREFORE MOVE that the Council initiate consideration of the property located at 806 N. Edinbrough Avenue, Los Angeles, CA 90046 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic-Cultural Monument application for review and consideration by the Cultural Heritage Commission.

I FURTHER MOVE that after reviewing the application, the Cultural Heritage Commission submit its report and recommendation to the Council regarding the inclusion of the property located at 806 N. Edinbrough Avenue, Los Angeles, CA 90046, in the City’s list of Historic-Cultural Monuments.

PRESENTED BY: 
PAUL KORETZ
Councilmember, 5th District

SECONDED BY: 

JUN 10 2022


ORIGINAL











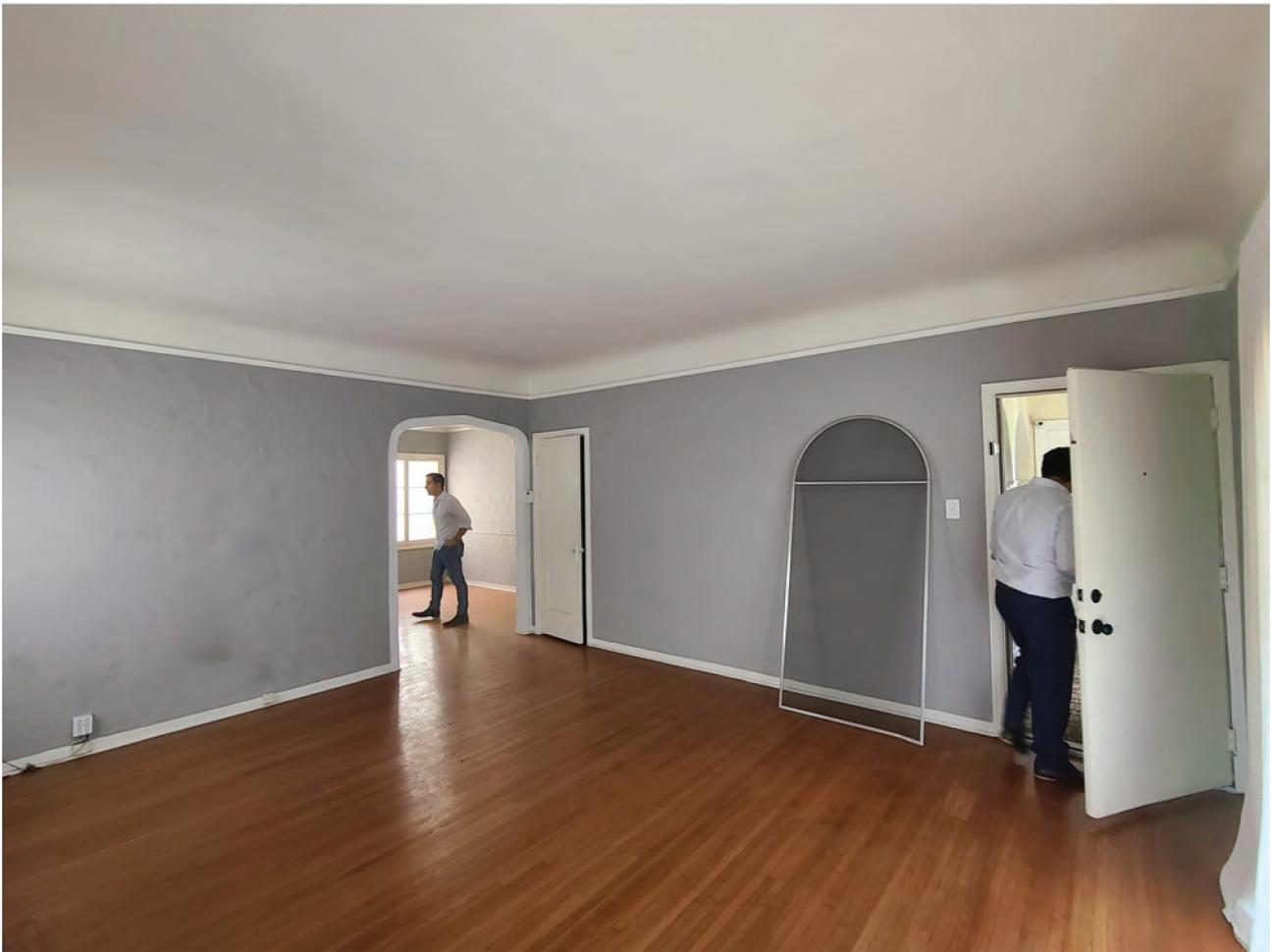


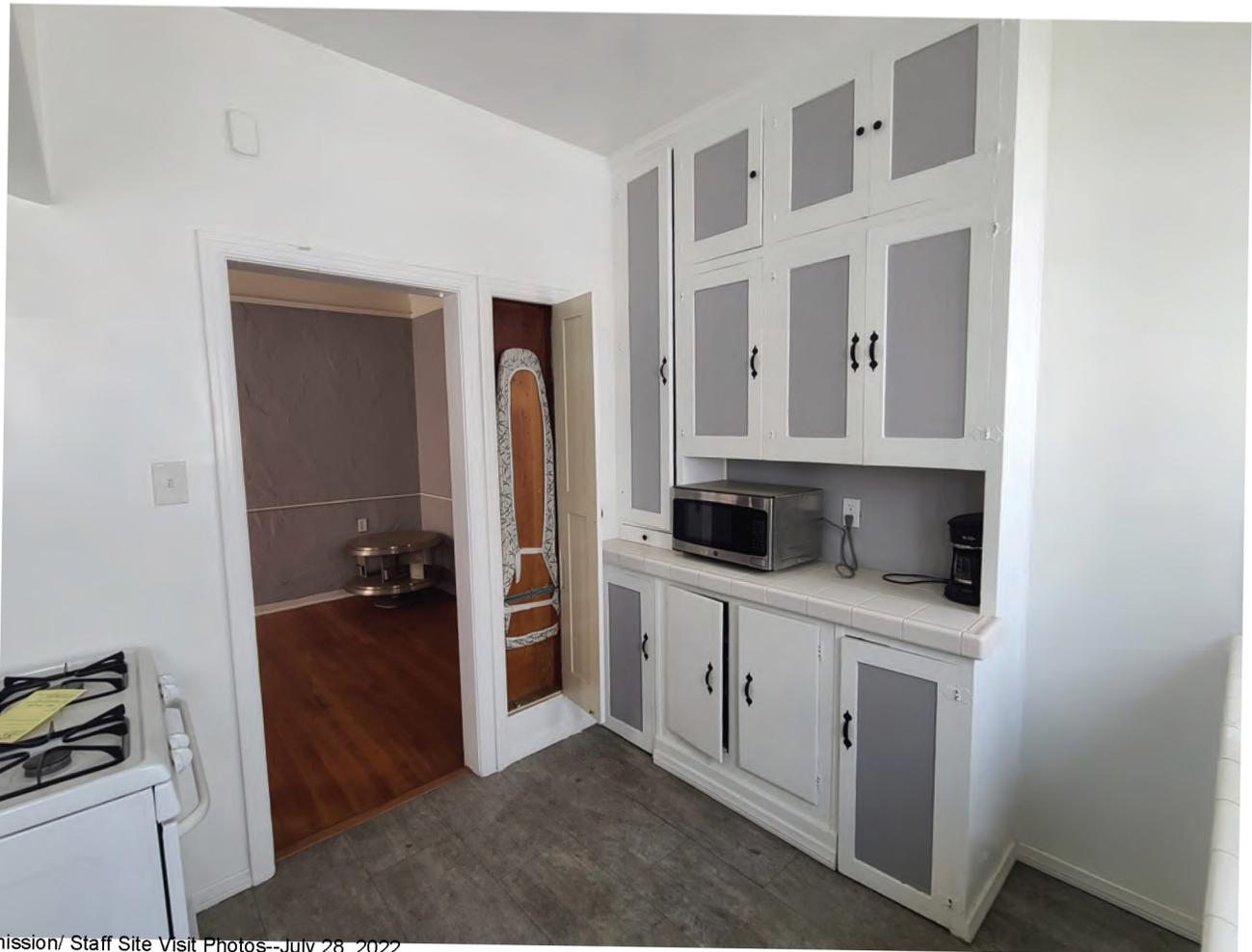




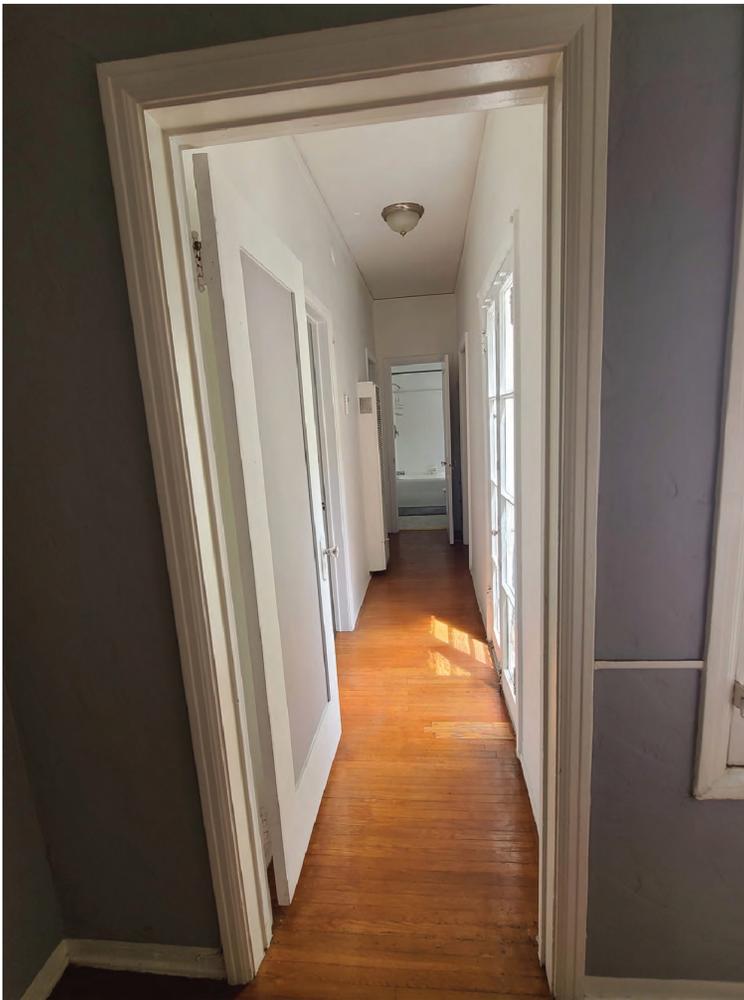












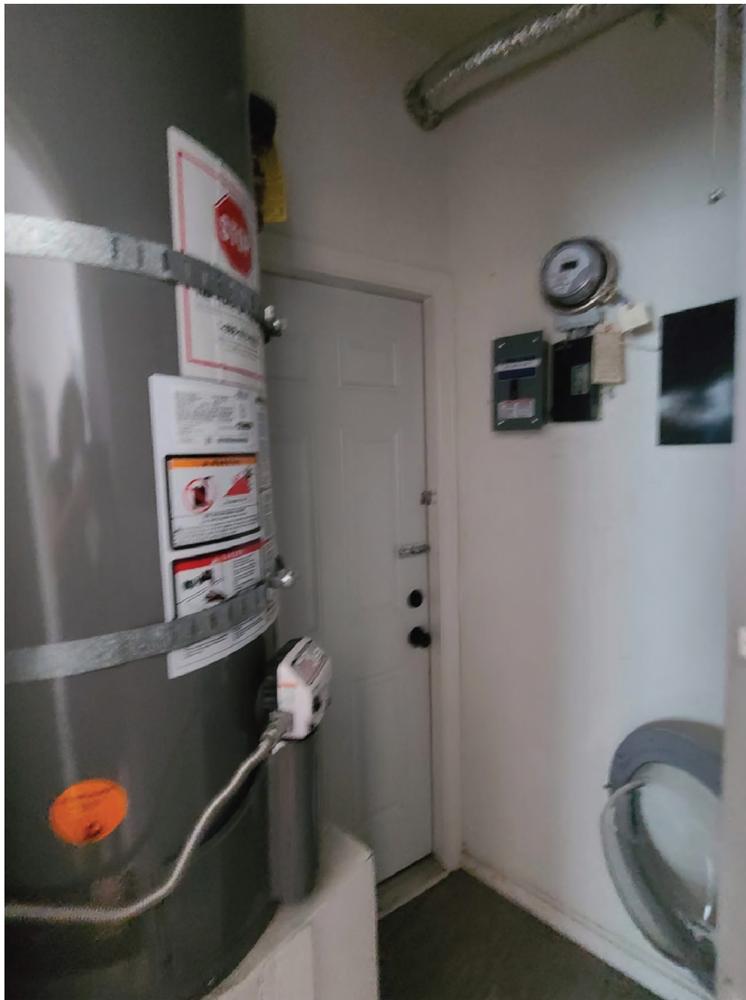






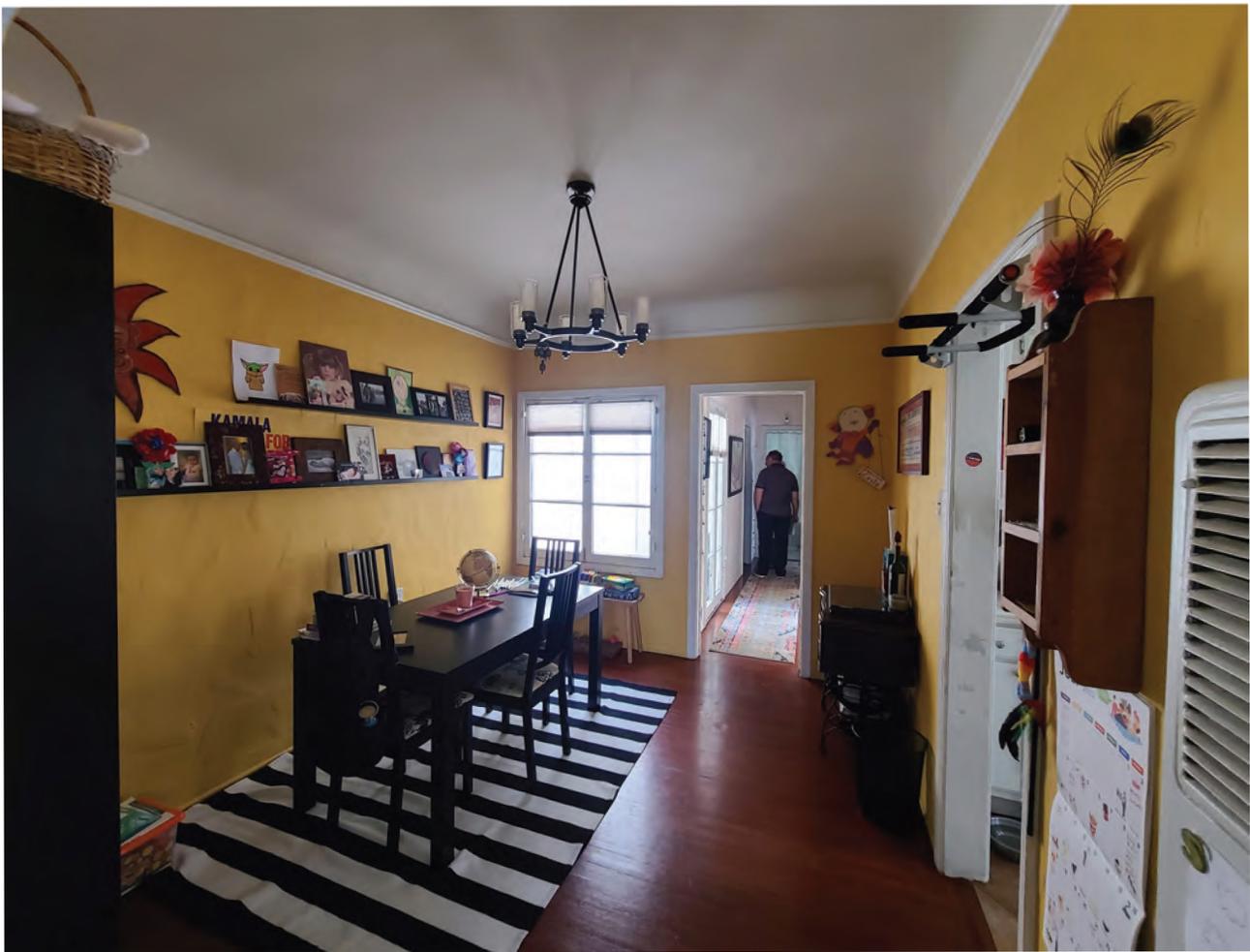




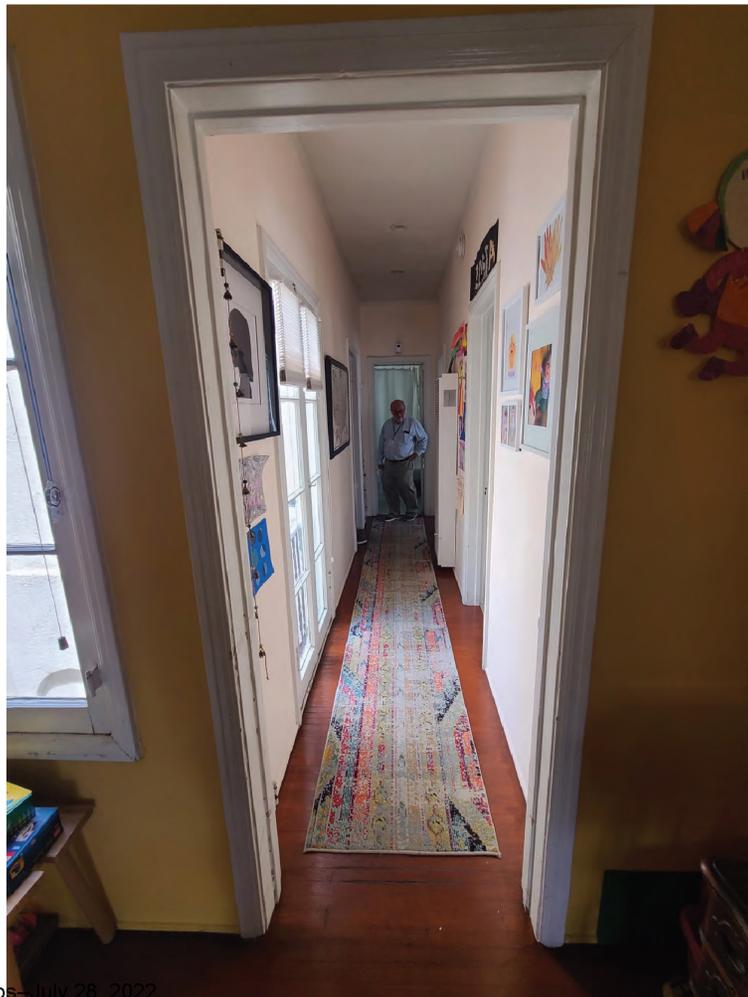
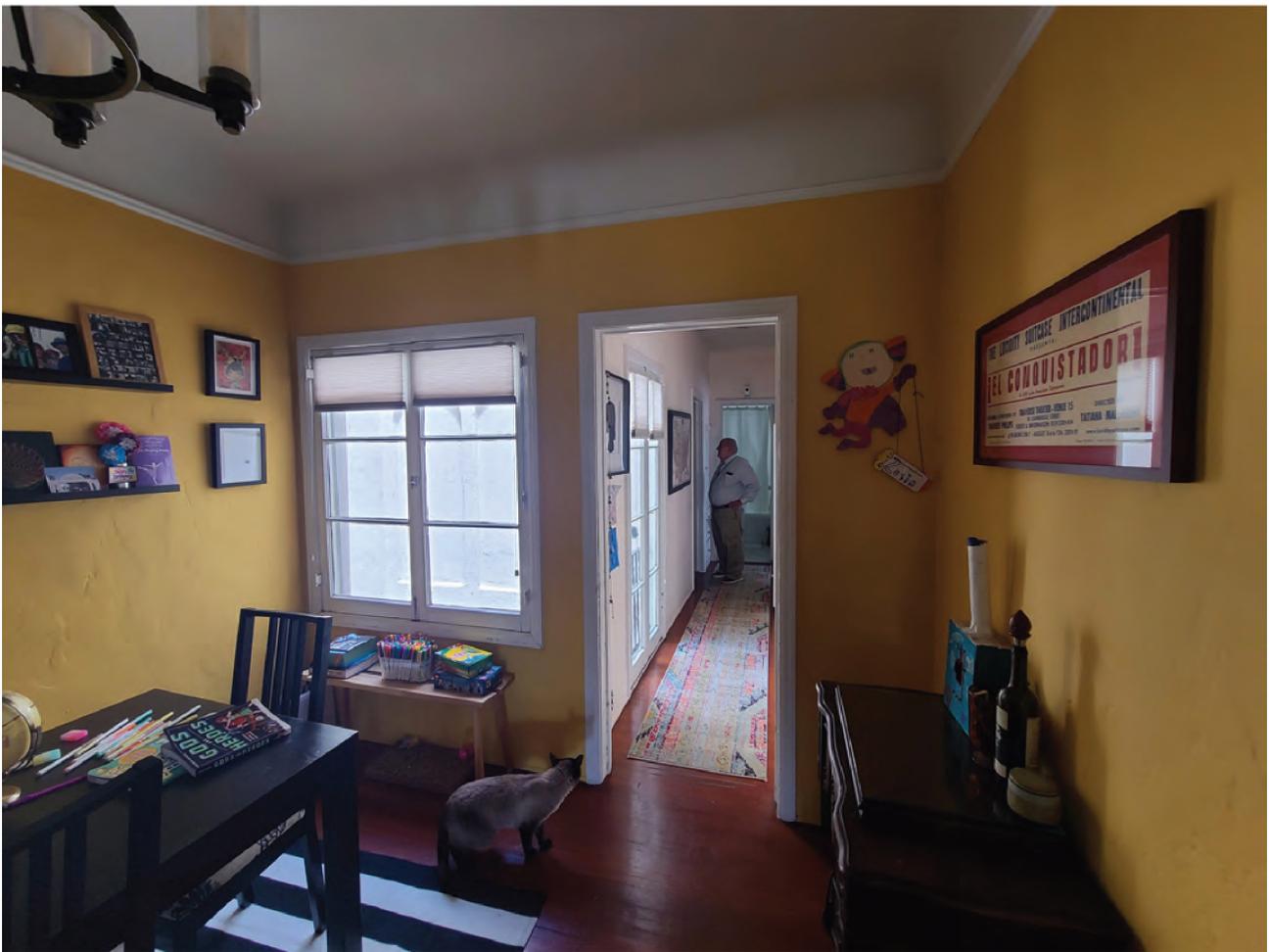












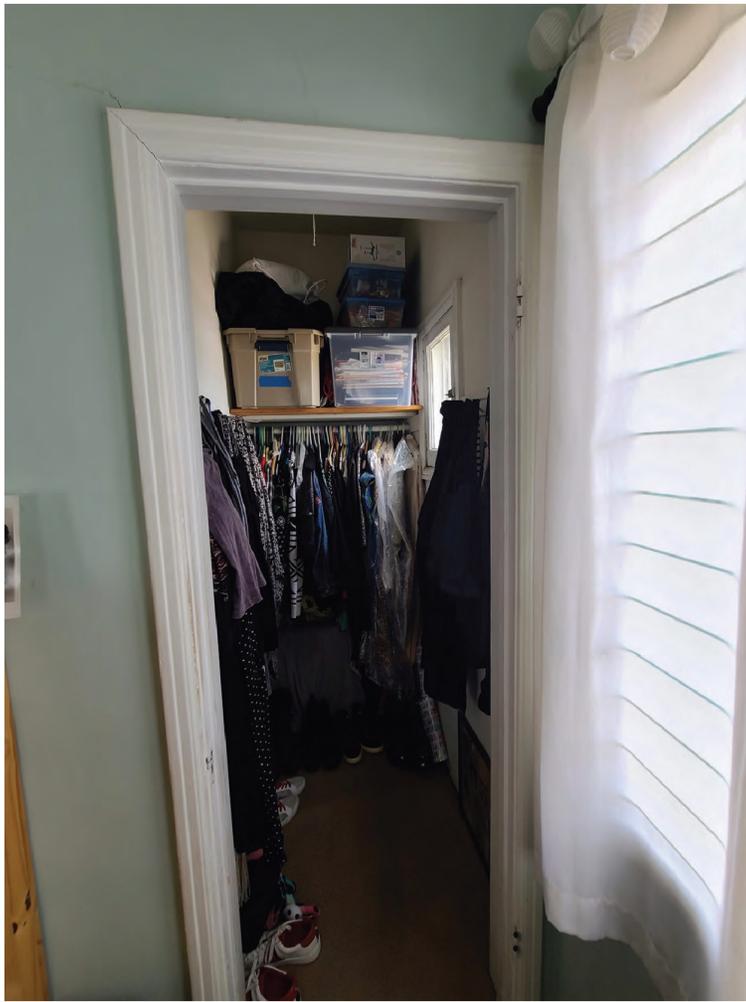














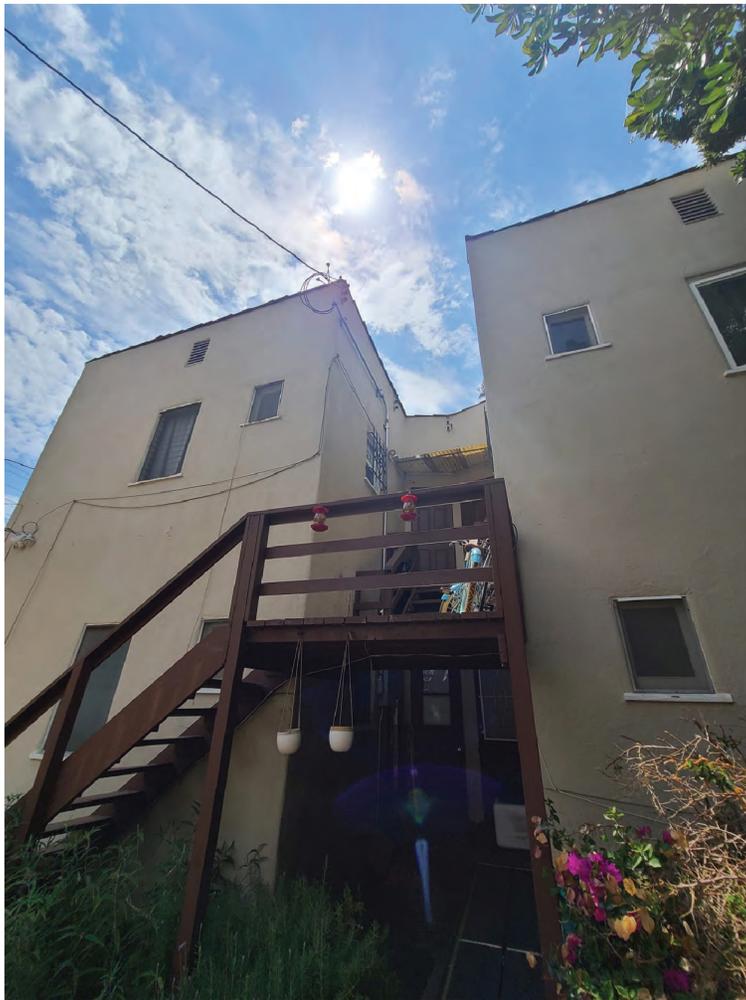












HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: Troyer Brothers Four-Flat		Select source of proposed name	
Other Associated Names:			
Street Address: 806 N. Edinburgh Ave		Zip: 90046	Council District: 5
Range of Addresses on Property: 806-808 1/2 N Edinburgh		Community Name: Hollywood	
Assessor Parcel Number: 5529021065	Tract: TR 4891	Block: None	Lot: 99
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: Garage			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1925-26	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Select
Architect/Designer: S. Charles Lee	Contractor: Troyer Bros.	
Original Use: Multi-family dwellings	Present Use: Multi-family dwellings	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box		Stories:	Plan Shape: Select
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Select	Material: Stucco, textured	
ROOF	Type: Select	Type: Flat	
	Material: Clay tile, rounded	Material: Rolled asphalt	
WINDOWS	Type: Casement	Type: Jalousie/Louver	
	Material: Wood	Material: Aluminum	
ENTRY	Style: Centered	Style: Select	
DOOR	Type: Paneled, glazed	Type: Select	



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.	
	No major alterations. See Property Description for alterations.
	See exhibits for list of building permits.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input checked="" type="checkbox"/>	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.
<input type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	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.

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: City of Los Angeles		Company:	
Street Address: 221 N. Figueroa St., Ste. 1350		City: Los Angeles	State: CA
Zip: 90012	Phone Number:	Email:	

Property Owner

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

Name:		Company: Generation Real Estate Partners LLC	
Street Address: 1853 6TH ST		City: MANHATTAN BEACH	State: CA
Zip: 90266	Phone Number: (310) 405-0179	Email: steven@generationrep.com	

Nomination Preparer/Applicant's Representative

Name: Steven Luftman		Company:	
Street Address: 1212 S Orlando Ave		City: Los Angeles	State: CA
Zip: 90035	Phone Number: 310-503-9958	Email: sluftman@yahoo.com	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|--|
| <ul style="list-style-type: none"> 1. <input checked="" type="checkbox"/> Nomination Form 2. <input checked="" type="checkbox"/> Written Statements A and B 3. <input checked="" type="checkbox"/> Bibliography 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | <ul style="list-style-type: none"> 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos 8. <input checked="" type="checkbox"/> Historical Photos 9. <input checked="" type="checkbox"/> 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.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

<p>Steven L. Freeman</p> <hr/> <p>Name:</p>	<p>July 31, 2022</p> <hr/> <p>Date:</p>	<hr/> <p>Signature:</p>
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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

Troyer Brothers Four-Flat/ 806 North Edinburgh Ave

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

The property at 806 N. Edinburgh Ave. (subject building) contains four apartments. The property occupies a rectangular parcel of 6,611.0 square feet, situated in the Beverly Grove area of central Los Angeles. It is on the east side of Edinburgh Ave. between Waring Ave. to the south and Willoughby Ave. to the north. The block is composed primarily of one to four-story multi-family homes, and its properties reflect common planning features, including uniform setbacks, shallow front lawns, and concrete sidewalks. The buildings on the block were constructed from 1924 through 2008. The neighborhood adheres to a rectilinear street grid that is oriented toward the cardinal directions. The neighborhood's topography is generally flat.

The Troyer Brothers Four-Flat shares a twenty-foot setback with the rest of the 800-North block of Edinburgh Ave. The building is rectangular in plan.

The front garden of the subject building includes Foxtail Agave, Pride of Madeira, Hummingbird bush, Bottlebrush, and Jerusalem Sage. There is a tall palm next to the entry stairs, and a Silk Floss tree planted in the road verge between the sidewalk and the street.

Exterior

Designed by S. Charles Lee, and built from 1925 to 1926, the Troyer Brothers Four-Flat is a four-unit, two-story multi-family dwelling built in the Mediterranean Revival style. Each of the building's four units contain two bedrooms and one bath.

It is a wood-framed building, an example of a four-flat building sub-type. Rectangular in plan, it features smooth textured stucco and clay tile at the roofline.

The primary façade faces west and is asymmetrically composed into three bays. Looking east, the northernmost bay features two sets of tall divided-light wood casement windows on each floor. The windows on the second floor are arched and have a simple protective balconette. Directly below the second-floor windows is a set of divided-light triplex wood casement windows.

The middle bay features the central arched entry door within a rusticated quoined surround. The door is wood-framed, and divided into six glass panels. On either side of the door are lanterns. Centered above the door, on the second floor, is a series of three wood-framed oval windows. The center oval window opens.

The northernmost and the middle bay form a larger unit with a single clay-tile shed roof above both bays.

The southernmost bay projects slightly forward from the common façade of the other two bays, and features a flat parapet with a line of clay tile coping. Four thin pilasters start at the ground and extend to the roof, dividing the bay into five sections. Between the pilasters are three tall divided-light wood casement windows on each floor. A simple iron balustrade runs across each window, protecting the apartments occupants.

The north and south façades are not public facing, with simplified flat walls featuring nine windows punched out on each floor of both the north and the south sides. The line of clay tile coping runs around the building on the parapet.¹

The east-facing façade can be divided symmetrically into three bays, with a recessed center bay. The north and south bays feature one large and one small window on each floor. Located in the center recessed bay is access to the rear doors of each apartment, and a wooden staircase to the second-floor apartments. The doors are angled towards the building's center. Each apartment features a single window within this lightwell.

To the rear is a garage building with five individual garages along the eastern property line and the backyard. The garages feature horizontal wood-planked doors, and a flat parapet with a line of clay tile coping. There is a concrete driveway leading to the garages.

The backyard is lushly planted with Japanese Pittosporum, and around the stairs is French Lavender and Mexican Sage, Bougainvillea, and Rosemary. There are three raised planters with sunflowers, cucumbers, zucchini, spinach, arugula, watermelon, poblano peppers and carrots.

Though modest in architectural articulation, S. Charles Lee's design for the façade of 806 N. Edinburgh follows an established approach among several of his early fourplexes in which he utilizes a variety of forms—including various window shapes and configurations, projecting wall planes, and contrasting roofline treatments—to achieve visual interest among projects with similar arrangements of plan.

Entry Vestibule

The entry vestibule is accessed via the cement path leading from the sidewalk to the four cement steps, through the arched front door. All four apartments in the Troyer Brothers Four-Flat are accessed through the entry vestibule. There are two apartments on each floor. Apartments one and two are on the ground floor, apartments three and four are on the second floor.

The vestibule reaches the full two stories in height, with the staircase starting on the right as you enter. The wood floors and stairs are covered with carpet. Simple single-panel doors are located on the southern and northern walls for apartments one and two. The staircase leads to apartments three and four on the second-floor landing. The stairs have a wrought iron balustrade.

The vestibule has rusticated faux stone walls rising to two corbel arches on the north, east, and south walls. To the west, on the second floor, an arcade of two open arches separates the stairs from the landing. The open arches are supported by a single twisted column with a Corinthian capital. Corbels on the north and south wall receive the thrust of the two arches on each wall. The smooth plaster arches rise to a barrel-vaulted ceiling, where an elaborate wrought iron lantern hangs from the center of the ceiling. The vestibule also receives daytime illumination from the three oval windows on the second-floor west wall, along with the glass-paneled front entry door.²

¹ D. Gebhard and R. U. <https://books.google.com/books?id=ZdlUAAAAMAAJ> Winter, *Los Angeles: An Architectural Guide* (Gibbs Smith, 1994); V. McAlester et al., *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (Knopf Doubleday Publishing Group, 2013).

² C. Harris, *Dictionary of Architecture and Construction*, Dictionary of Architecture & C (Mcgraw-hill, 2005); C. M. Harris, *Illustrated Dictionary of Historic Architecture*, Dover Architecture (Dover Publications, 2013).

Apartment Interiors

The units are oriented lengthwise on either side of the central entrance and stair hall, ensuring that all tenants enjoy similar exposures, including views of the front lawn and street.

All four apartments are identical in plan, with north and south units mirroring each other.

The primary entry to each apartment opens to the living room. All the apartments feature Tudor style faux fireplaces, and tall windows reaching from the floor almost to the ceiling. The living and dining rooms feature coved ceilings and picture rails.

A Tudor arch separates the dining area and the living room.

Some of the kitchens retain original tile countertops and backsplash, as well as cabinetry and hardware.

Most of the bathrooms retain the original bathtubs, tiles, sinks, mirrored vanities, and herringbone-pattern tile floors.

The lightwell through the center of the building maximizes cross ventilation and natural light within all four units. The lightwell is accessed from each apartment by a set of wood-framed French doors, with one set facing east, and the other set facing north or south depending on the apartment. Balconettes protect the occupants of the second floor. There is a set of multi-light wood-framed casement windows in the dining room to the lightwell. The east wall of the lightwell has three blind arched recesses on each floor, completing the illusion of a courtyard.³

Alterations

The Troyer Brothers Four-Flat appears to be substantially unaltered from its original construction. There are no building permits for alterations from the Los Angeles Department of Building and Safety (LADBS). The building's current appearance shows the following alterations: aluminum awnings were added over two windows and the entryway on the front façade. On the non-public facing some windows were replaced (within their original openings) with jalousie louver windows, aluminum, and vinyl windows. The protective balconettes on the second floor appear to be non-original. Recessed lights have been added to some rooms. Some of the kitchens and bathrooms have replacement tile, sinks, floors, and cabinets. It also appears that a few of the doors have been replaced.

³ R. Carley, *The Visual Dictionary of American Domestic Architecture* (Henry Holt and Company, 1997).

Character-Defining Features

Site

- Uniform twenty-foot setback matching other buildings of the 800-North block of Edinburgh Ave.
- 1923 subdivision street improvements—concrete curbs, concrete sidewalks

Exterior

- Rectangular building in plan
- Textured stucco cladding
- Clay tile shed roof, with hidden flat roof behind
- Wood divided-light casement windows
- Concrete entry path and stairs from sidewalk
- Central arched glass-paneled entry door within a rusticated quoined surround
- Three wood-framed oval windows on west façade
- Flat parapet with a line of clay tile coping
- Four thin pilasters start at the ground and go to the roof
- Concrete driveway from street to the garage
- Five car garage
- Lightwell through the center of the building
- Three blind arched recesses on each floor of the east wall of the lightwell

Interior Entry Vestibule

- Full two stories in height
- Wrought iron balustrade
- Rusticated faux stone walls
- Corbel arches on the north, east, and south walls
- Smooth plaster arches rise to a barrel-vaulted ceiling
- Elaborate hanging wrought iron lantern
- Open arches are supported by a single twisted column with a Corinthian capital

Interior

- Original wood-paneled doors and some original door hardware
- Original hardwood flooring
- Tudor style faux fireplaces
- Coved ceilings and picture rails in living and dining rooms
- Tudor arch separating the dining area and the living room
- Coved bedroom ceilings
- Original bathtubs, tiles, sinks, mirrored vanities, and herringbone-pattern tile floors
- Original tile in kitchens
- Original wood kitchen cabinets and drawers
- Built-in folding ironing boards.
- Original light fixtures

B. Statement of Significance

Summary

The Troyer Brothers Four-Flat meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

It reflects the broad cultural, political, economic, or social history of the nation, State or community.

It embodies the distinctive characteristics of a style, type, period, or method of construction; and represents a notable work of a master architect whose individual genius influenced his or her age.

Built in 1925-1926, the multi-family property at 806 N. Edinburgh Avenue is the work of master architect S. Charles Lee. It embodies distinguishing characteristics of Lee's designs for the four-flat building typology from the earliest years of his architectural practice in Los Angeles, making it valuable to a study of his career.

It is also significant for its association with the rapid development of Hollywood and its surrounding areas in the 1920s.

Troyer Brothers Four-Flat is unique among the five known S. Charles Lee four-flats as the only example to utilize a lightwell for increased light and ventilation. The Troyer Brothers Four-Flat is a distinguished example of an important housing type that is unrepresented on the list of Los Angeles's Historic-Cultural Monuments. The four-flat is an "apartments-in-disguise" of single-family homes, a housing type that allowed the city to densify without the stigma that multi-family housing brought to neighborhoods, during a period of rapid population growth.

Hollywood and West Hollywood Development⁴

The subject building is located within the Hollywood CPA. The area was home to the Chumash and Tongva people.⁵ Later it became part of the massive Rancho La Brea, and in 1914 it was subdivided as tract 2678 by the Albert M. Stephens Company. Original owners of tract 2678 included Walter Luther Dodge, builder of the Irving Gill-designed Dodge House. The larger tract 2678 was subdivided again by the Hibernia Trust Company in 1922.

The neighborhood known today as Beverly Grove was originally part of a town called Sherman, located just west of Hollywood, and bounded by Sunset Boulevard on the north, La Brea Avenue on the east, Beverly Boulevard on the south, and Doheny Drive on the west. Parts of Sherman would eventually develop into West Hollywood, incorporated in 1984, though the Troyer Brothers Four-Flat is located just south of that new city boundary. The neighborhoods of Hollywood and West Hollywood, together, most effectively illustrate the effects of Los Angeles' prospering film industry on the local landscape.

Like much of Los Angeles, Hollywood remained a small, agricultural community until the turn of the twentieth century, characterized by citrus orchards and vegetable fields. Sherman was essentially a company town, with a railyard and worker housing. The year 1903 saw Hollywood officially incorporated and the sub-division of the Hollywood Ocean View Tract. Commercial development subsequently sprung up along Hollywood Boulevard (then Prospect Boulevard) and continued to accelerate simultaneously with population growth. Meanwhile, dairy farmer Arthur Gilmore struck oil in a northwest section of Rancho La Brea on the western edge of Sherman;

⁴ Excerpted from Jennifer Trotoux Katie Horak, Architectural Resources Group, "Edinburgh Bungalow Court Chc-2015-3386-Hcm," ed. Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2015). With additional information

⁵ "Native Land Digital," Native Land Digital, <https://native-land.ca>.

success from his venture A.F. Gilmore Oil Company led to development just south of West Hollywood's current boundaries.

By the 1920s, Hollywood Boulevard was evolving into a main commercial thoroughfare. The most prolific period of development occurred between 1924 and 1929; during this time high-rise buildings were constructed, and movie palace construction relocated to Hollywood from downtown to supplement the prospering film industry. Los Angeles offered much to the film industry, including pleasant, predictable weather and adaptable landscapes. The first film studio in Hollywood opened at the corner of Sunset Boulevard and Gower Street in 1911, and other studios quickly followed. Movies were filmed in Sherman as early as 1916, and studios such as the Jesse D. Hampton Studios, the Charlie Chaplin Studios, and the Pickford Fairbanks Studios all settled in the Hollywood and Sherman neighborhoods. Many studios established themselves as far south as Melrose Avenue, approximately one and a half miles south of Hollywood Boulevard. The industry contributed greatly to population growth; Hollywood saw an increase in population of 5,000, to 36,000, between 1910 and 1920. The extension of leading motion picture studio development into residential neighborhoods both in Hollywood and Sherman (renamed West Hollywood in 1925) increased the need for housing in these areas. The four-flat, like the bungalow court, became a popular housing alternative to the single-family dwelling, and flourished in these neighborhoods from 1909 through the 1920s.

Four-flat property sub type⁶

The four-flat is also known as “four-family flat”, or simply a flat. A four-flat can be defined as symmetrical in plan and façade, and consisting of a pair of units on each of two floors. The most notable feature of its design is the obscuring of the four separate entrance doors behind a single, large front porch or entry portal—creating the impression of a large single-family dwelling.”⁷

In his salient 2007 dissertation, the architect, urban designer, and professor Todd Douglas Gish, MArch, PhD goes into great detail about the importance of the four-flat to the development and densification of Los Angeles.

In his dissertation Dr. Gish describes the four-flat:

...a well-defined, extremely popular small building type that has been ignored in the city's architectural historiography.

And goes on to state:

...Angelenos objected to apartment buildings as interlopers intruding upon otherwise quiet “home districts,” architects and builders had innovated a particular type that resembled a large single-family house and gave each of the four units a front door on a communal front porch. This form of

⁶ The SurveyLA context statement for Multi-Family Residential Development does not differentiate between four-flats, fourplexes, and apartment building though it does with Bungalow Courts, Courtyard Apartments, and Dingbats. **The citywide survey incorporates much of Dr. Gish's conclusions and the document include the following acknowledgment: “This narrative is greatly indebted to the work of Todd Gish, whose 2007 dissertation (University of Southern California) on the development of multi-family housing in early twentieth century Los Angeles stands out amid a scarcity of detailed scholarship on the topic.,** City of Los Angeles, " Residential Development and Suburbanization, 1880-1980," ed. Office of Historic Resources, SurveyLA LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT (Los Angeles: City of Los Angeles, 2018), 3.

⁷ Todd Douglas Gish, "Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936" (UNIVERSITY OF SOUTHERN CALIFORNIA, 2007).

apartments-in-disguise would come to be known as a “four-flat,” and became insinuated into many a neighborhood of single-family houses—⁸

Though the notion of trying to deceive observers via architectural sleight-of-hand may seem odd or naive, this is historically one of the architecture profession’s most basic tasks. And, in this case, it often worked. Even today, many people who see these structures are fooled just as their designers originally intended, believing that a large old house was later subdivided into four identical apartments. And it may be that the proliferation of this type and its outward disguise is one reason that Los Angeles managed to keep its reputation as a “city of homes” despite its considerable stock of multi-family dwellings.⁹

By the mid-1920s the Los Angeles City Council, through the City Planning Commission, frequently limited those developing income property in single-family districts to four-unit buildings, which “must have the appearance of a single-family structure.” In 1929 the Los Angeles Times was of the opinion that zoning laws must protect these four-flats, “Los Angeles must remain a city of homes, but it cannot do so unless it gives to *these* [two- to four-unit] homes the degree of protection necessary[.]” Soon after, the planning commission gave multi-family homes a separate zoning classification.¹⁰

Los Angeles grew astonishingly fast in the early twentieth century, both in population and in area. In 1900 the city had barely a hundred thousand residents; by 1930 that number had multiplied twelve times to over 1.2 million. In the 1920s alone, population doubled as Los Angeles shot from the nation’s tenth largest city to fifth largest.¹¹

The four-flat sub type helped to maintain the image of Los Angeles as a “city of homes” while permitting a higher residential density essential for a growing metropolis.¹²

Mediterranean Revival, 1918-1942¹³

Related to the Spanish Colonial Revival is the Mediterranean Revival, also popular between the two World Wars. Its origin is Italy, and while it shares many features with the Spanish Colonial, there are identifiable differences. The composition of the Mediterranean Revival is less picturesque, with uniformly horizontal roof lines and little emphasis on separate massing. Along with this comes increasing formality, approaching axial symmetry in many cases. Perhaps the most apparent difference is the roof. Both employ low pitches and clay tiles, but that of the Mediterranean Revival is typically hipped, while that of the Spanish Colonial Revival is gabled.

Also different is the approach to landscaping, reflecting the difference between Spanish and Italian traditions. The Spanish Colonial Revival often turns inward, with the characteristic outdoor space being an enclosed courtyard or patio. The Mediterranean Revival, in contrast, makes use when possible of the formal garden that extends outward from the building.

⁸ Ibid., 146.

⁹ Ibid., 93.

¹⁰ Ibid., 69.

¹¹ Ibid., 307.

¹² Ibid.; City of Los Angeles, " Residential Development and Suburbanization, 1880-1980."

¹³ "Context: Architecture and Engineering, 1850-1980

Most resources mixed elements, as was admitted by architect Rexford Newcomb in his 1928 book *Mediterranean Domestic Architecture in the United States*. He noted that “Called upon to do ‘Spanish’ work, many of our men versed in the Italian, unconsciously allowed the Italian to modify their less well understood Spanish forms so that something that was neither Spanish nor Italian resulted.” Nonetheless an examination of predominantly Mediterranean Revival resources illustrates an overall difference that is primarily a feeling of quiet formality in contrast to picturesque exuberance.

S. Charles Lee Architect 1899-1990

Los Angeles Master Architect S. Charles Lee is recognized as one of this country’s most prolific and distinguished motion picture theater designers of the twentieth century.

Born Simeon Charles Levi in Chicago on September 5, 1899 to Jewish-German parents, at 16 Lee attended Chicago Technical College, where he undertook an intensive two-year architecture and engineering course, graduating with honors.¹⁴

After service in the Navy during World War I, Mr. Lee earned his architecture degree from the Armour Institute of Technology (now Illinois Institute of Technology). Among his lecturers at the Armour Institute was master architect Louis Sullivan, and Lee credits Sullivan for shaping him as an architect.¹⁵

Upon graduation in 1921 Lee took a position at Rapp and Rapp in Chicago, an architectural firm known for elaborate movie palaces. Later that year Mr. Lee left Chicago for California in his home-made racing car, arriving in Los Angeles in December of 1921.¹⁶

S. Charles Lee opened his first office in 1923, in the Douglas Building near Third Street and Spring. It was at this office that Simeon Charles Levi changed his name to S. Charles Lee. As he tells it, a potential client came to his office and said “Architect Levi? I expected to see an old man with a beard and a big hat. You can’t be him!” It was a decision taken to avoid the potential threat of anti-Semitism to his business career.¹⁷

From 1924 to 1925, S. Charles Lee worked mostly with speculative builders, like the Troyer brothers. He built single-family houses, duplexes, four-flats, apartments, and stores. His first major cinema building was the 1927 Tower Theatre (HCM 450) on Broadway in Los Angeles.¹⁸

Billed as “the finest thousand-seat theatre in America”, the Tower Theatre launched his career as one of the most important architects of theaters. By 1950 Lee had designed around 400 theatres, including 250 in the Los Angeles area.¹⁹

Among his non-theater projects honored to be included in the list of Los Angeles Historic-Cultural Monuments are Haddon Hall apartments (1926 HCM 1085), the Hollywood Western Building (1928 HCM 336), Lincoln Heights Department of Water and Power Building (1937 HCM 384), and the 1931 Max Factor

¹⁴ Maggie U. Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven and London: Yale University Press, 1994).

¹⁵ S. Charles Lee, interview by Maggie Valentine, September 12, 1985.

¹⁶ Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee*.

¹⁷ Ibid.

¹⁸ Lee, "Interview of S. Charles Lee."

¹⁹ "S. Charles Lee," Los Angeles Conservancy, <https://www.laconservancy.org/architects/s-charles-lee>.

Make-Up Salon (HCM 598). Lee partnered with architect Samuel Lunden to design Temple Israel of Hollywood, which was featured in *Architectural Record* in 1946.

S. Charles Lee died January 27, 1990. His list of honors includes the “Synergy Award,” from the Society of Registered Architects, their highest recognition in 1975. At UCLA’s Graduate School of Architecture and Urban Planning, Lee was honored with an endowed chair in 1986.²⁰

Troyer Brothers Contractors / Owners

The subject building’s design was commissioned by the Troyer Brothers.

The Troyer brothers were William Carey Troyer (1899-1962), Jesse Vance Troyer (1901-1970), and Gifford L. Troyer (1902-1954). The Troyer family was from Friend, Nebraska, and moved to Los Angeles around 1911.

S. Charles Lee designed at least six buildings for the Troyer brothers. These buildings include the subject property, a speculative single-family home, a single-story shop building, two larger apartment buildings, and the National Register-listed Hollywood Melrose Hotel.

Apparently, the brothers acted as contractors on all of these buildings. After constructing the Hollywood Melrose Hotel in 1927, the brothers became hoteliers, managing the property. In 1932 the Troyers moved to Santa Cruz to manage the 500-room Casa del Rey Hotel and the attached Coconut Grove night club.

Owner and Tenant History

We were not able to accurately trace the ownership records for the property prior to 1959 due to Los Angeles County Covid-19 restrictions and a broken water pipe at the Los Angeles County Archives. From building permits we know the Troyer brothers built and owned the building in 1925. There is a 1939 building permit listing William J. Colopy as the owner. Mr. Colopy lived at the subject building from 1934 to 1941. A 1950 permit lists Morris Elden as the owner.

The longest-term owners were Ernest and Margit (Greti) Herman. The Herman’s purchased the building in 1959 shortly after fleeing Soviet-occupied Hungary in 1956. During the World War II Nazi occupation of Hungary, Margit had harrowingly hid from Nazi capture. Ernest Herman’s first wife and son perished at Auschwitz.²¹

The Herman’s lived at the subject building from 1959 to 1963, and family members lived there until 2016. Mr. Herman died in 2008, and Margit Herman died in 2015. Her descendants sold the building in 2018 to Allan and Abbie Phillips. In 2022 the Phillips sold the building to Generation Real Estate Partners LLC.

1927-1960 List of Tenants Compiled from Los Angeles Street Directories and the 1930-1950 U.S. Census

The Troyer Brothers Four-Flat was constructed as a speculative multi-family investment, effectively serving as what we now call “workforce housing”. As defined by the Urban Land Institute, workforce housing is “housing that is affordable to households earning 60 to 120 percent of the area median income.” From its completion the building was home to accountants, salespeople, teachers, clerks. According to the 1940 US Census, the median income in 1939 in cities with population of over one million was \$1250. With the exception of Mary Lane, who shared apartment 4 with both her adult sons, the average income of the families living at 806 N. Edinburgh was \$1200. The building continues to serve families in the community with quality workforce housing.

²⁰ "S. Charles Lee; Architect of Art Deco Theaters," *Los Angeles Times*, January 30 1990.

²¹ Jane Ulman, "Survivor: Greti Herman," *Jewish Journal*, January 27 2012.

Tenants 806 N Edinburgh Ave.	
1928-1930	Mrs. Iva Hicks, Jeannette Hicks
1928-1939	Thomas R Hughes (Accountant, Oil Co.), Mary (wife), Amelia Hughes (daughter), Charles (son)
1928-1930	Louis Madsen (artist, La Brea Studio of Arts & Crafts)
1929-1931	Jasper Comerford (salesman, real estate broker), Mary F (wife), Lorraine (daughter)
1930-1941	William J Colopy (Listed as owner on building permit. Manager-operator, hotel. 1930 rent \$45)
1931-1934	William D Montgomery (salesman, oil co.), Maxine M (wife), William J (son), Thomas T (son), Johanna Wenger (mother-in-law)
1933-1934	Jane A Lonsberry
1934-1935	Cecille Mehse (clerk, City Board of Education)
1934-1938	Nellie J Deeds
1934-1940	Floyd E Downing
1938	Addie D Allen (teacher, City School), Doreen Allen
1938	Margaret Chapman
1938	George R Maury (lawyer), Cecille (wife)
1938-1941	Hellen Miller (teacher, City School), Harry C Miller
1939-1940	George Stamps (driller. Rent 37.50), Rose (wife), John E (son), Patricia Jean (daughter), Robert C Robertson (lodger, salesman-recording equipment. Yearly Income \$1200)
1940-1941	Robert H Robertson (salesman, real estate. Rent \$37.50, yearly income \$1200), Florence D (wife)
1940	Alice Warren
1940-1956	Mary M Lane (rent \$37.50), Jack 1940-1941 (son. Accountant, mining co. Yearly income \$1200), Bob 1940-1942 (son. Clerk, freight depot. Yearly income \$1800), Mittie Lane 1950 (mother), Mancine Roche (niece. bookkeeper, bank)
1940-1941	Michel Jasaitis (watchmaker), Zene (wife)
1941-1942	Willard L Merrill (Advertising manager Eastern-Columbia), Suzanne (wife, service representative)
1941	Max Plocher (clothing cleaners), Bess (wife), Rae Plocher (stenographer)
1942	Ethel R Alders (widow C W)
1942	William T Dugger (assistant branch manager Foreman & Clark)
1942	Raymond H Lissner (studio worker), Doris L Lissner, Julia A Lissner (widow S H)
1942-1956	Wallace Sellers (clerk—died before 1950 census), Edna Sellers (widow),
1950	Jules Rakowski (proprietor, novelty factory), Anna (wife), Dolores (daughter)
1950	Norman Achen (research AA lab), Barbara (wife), Vivian (daughter), Barbara (daughter)

1950	Isaac J Kosakoff (proprietor, lubrication service), Agnes (wife)
1956	Max M Lewin
1960	Marilyn Rosenthal
1960-1987	H Rosentsweig
1960-1963	Ernest [and Margit] Herman (owner)

Period of Significance

The period of significance for the Troyer Brothers Four-Flat is defined as 1926 for its significance as a notable example of a four-flat Mediterranean Revival style by master architect S. Charles Lee, reflecting the year of its construction during a peak time of growth and development in and around Hollywood, and the subsequent need for conveniently-located, affordable housing.

Integrity

As the Troyer Brothers Four-Flat is mostly unaltered, it retains a high degree of integrity. Historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”²² The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling and association.

- **Location:** The subject property is in its original location and therefore retains this aspect of integrity.
- **Design:** The subject property retains most of its character-defining features from its period of construction, and therefore is able to convey its historic significance as a four-flat type building in the Mediterranean revival style. The exterior remains unchanged from its original construction, and the interior retains almost all of its character-defining features.
- **Setting:** The property is located in the Beverly Grove neighborhood of Los Angeles, amongst a number of multiple-family residential properties in a multi-family residential subdivision (constructed between the 1920s and 1940s). While some recent infill development has occurred, the neighborhood retains most original residences from its original period of development and the district’s original planning features (like sidewalks and uniform building setbacks) remain. As such, this element of integrity remains intact.
- **Materials:** The subject property has only very minor alterations including replacement windows on the non-public facing façades. The building’s primary structure remains unaltered, dating to its period of significance. Because the property retains almost all of its materials from the time of its construction, this element of integrity remains highly intact.
- **Workmanship:** The subject property’s original workmanship is still evident through its overall construction method and materials. The property was built by its owner, the Troyer brothers, and designed by master architect S. Charles Lee. As such, the property retains its integrity of workmanship.
- **Feeling:** The property retains all of its essential character-defining features and appearance from its historical period. Further, the surrounding neighborhood of multi-family residences remains mostly intact. As such, the building retains integrity of feeling.
- **Association:** The subject property has been in continuous use as a multi-family residence since its construction in 1926. As it retains its original appearance, it is clearly recognizable as a 1920s Mediterranean four-flat residential building, and is directly linked with this period of development in the city. Therefore, it retains integrity of association.

²² U.S. Department of the Interior, National Register Bulletin 16A: How to Complete the National Register Registration Form (Washington D.C.: National Park Service, 1997), 4.

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Items Attached

Exhibit 1. Parcel Profile Report

Exhibit 2. Maps

Exhibit 3. Satellite Photograph

Exhibit 4. Building Permits

Exhibit 5. Photographs

Exhibit 6. Historic References

Exhibit 7. Historic Resource Surveys

Exhibit 5. Photographs

Exhibit 5a. West Elevation

Exhibit 5b. South Elevation

Exhibit 5c. North Elevation

Exhibit 5d. East Elevation, Backyard

Exhibit 5e. Entry Vestibule

Exhibit 5f. Interiors

Exhibit 5g. Historic photograph

Exhibit 5a. West Elevation

806 N. Edinburgh Ave. View east. (Nakata 2022)



806 N. Edinburgh Ave. View east. (Nakata 2022)



806 N. Edinburgh Ave. View east. (Nakata 2022)



806 N. Edinburgh Ave. View east. (Nakata 2022)

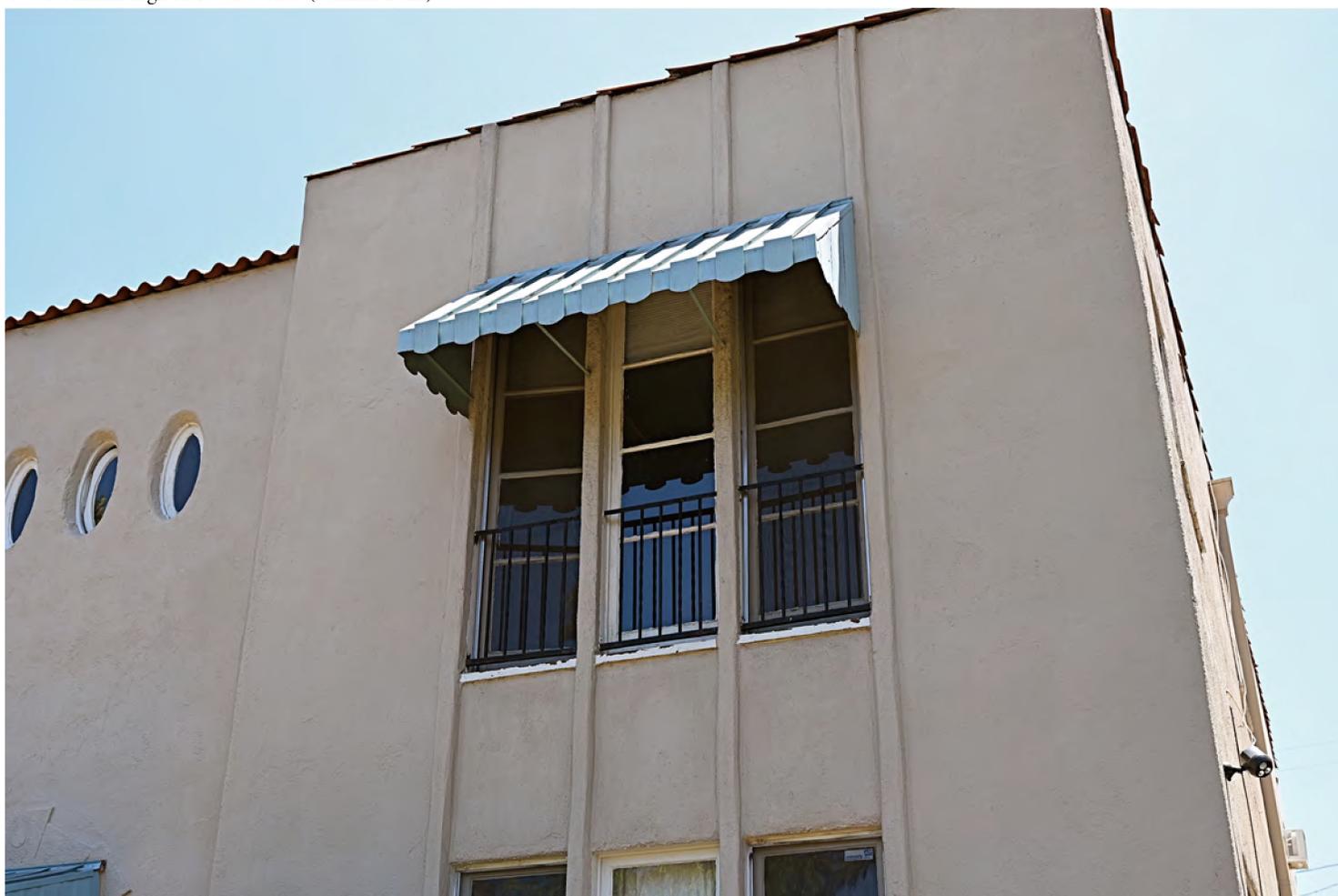


Exhibit 5b. South Elevation

806 N. Edinburgh Ave. View northeast. (Luftman 2022)



Exhibit 5c. North Elevation

806 N. Edinburgh Ave. View southeast. (Luftman 2022)



806 N. Edinburgh Ave. View southeast. (Luftman 2022)

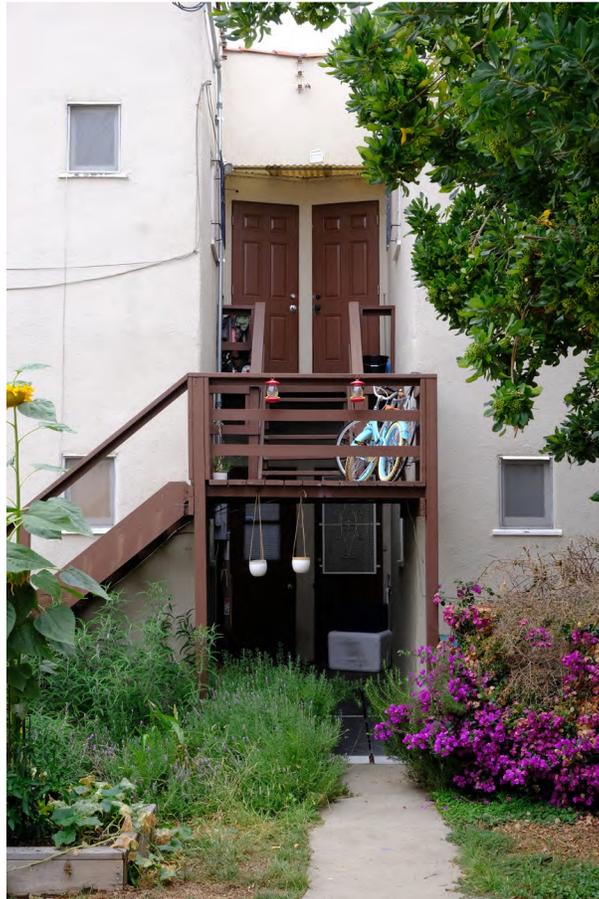


Exhibit 5d. East Elevation, Backyard

806 N. Edinburgh Ave. View northwest. (Luftman 2022)



806 N. Edinburgh Ave. View west. (Luftman 2022)



806 N. Edinburgh Ave. View east.(Nakata 2022)

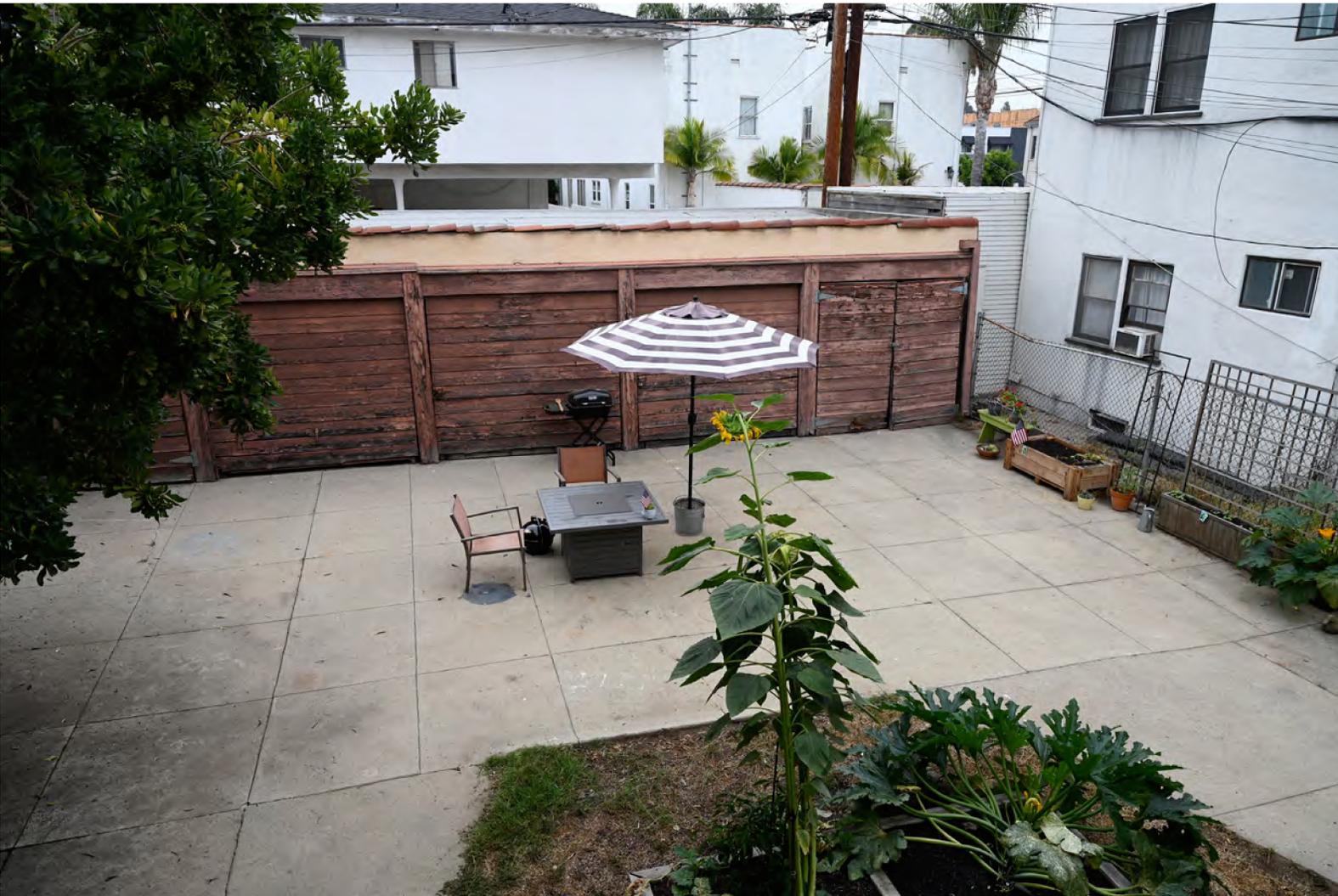


Exhibit 5e. Entry Vestibule





The vestibule receives daytime illumination from the three oval windows on the second floor's west wall. 806 N. Edinburgh Ave. View west. (Luftman 2022)





Exhibit 5f. Interiors

806 N. Edinburgh Ave. Apt. 4. View northwest. (Philips 2022)



806 N. Edinburgh Ave. Apt. 3. View northwest. (Nakata 2022)



806 N. Edinburgh Ave. Apt. 3. View east. (Nakata 2022)



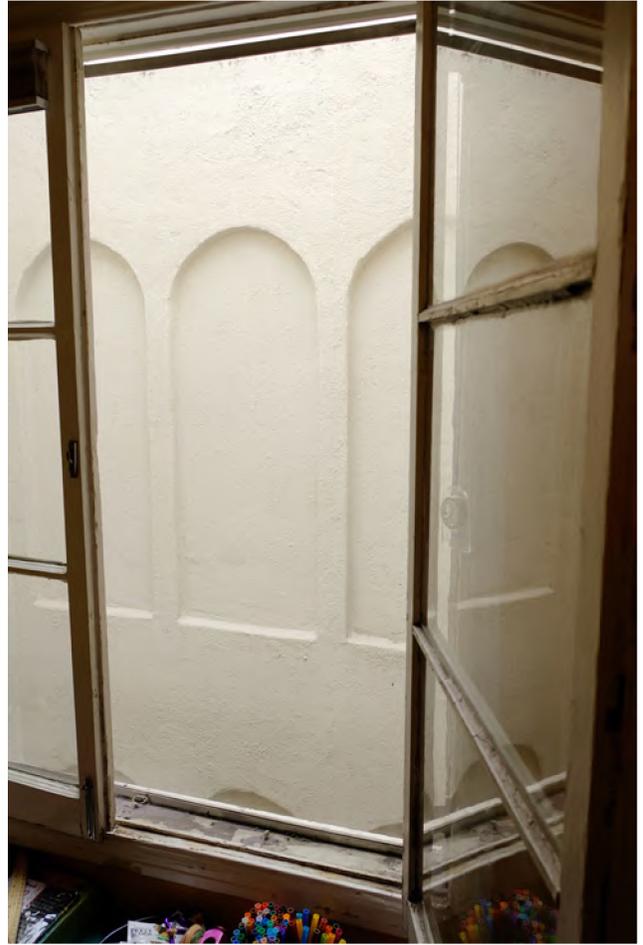
806 N. Edinburgh Ave. Apt. 3. View south. (Nakata 2022)



Center lightwell. 806 N. Edinburgh Ave. Apt. 3. View north.
(Nakata 2022)



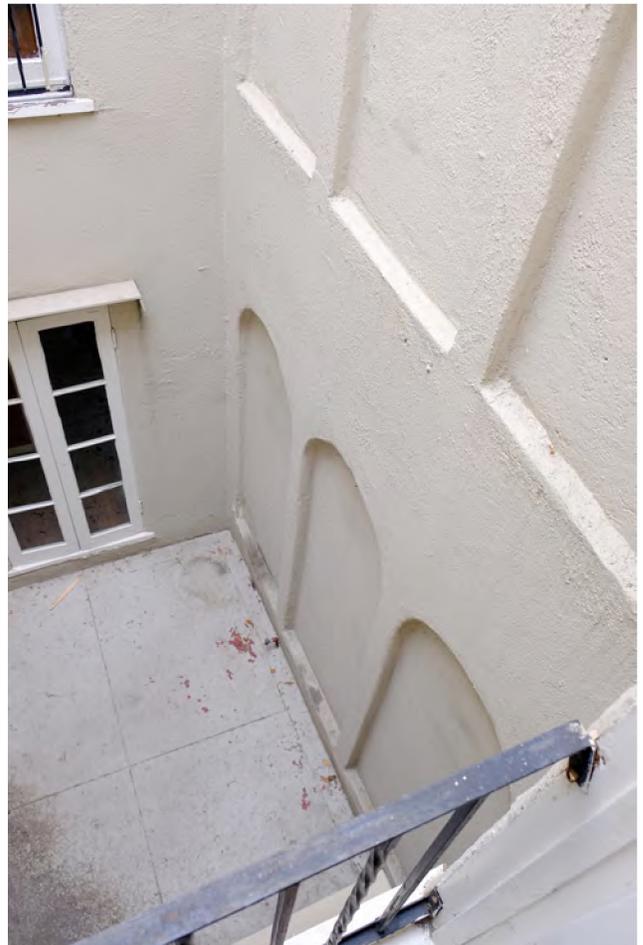
Center lightwell. 806 N. Edinburgh Ave. Apt. 3. View east.
(Luftman 2022)



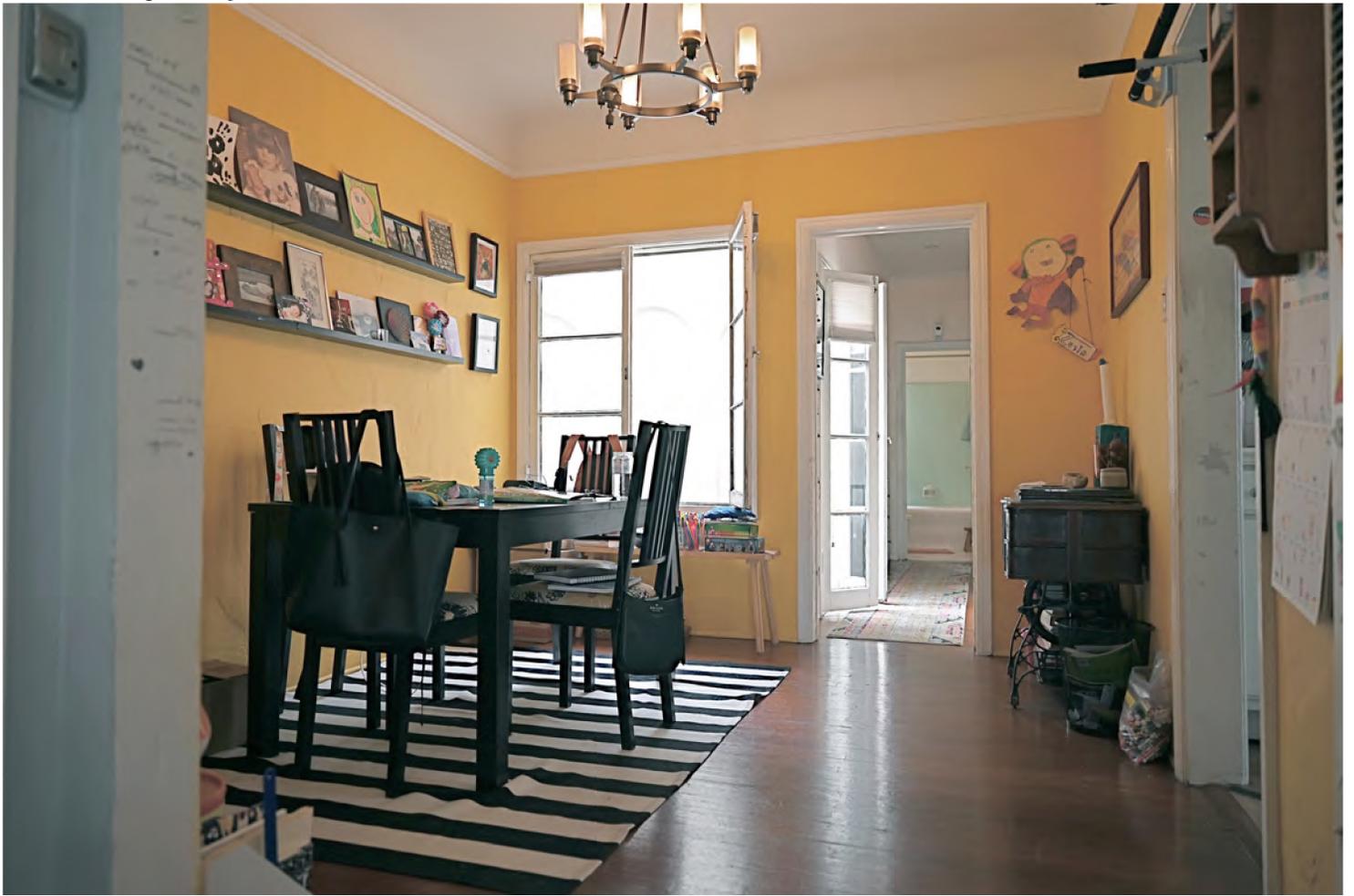
Center lightwell. 806 N. Edinburgh Ave. Apt. 3. View north.
(Nakata 2022)



Center lightwell. 806 N. Edinburgh Ave. Apt. 3. View northeast.
(Luftman 2022)



806 N. Edinburgh Ave. Apt. 3. View northeast. (Nakata 2022)



806 N. Edinburgh Ave. Apt. 3. View west. (Luftman 2022)



806 N. Edinburgh Ave. Apt. 3. View southwest. (Luftman 2022)



Some kitchens include original cabinets and ice-boxes. 806 N. Edinburgh Ave. Apt. 3. View west. (Luftman 2022)



Many of the units include their original vanity, sink, tile, and tub. 806 N. Edinburgh Ave. Apt. 3. View northeast. (Nakata 2022)



Bathroom's original herringbone-pattern tile floor. 806 N. Edinburgh Ave. Apt. 3. (Nakata 2022)



Original plaster ceiling molding. 806 N. Edinburgh Ave. Apt. 3. View southeast. (Nakata 2022)



Exhibit 5g. Historic photograph

1927. The magenta outline indicates the location of the subject property. (c-113_123 August 1, 1927. Courtesy of UCSB Library Geospatial Collection.)



Exhibit 2. Maps

Exhibit 2a. Vicinity Map

Exhibit 2b. Tract Map

Exhibit 2c. Sanborn Map

Exhibit 2a. Vicinity Map

806 N Edinburgh Ave, Los Angeles, CA (Google 2022)

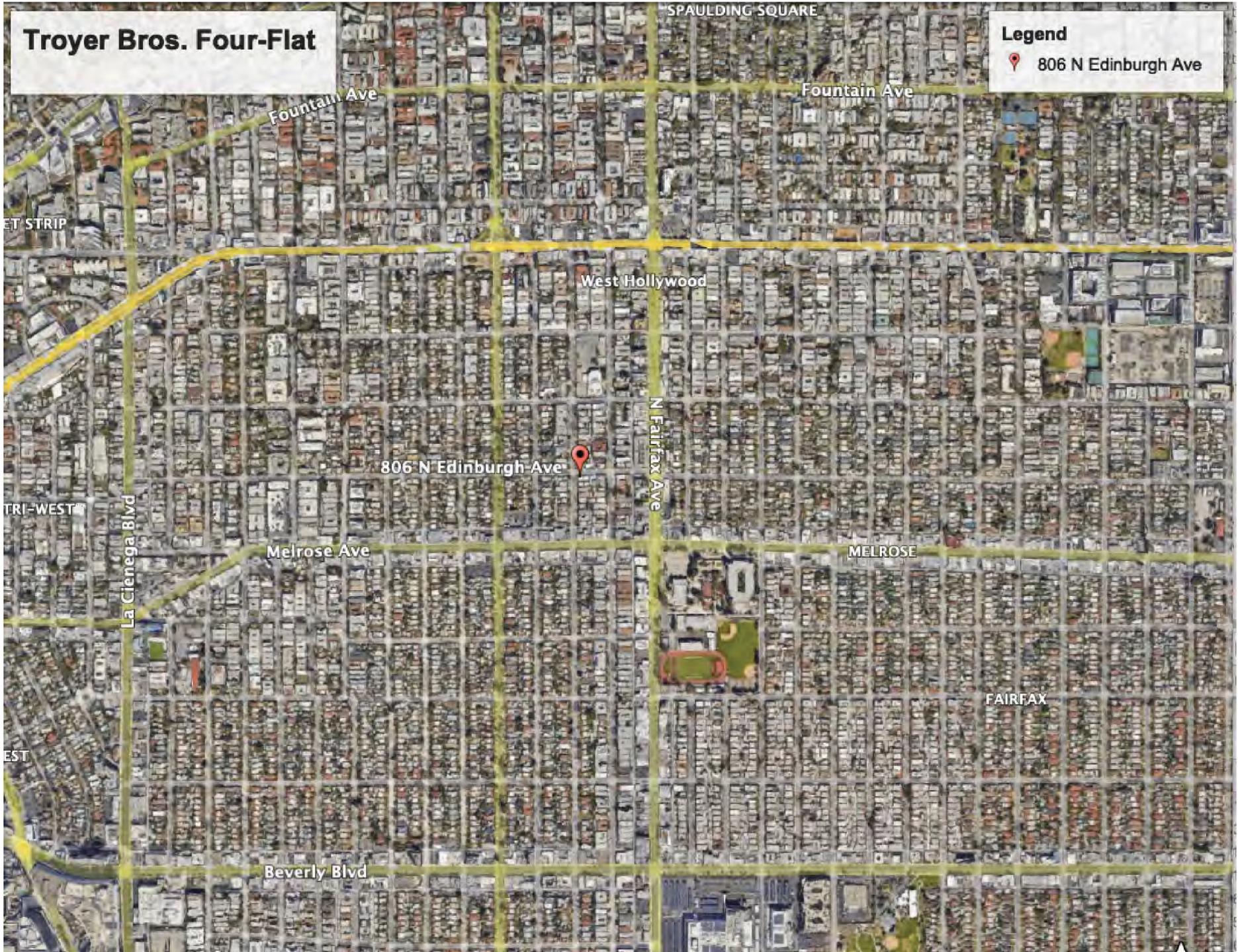


Exhibit 2b. Tract Map 2678

Plat of ²⁷⁺²⁷
TRACT No. 2678³⁰

Being a Subdivision of a portion of Rancho La Brea as per
Map recorded in Book I, Pages 289 and 290 of Patents,
Records of Los Angeles County, Cal.
E. T. Wright C.E. July 1914
Scale 1 in = 500 Ft.

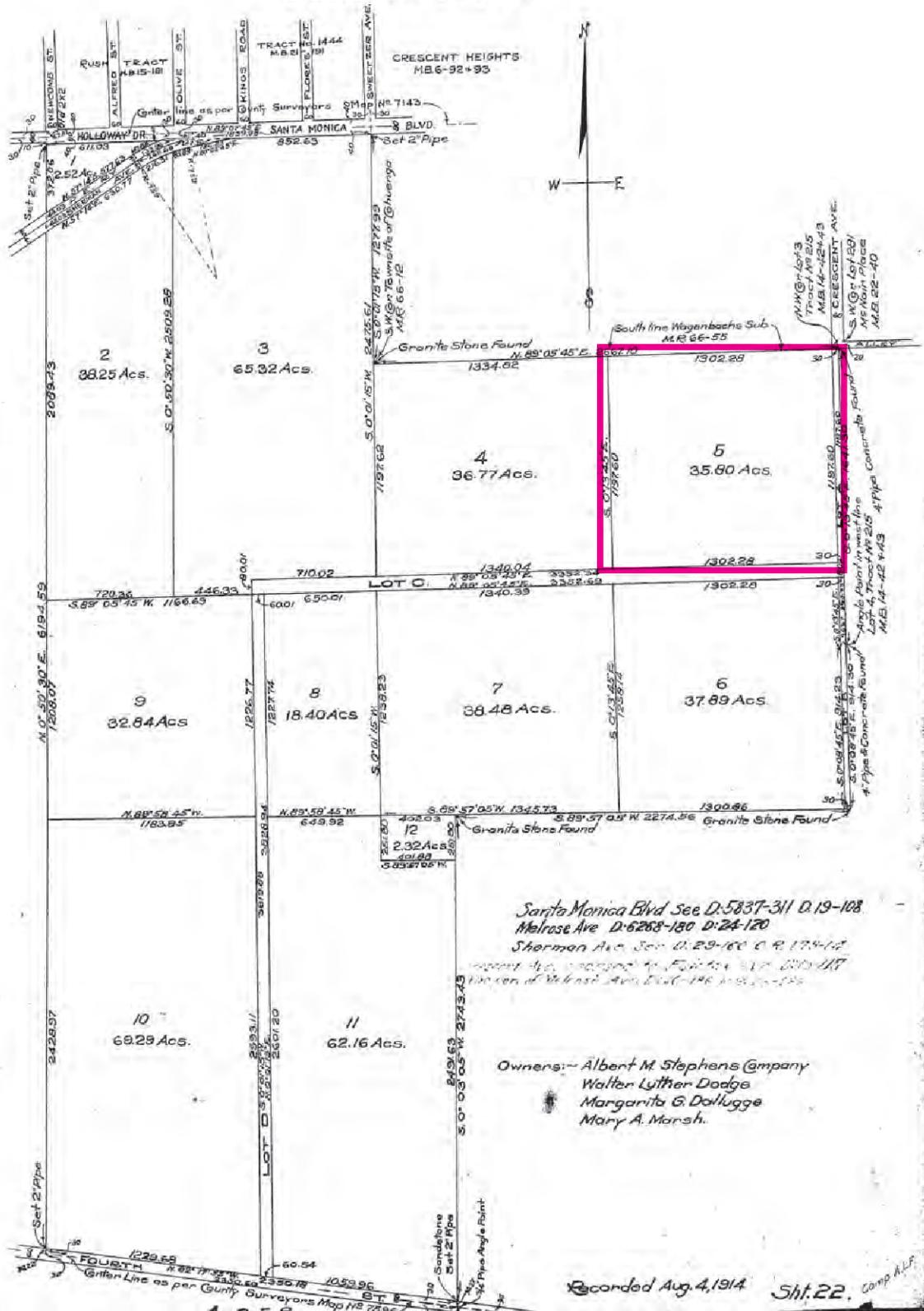


Exhibit 2c. Tract Map 4891

The magenta outline indicates the location of the subject property

MAP OF TRACT No 4891.

COUNTY OF LOS ANGELES, CAL.

Being a subdivision of Lot 5, Tract No. 2678, per Map Book 27, page 23, Records of Los Angeles County.

Surveyed February, 1922, by Horace M. Taylor, C.E.
Scale 100 feet to 1 inch.

Books of bearings Tract No. 2678, M.B. 27-23.

We hereby certify that we are the owners of, or have an interest in the land included within the subdivision shown by the map appearing hereon, and that we are the only persons whose consent is necessary to pass a clear title to said land, and we consent to the making of said map and subdivision as shown within the blue colored border line, and hereby dedicate to the public use all the avenues, and alleys, and the boulevards shown on said map within said subdivision.

Hibernia Trust Company
By *[Signature]* President
Secretary

[Handwritten notes and signatures]

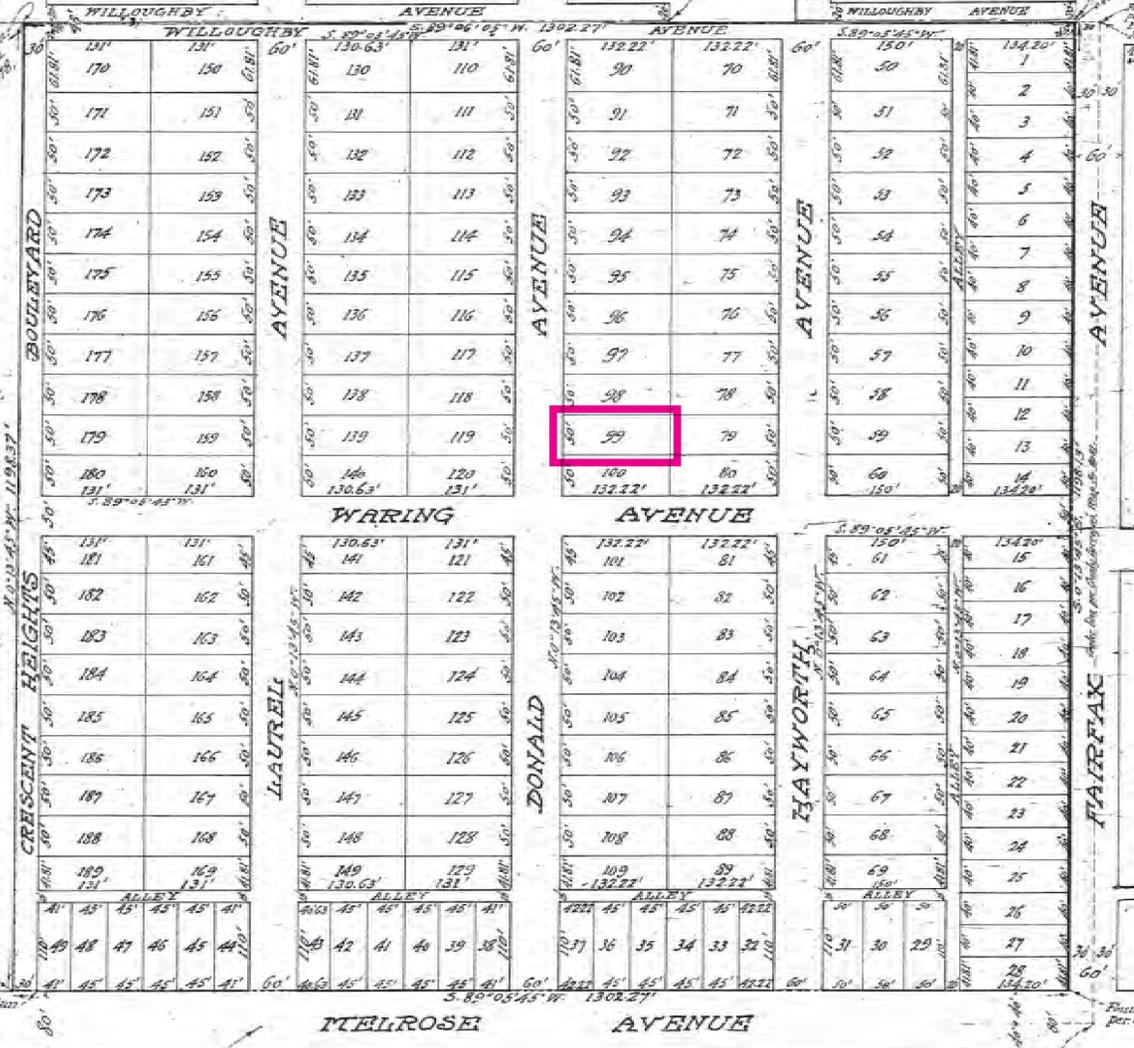
[Circular seal and additional signatures]

I hereby certify that I am a licensed surveyor of California, and that this map, consisting of this sheet, correctly represents a survey made under my supervision during February, 1922, that the monuments shown hereon actually exist and their positions are correctly shown.
Horace M. Taylor
Licensed Surveyor

Found from pipe 2" diam.
S.D. No. 3425, per
M.B. 42-35

Found from pipe
2" diam of 25' length
T. No. 3567, M.B. 38-39

Found from pipe
2" diam of 25' length
T. No. 3567, M.B. 38-39



Note: Line of Melrose Ave. established by turning round angle from Fairfax Ave. per Tract No. 2678, M.B. 27-23.

Mar. 30, 1922
Shad T. Colburn
Surveyor

Found iron spike per
G.S. map No. 8681.

57
52
Map

By H. M. Taylor

Notary Public in and for Los Angeles County, State of California.

Exhibit 2c. Sanborn Map (1950 Revision)

The magenta outline indicates the location of the subject property.

By 1950 the block was fully developed with six four-flats, four single-family homes, four duplexes, three five-plexes, a six-unit courtyard building, an eight-unit building, and a ten-unit apartment building.

Two buildings south of the subject building, outlined in yellow, is the 1923 Edinburgh Bungalow Court. (HCM 1105).

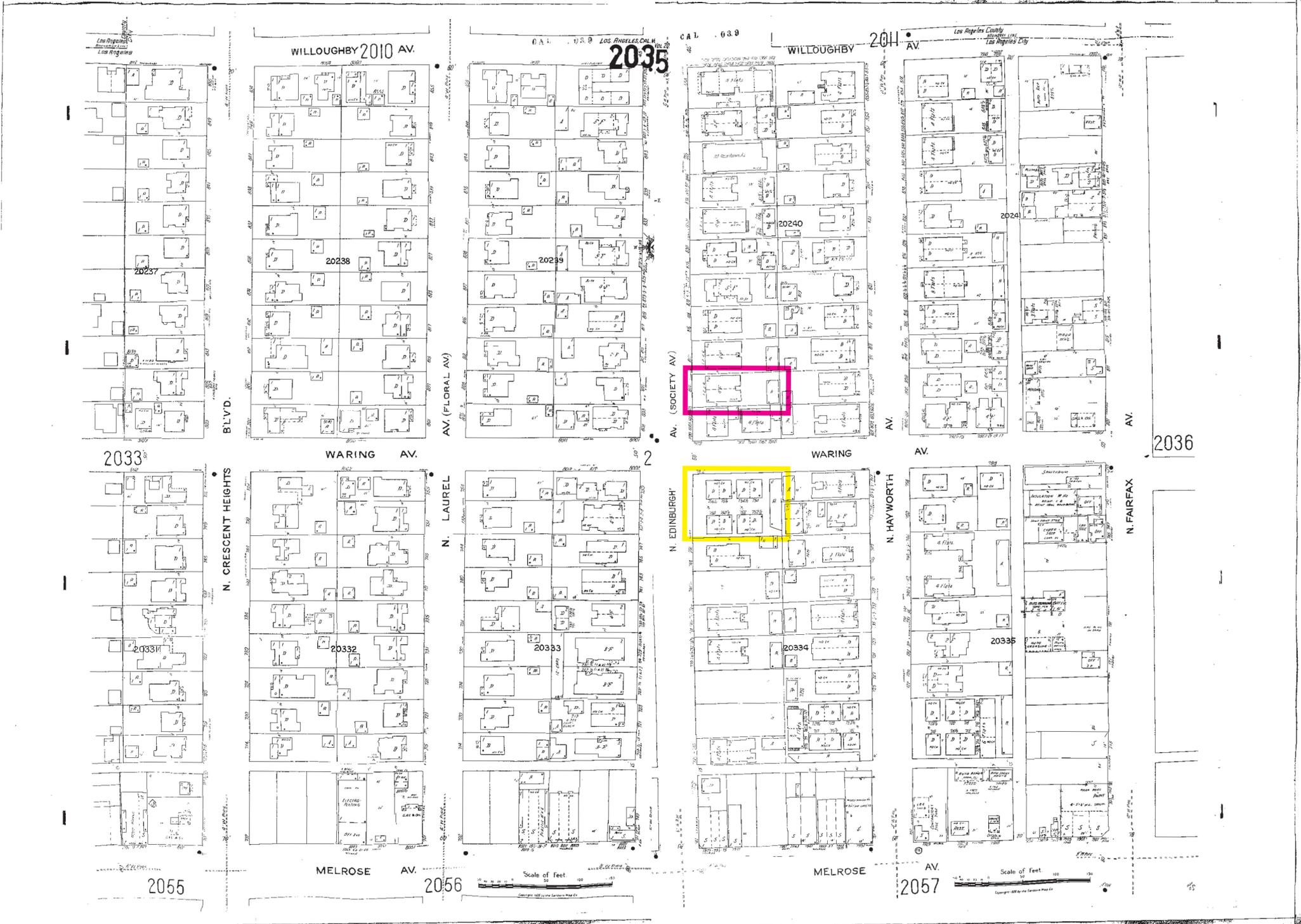


Exhibit 3. Satellite Photograph

(Google 2022)

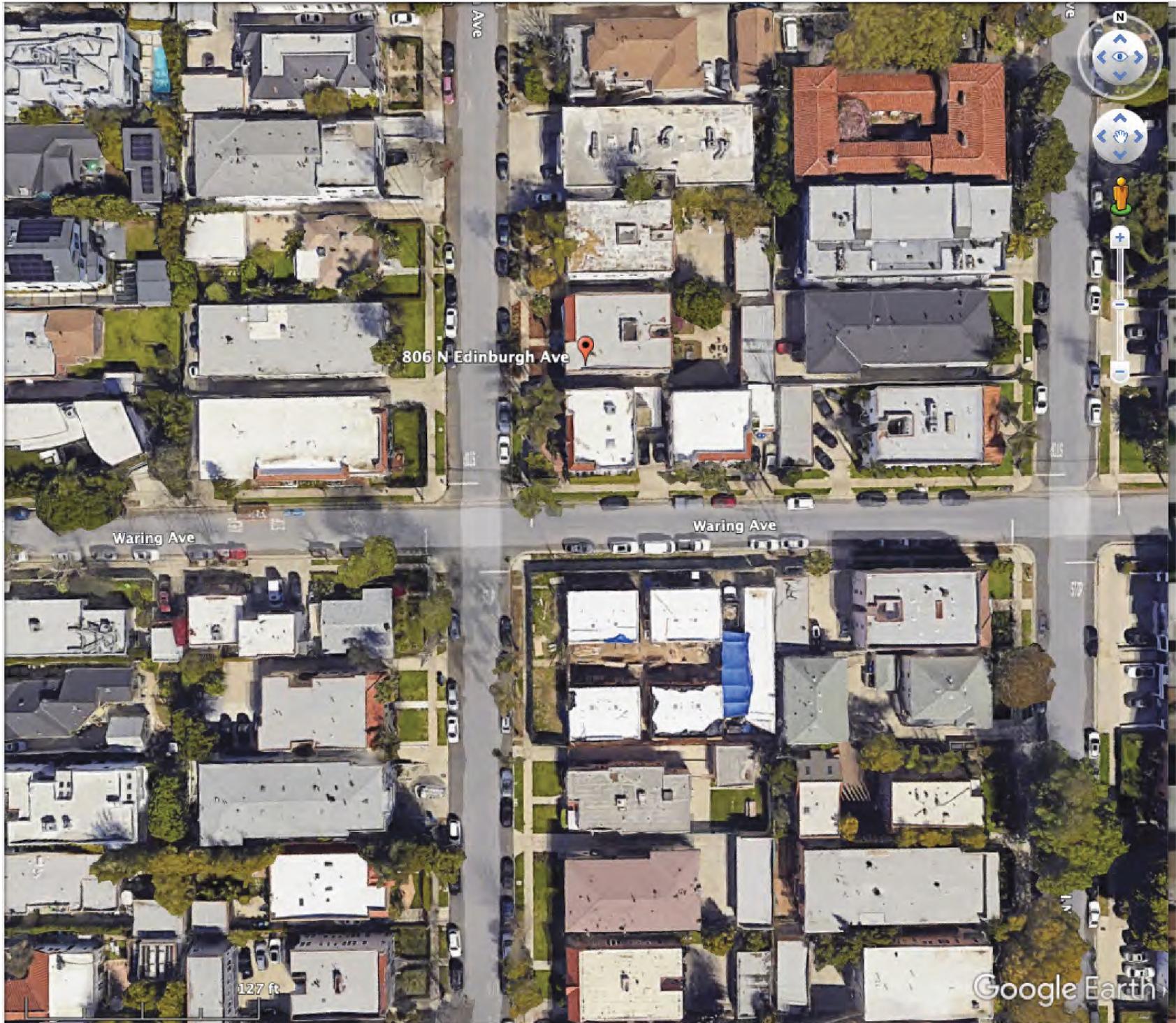


Exhibit 6. Historic References

Exhibit 6a. S. Charles Lee

Exhibit 6b. Troyer Brothers

Exhibit 6c. Ernest and Margit Herman

Exhibit 6d. Four-Flat Property Type

Exhibit 6a. S. Charles Lee Architect 1899-1990



LATimes 1924-09-28 Structure on Western Planned.

Prior to the Tower Theater in 1927, most of S. Charles Lee's commissions were single-family houses, duplexes, four-flats, apartments, and stores, like the buildings he did for the Troyers.

STRUCTURE ON WESTERN IS PLANNED

Burton Firm Transfers Business Corner as Site of New Building

Plans for the construction of a Spanish shop building of four stores on the southeast corner of Monette and Western avenues, involving an approximate investment of \$90,000, were announced yesterday by Ross H. Quinby, vice-president of Burton & Co., Wilshire realty dealers.

The property, which has a frontage of eighty feet on Western avenue and a depth of 100 feet on Monette, was purchased by Guy K. Harrison and M. B. Rapp. They will erect the structure at once and have selected Architect S. Charles Lee to prepare plans for the building, which will be constructed of brick and stucco with ornamental iron exterior decoration. The building will provide a large automobile show room on the corner and three shops.

According to Mr. Harrison, investor and one of the new owners of the property, several other buildings are contemplated for the territory surrounding Tenth and Western. The addition of the West Coast Theaters Building on the southeast corner of Tenth and Western, together with the widening of Tenth street, is expected to develop the entire section into another important business center.

LATimes 1925-04-26 Development of 10th St-

Development of Tenth Street is Seen in Activity

Unusual activity along Tenth street, stimulated by the approaching date for proceedings to be instituted by the city for widening and extending the thoroughfare, was reported yesterday by B. A. Burton, president of Burton & Co., Wilshire realty dealers. Construction programs providing for the expenditure of more than \$500,000 are under way at Tenth and Western and proximity.

One of the newest building projects planned is a shop structure involving a total investment of \$75,000 to be erected at Tenth and Manhattan for E. E. Modine, Chicago capitalist. Mr. Modine recently purchased the property through the Burton concern, which is handling all details in connection with the proposed building. Architect S. Charles Lee has completed plans for the structure.

LATimes 1925-08-16 S. Charles Lee Moves Office.

S. C. LEE MOVES OFFICES

Due to an increasing clientele, S. Charles Lee, designer and construction engineer, announces the removal of his offices to larger quarters at 630 Petroleum Securities Building, at Tenth and Flower streets. He is now conducting the same business as hitherto at the new address.

LATimes 1926-12-19 TWO PROJECTS
ANNOUNCED 607 S Kenmore apt building
[demolished]

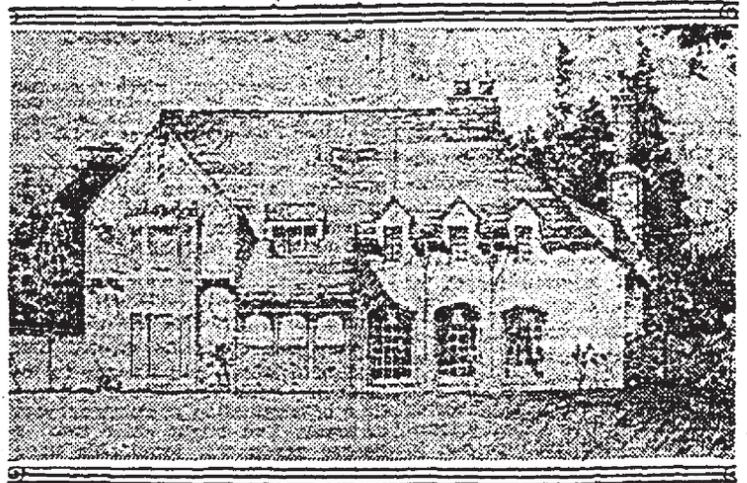
Apartment Structure and Medical Unit for Los Angeles



KENMORE APARTMENT PROJECT

LATimes 1927-01-16 Dwelling Started for Film Director [extant]

Dwelling Started for Film Director



Home for Mr. and Mrs. Tod Browning

Contracts have been awarded and construction work has been started on another magnificent home to be added to Beverly Hills motion-picture colony; one for Mr. and Mrs. Tod Browning. It will consist of eleven rooms and is located on the corner of Canon and Rodeo Drive, Beverly Hills. It will cost in excess of \$50,000. S. Charles Lee, architect, has designed the structure in accordance with the Elizabethan English period.

TWO PROJECTS ANNOUNCED

Physicians' and Dentists' Block and Multiple Dwelling Scheduled for Construction

The new Medical Arts Building for Hollywood and a six-story Class "A" apartment structure for South Kenmore street were projected during the past week. The former will cover an area 75x80 feet at 4750 Hollywood Boulevard; the latter is scheduled for a site 60x155.

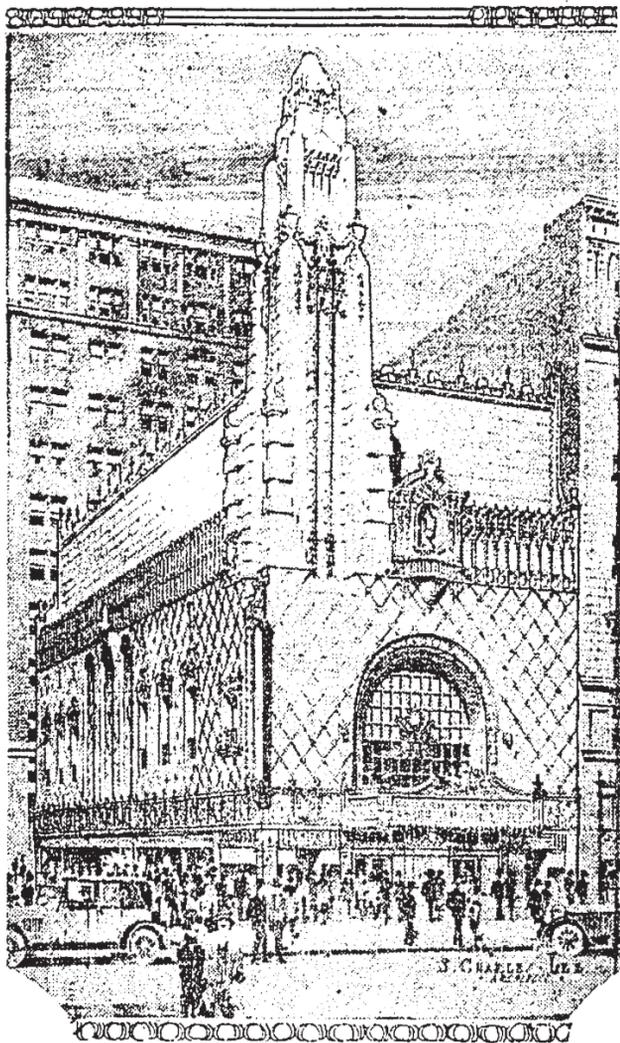
The medical building will cost about \$150,000, and will be owned and occupied by the Medical Arts Corporation. The firm is composed of Doctors Carl Conn, Llewellyn E. Lewis, Harry G. Marxmiller, H. L. Riggle, R. Nichol Smith, Walter B. Schwuchow, Stanley Boller, and G. G. Snow.

In addition to medical and dental offices, the building will include a prescription pharmacy, X-ray laboratory, and clinical equipment, it is said. A few specialty shops will be installed, according to Architect Raphael A. Nicolais, who designed the project.

Construction is expected to start within sixty days on a \$400,000 apartment house at 607 South Kenmore street. It will contain 120 rooms, divided between one to five-room suites. It will be owned and operated by eastern capitalists, it is said. S. Charles Lee is the architect.

FRENCH STYLE USED IN THEATER

Towered Unit Rising on Broadway



Marble Pillars Feature

FRENCH renaissance design is being employed in the Tower Theater at Eighth and Broadway. Paintings which will appear in the halls of the playhouse are replicas of those in the palace at Versailles, according to H. L. Gumbiner, official

of the theater. Marble pillars imported from Italy will be used in the entrance, while the stairway will be made of French marble. The main floor will seat 600 people and a balcony will accommodate 400. The building was designed by Charles Lee.

GALA PREMIERE IS SCHEDULED

"The Gingham Girl" First Showing at Tower

New Theater is Unique and Beautiful

Most Expensive of Size in Country

Marking a new milestone in the progress of Los Angeles toward the rank of first theatrical city in the world, the new Tower Theater, one of the first in America to be built exclusively as a motion-picture house, will be formally opened this evening with a premiere showing of Lois Wilson in "The Gingham Girl."

The opening will be an auspicious occasion. Not only will there be all the celebration incidental to the western premiere of a feature picture of first rank, not to mention the first downtown showing of the Vitaphone, but the dedication of the theater building itself assumes proportions of importance.

The Tower Theater represents the dreams and the ideals of its builder and owner, R. L. Gumbiner. It is a picture theater only. No provision has been made for stage entertainment of any kind, other than that which may come under the head of such as the Vitaphone.

It is a small theater, seats but 1000, although it occupies space at Eighth and Broadway, in the heart of downtown Los Angeles. However, there are to be found within its doors every possible convenience for patrons. Many of its features are complete innovations in theater construction, for example, a nursery room for children, furnished with a sand pile and toys, a room for mothers known as the "cry room," where from behind soundproof glass mothers may watch the picture feature knowing that if the children cry no member of the audience will be disturbed.

FRENCH RENAISSANCE
S. Charles Lee, architect responsible for the design of the theater has drawn from the French Renaissance, an undeniable feeling of beauty, luxury and charm, which characterizes not only the interior of the building with its long, slender and gracefully

Tower Theater Opens Doors Tonight



LOIS WILSON

GEORGE K. ARTHUR

Lois Wilson and George K. Arthur are the stars of "The Gingham Girl," the screen attraction which will open the new theater at Eighth and Broadway. H. L. Gumbiner, the other figure seen above, is the owner of the cinema playhouse.



H. L. GUMBINER

designed auditorium, but the spiraled exterior. He has combined lavish ornamentation in his decoration with an exquisite blending of color and nicety of detail until the result is one of unusual appeal.

IMPORTED MARBLES
The Palace of Versailles has furnished inspiration for many of the bits of art found here in tapestries and paintings. The marbles found in both auditorium and lobby have, many of them, been imported from Italy and France, with Alaskan and Vermont quarries furnishing others.

The entrance lobby, by which one enters the auditorium proper, is of striking design. There are huge Corinthian columns flanking a white marble stairway, leading to the balcony promenade. Walls are paneled in imported marble.

A huge chandelier which hangs from the center of the ceiling is fashioned of crystal, marble and bronze and said to represent a single expenditure of \$3000. It utilizes more than 400 light bulbs and one of the most distinctive and effective of features.

LOUNGE ROOM
One of the most distinctive rooms of the building is the lounge room in which wall panelings are of walnut, with a large center table of inlaid walnut, declared to cost \$1000 in itself. In this lounge room may

be heard the strains of the large Wurlitzer organ of the theater, music carried thence from the main auditorium by special radio broadcasting device. "Weather" in the theater is to be "manufactured" by one of the most up-to-date scientific methods, with a uniform temperature of 70 deg. insisted upon at all times.

MUSICAL COMEDY

"The Gingham Girl," starring Lois Wilson and George K. Arthur, will have its western premiere when it opens at the new theater tonight. The film is an adaptation of the musical comedy of "The Gingham Girl" which was written by Daniel Kussell and ran on Broadway for over a year. It is an F.B.O. production. David Kirkland, who is one of the pioneers of motion-picture production, is the director of "The Gingham Girl."

The cast includes Jed Prouty, Jerry Miller, Betty Francisco, Hazel Keener, Charles B. Crockett and Maud Fulton.

VITAPHONE

The Vitaphone, representing notable performers in reproductions of their acts, is to be a permanent feature at the new Tower, and Vitaphone prodlogies will be presented at every performance by arrangement with Warner Brothers.

LATimes 1990-01-30 S. Charles Lee obituary

S. Charles Lee; Architect of Art Deco Theaters

S. Charles Lee, who was hailed as the most prolific and prominent architect of movie theaters of the Art Deco period, died Saturday. He was 90.

Lee designed more than 400 theaters around the world, including the Tower and Los Angeles theaters in downtown Los Angeles and the Wilshire Theatre in Hollywood, said his daughter, Connie Keiter.

She said he also designed 10,000 residences and 5,000 factories and business buildings, including the Max Factor Building in Hollywood.

Born Sept. 5, 1899, in Chicago, Lee came to California in 1922 after serving in the U.S. Navy during World War I. He opened an architecture firm in Los Angeles.

In an interview with The Times in 1984, Lee said he believed he

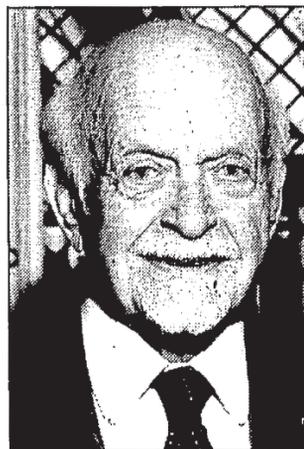
was 20 years ahead of his time when he began designing theaters in 1929. "Auto traffic was not so great then, but in 1930 I proposed building an underground parking garage under Pershing Square. City officials thought the idea absurd, but 20 years later, they built it," he said.

The Society of American Registered Architects presented him with the "Synergy Award," its highest honor, in 1975.

At the UCLA Graduate School of Architecture and Urban Planning, an endowed chair honoring the architect was established in 1986. The school holds most of his drawings, pencil sketches and plans.

Lee is also survived by his wife, Hylda.

No funeral services will be held.



S. Charles Lee

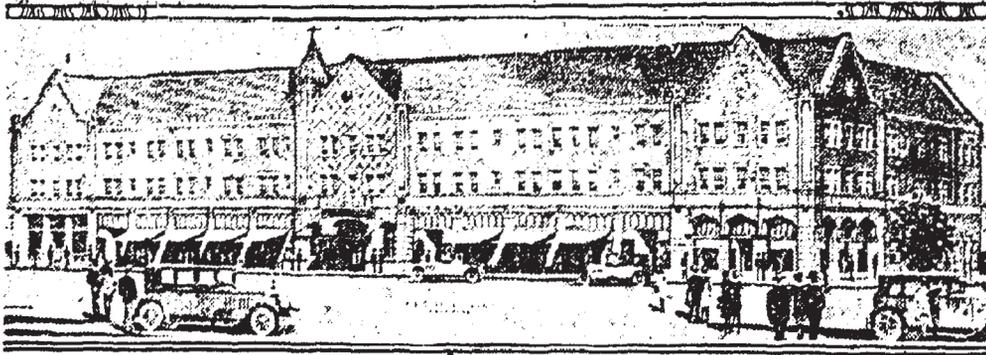
Exhibit 6b. Troyer Brothers Contractors / Owners

STORE PLANS READY •

Plans have been prepared by S. Charles Lee for the erection of a two-story brick store and apartment building at Santa Monica boulevard and Myra street for Troyer Brothers. The structure will contain five stores, and apartments above.

LATimes 1926-10-31 Melrose Ave Hotel Project.

Melrose Avenue Hotel Project



Involves Approximately \$250,000*

Facing 244 feet on Melrose avenue, extending the entire block from Gramercy to Wilton Place, the above hostelry and business block will rise for J. Vance Troyer. The hotel will contain 100 rooms. The lower floor will contain fourteen shops and a lobby. S. Charles Lee is the architect.



oakland-tribune-1938-06-30-p-36 Casa Del Rey article

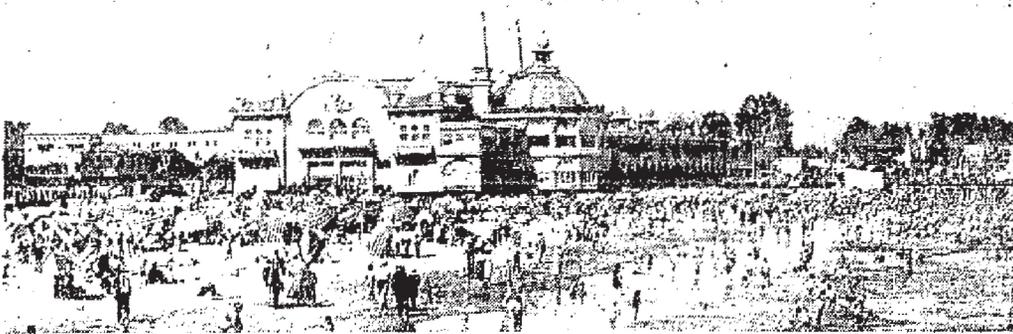
HOLIDAY CROWDS, TOURISTS INVADe RESORTS AND HOTELS

Santa Cruz Set For Holiday Fete

Preparing for what augurs to be the greatest Fourth of July week-end in the history of California's oldest seashore playground, Santa Cruz beach with its Casino and boardwalk is offering the pleasure seekers of all ages the ultimate in vacation pastimes.

For three generations this seashore city has prided itself in presenting to thousands of visitors on the occasion of Independence Day, the last word in fireworks spectacles. On the night of July 4th the Santa Cruz shoreline is due to witness one of the most pretentious displays of aerial fireworks ever presented. Highlights of the week-end include band concerts, free open air stage shows, the famous plunge water carnivals, dancing in Coconut Grove Ballroom to the music of Harry Owens' Royal Hawaiians, and the scheduled aerial act of the "Three Rockets," performing on a steel rigging 150 feet off the beach.

The Fourth of July week-end marks the beginning of a greater 1938 vacation season at Santa Cruz, it is predicted.



The beach at Santa Cruz will be one of the many gay spots over the current three-day holiday period. Resorts, hotels, transportation companies, and others anticipate the busiest

week-end of the Summer season. Roads leading to the resort areas are in excellent condition, it is reported.

oakland-tribune-1938-06-30-p-36 Casa Dal Rey advertisement

For the complete vacation—

CASA DEL REY

300 Rooms on Santa Cruz Beach

Secure your sport in the... and plunge bathing—stream and deep sea fishing—speedboating—golf—tennis—polo—children's playground—Dancing Every Night—Harry Owens and His Royal Hawaiians, July 2 to 9, inclusive

All types of...

Write for information and folder.

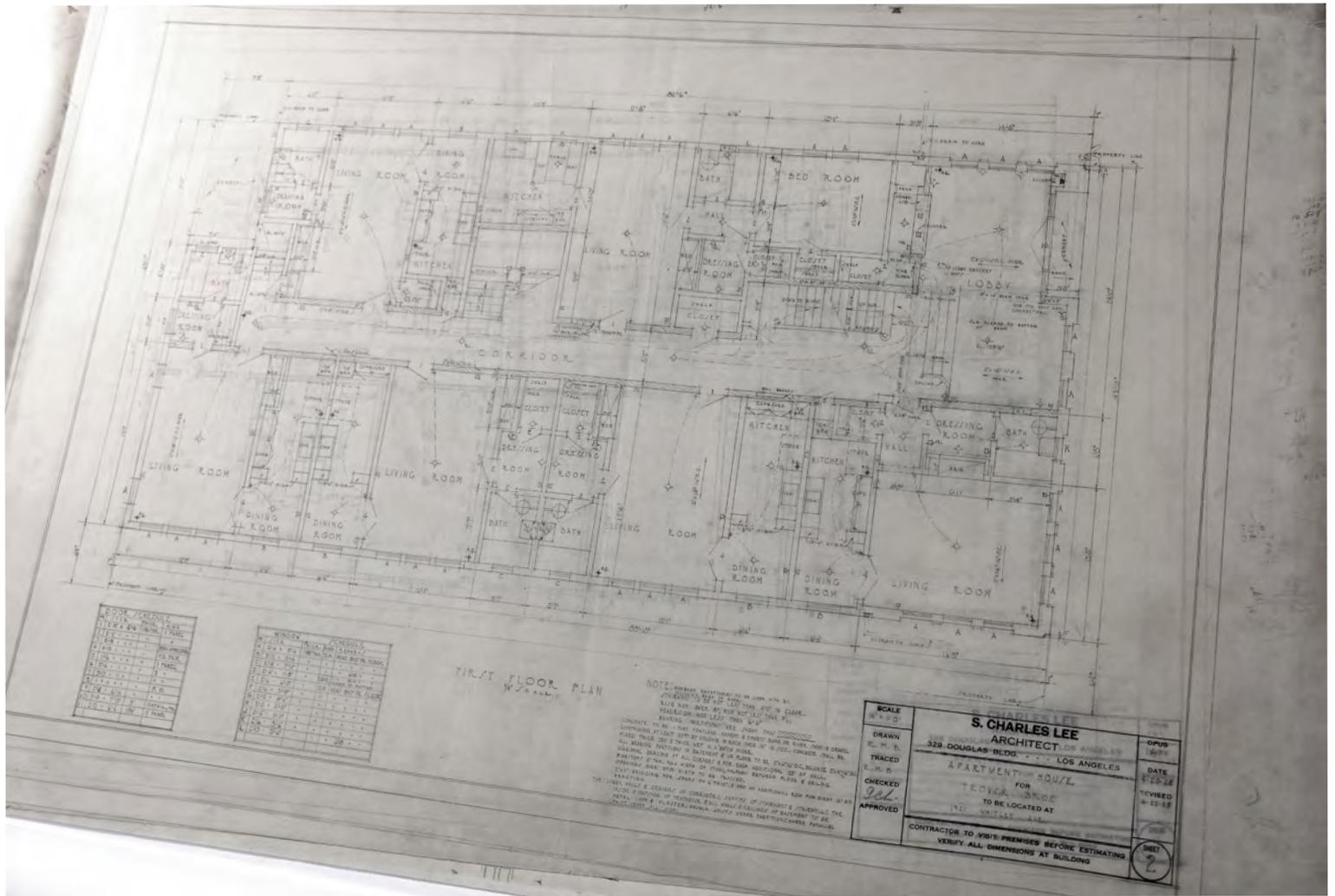
Sensible rates

TROYER BROTHERS

CASA DEL REY

SANTA CRUZ

S. Charles Lee designed at least six buildings for the Troyer brothers including this now demolished apartment building.
 ©The Regents of the University of California on behalf of the UCLA Library Special Collections.



©The Regents of the University of California on behalf of the UCLA Library Special Collections.

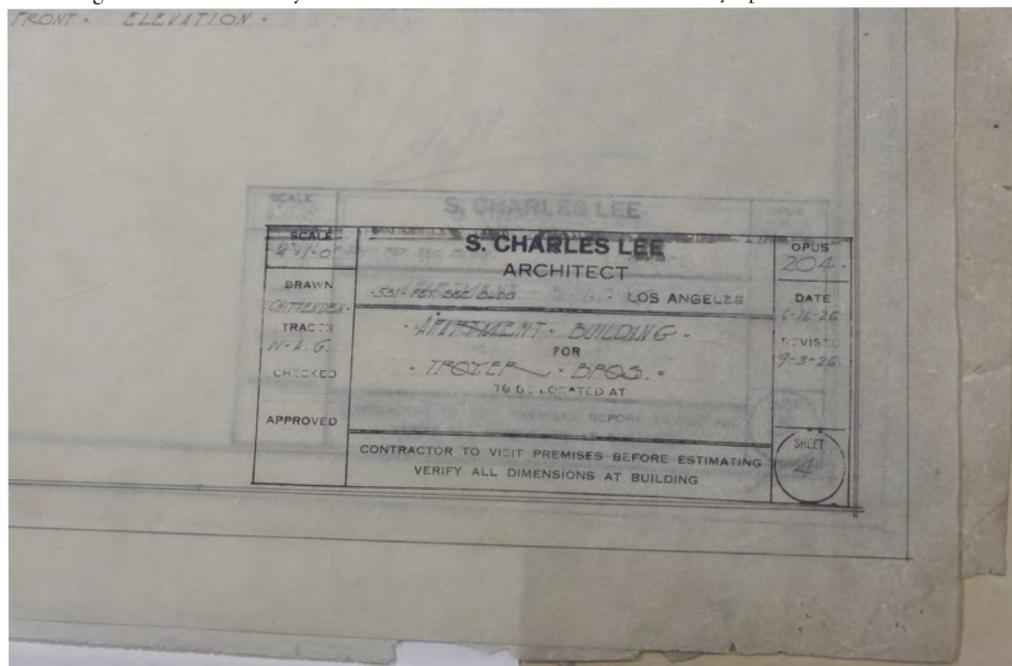


Exhibit 6c. Greti and Ernest Herman
Owners 806 N. Edinburgh 1959-2018

Ernest and Margit (Greti) Herman. (circa 1968 Herman)

The Herman's were the longest term owners of the building, having purchased the building in 1959. They escaped Nazi and Soviet persecution in Hungary, arriving in the United States in 1956 and moving near the Fairfax District in 1959.



JEWISH JOURNAL

Survivor: Greti Herman

By **Jane Ulman**

January 18, 2012

In the pounding rain, lined up five abreast, Greti Herman — then Margit Berger — and her parents were marched from Hungary’s Csillaghegy Ghetto to the nearby train station. As they walked, her mother motioned for her and her father to remove five of the six threads that attached the yellow stars to their canvas raincoats. They arrived early evening, into “a big chaos,” according to Greti, as the Hungarian gendarmes — the police force — shoved people into the waiting cattle cars, tossing their belongings in after them.

Amid the pushing and shouting, as her mother instructed, Greti dashed across the street, in the semi-darkness, and lay down in a rain-filled ditch. Her parents joined her. A half-hour later, after the train connected with a second one filled with Jews from surrounding villages, it departed, headed, they later learned, for Auschwitz. It was July 9, 1944, Greti’s 21st birthday.

Greti was born in Vienna in 1923, the only child of Aladar and Irma Berger. The modern Jewish family lived comfortably. Her father, a mechanical engineer, manufactured sports equipment.

Things changed after Nazi Germany annexed Austria on March 12, 1938. Greti was soon banned from school. Some nights, Nazis pounded on the family’s apartment door, forcing them outside, on hands and knees, with a bucket and brush, to clean up anti-Semitic graffiti.

Later that year, Greti and her parents moved to her paternal grandparents’ farm in Pomaz, Hungary, outside Budapest. Greti was taught to sew until she learned Hungarian and enrolled in school. Meanwhile, her father was ordered to make ski poles for the Hungarian army.

In 1942, the family built a small house on the Pomaz farm property. In 1944, Greti’s mother returned to Vienna, smuggled out her own father and brought him to live with them. One morning in early April, after the Nazis had invaded Hungary, Greti

walked into her grandfather's bedroom to discover he had hanged himself. His note said he refused to wear a yellow star.

Soon after, the family was relocated to the Csillaghegy Ghetto, outside Budapest. They lived in one room. Greti commuted by train to Szentendre, where she sewed bread sacks for Hungarian soldiers all day.

On July 8, 1944, the ghetto residents were told they were being relocated the next day for work. Only those in mixed marriages, non-Hungarian citizens and people vital to the war industry were exempted. Greti approached Laszlo Endre, Csillaghegy's gendarmerie commander (not to be confused with Laszlo Endre the vicious Nazi collaborator later convicted and hanged) to ask about exemptions. He offered to smuggle her out, but Greti refused to leave without her parents. The next day the family escaped the train to Auschwitz by hiding in the ditch.

After the train departed, Greti and her parents removed their yellow stars and walked to the home of a Jewish Romanian woman they knew. She hid them in one room, insisting on silence when her boarder, a shoemaker, was there.

Soon after, the Romanian woman went to Budapest, at their request, to get money from a Christian woman who had sold Greti's mother's fur coat. She never returned. Greti's mother was sick, and they hadn't eaten in two days. Greti then donned her mother's glasses and scarf and headed to the gendarme's office.

"For God's sake, are you still here?" Laszlo Endre asked. That night, by his plan, Greti and her parents climbed out their window at midnight and walked to a prearranged spot at an old brick factory. The gendarme met them there, dressed in civilian clothes. He quietly led them back to the Csillaghegy Ghetto, where a few families, exempt from deportation, were living. They remained there for two months, until the ghetto closed.

Janos Kovacs, a locksmith, then hid them in a workshop behind his house. He had hollowed out a space in the wall, which could be accessed by pulling out the oversize drawers of worktables abutting the wall. At night, when the Nazis were conducting surprise raids, Janos pulled on a string that reached from the main house to Greti's big toe, alerting them to climb into the wall cavity. This happened two or three times.

In March 1945, they heard on Voice of America that the Russians were entering Hungary. They then spotted them riding down a nearby hill on their small horses. “We were very happy,” Greti said.

They returned to Pomaz, where they restored their house, which had been stripped and heavily damaged by Russian soldiers.

Soon Greti met Ernest Herman, who had been the lumberyard manager and who had lost his wife and son at Auschwitz. Three years later, in 1948, they married. Meanwhile, Greti, with other survivors, testified on behalf of Laszlo Endre, who had been arrested by the Russians, and secured his release.

Greti and Ernest remained in Budapest, where Greti gave birth to Tom in 1948 and Pini in 1951. (Pini is now a demographer and also blogs for jewishjournal.com.) In 1956, after the Hungarian Revolution, the family fled, eventually arriving in Los Angeles. Ernest, who died in 2008, was an engineer, and Greti worked her way up from entry level to executive at Beneficial Standard Life Insurance Co.

A 20-year survivor of pancreatic cancer and survivor of two strokes, Greti, now 88, manages apartment buildings and actively volunteers for Shelters for Israel. Additionally, she enjoys taking photographs as well as cooking and hosting Shabbat dinner every week for her family, which now includes two sons and their wives, five grandchildren and one great-grandchild.

“I do what I can,” she said.

Exhibit 6d. Four-Flats Property Type

BUILDING LOS ANGELES:
URBAN HOUSING IN THE SUBURBAN METROPOLIS, 1900-1936

by

Todd Douglas Gish

A Dissertation Presented to the
FACULTY OF THE GRADUATE SCHOOL
UNIVERSITY OF SOUTHERN CALIFORNIA
In Partial Fulfillment of the
Requirements for the Degree
DOCTOR OF PHILOSOPHY
(PLANNING)

August 2007

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Todd Douglas Gish

Ambivalence often characterized the (artificial) single-multiple dichotomy in the local housing discourse. The varied residential landscape in Los Angeles included all manner of multiple dwellings, but its renowned single-family housing stock held more than its share of embarrassments. Despite rhetoric touting so many flower-bedecked workers' cottages, many one-family dwellings were in fact cheap, poorly constructed (often self-built) shacks.¹⁷¹ This was pointed out by housing reformers¹⁷² and would have been obvious to anyone riding around many areas of town. Yet the Realty Board managed a positive spin in the best booster fashion: "While it is undoubtedly true that many of these ... are put together hastily and at a ... small cost, it must always be remembered that they are nevertheless *homes* [. T]hat collection of boards and nails is a *home*—a home in Los Angeles."¹⁷³ In another venue, planners working hard to implement the city's first comprehensive zoning ordinance assured the city council: "We hold it to be our first duty to protect the homes of the city"¹⁷⁴—again, one-family houses. But when the booming real estate market of the 1920s unexpectedly resulted in large numbers of big new *apartment* houses, the usual black-and-white rhetorical distinction between singles and multiples acquired a new shade of gray for planners and other observers. The new crop of hulking structures often dwarfed not only nearby bungalows but also duplexes and four-flats. Rapidly, these smaller multiples took on a more desirable

¹⁷¹ See Quam-Wickham, "Another World"; Nicolaidis, *My Blue Heaven*.

¹⁷² The Los Angeles Housing Commission recommended "that regulations be enacted which will control the ramshackle single houses which are unfit for habitation." Excerpted in California Commission of Immigration and Housing, Annual Report, 1916, 198.

¹⁷³ *Los Angeles Realtor* (December 1923), 14, emphasis added.

status among officials and others seeking ways to make room for more and more people without sacrificing a low-density image. The powerful Times opined that “Los Angeles must remain a city of homes, but it cannot do so unless it gives to *these* [two- to four-unit] homes the degree of protection necessary[.]”¹⁷⁵ The planning commission soon gave this sort its own separate zoning classification (see Chapter 6).

Despite the regional popularity and familiarity of multi-family rentals, the national cultural bias endorsing single-family home-ownership—suffusing external booster promotions—also shaped the internal housing discourse. The Eberle firm easily observed “an appropriate demand for apartment[s] in any large city like Los Angeles.” Yet, these units were usually characterized as suitable only for particular groups: “the young couple with insufficient means” to meet a mortgage, “the elderly or aged couple” finished with theirs, and “the sterile couple” with ostensibly no need for multiple bedrooms or a yard. As for everyone else in apartments, “many families must use this type of housing temporarily” until the “time to select the district[,] type and style of dwelling they ultimately will require.” Even the smaller bungalow courts and duplexes were seen as “temporary substitutes for single-family houses.”¹⁷⁶ The idea that families with the choice would opt to rent an apartment or flat rather

¹⁷⁴ Los Angeles City Planning Commission, Meeting minutes, August 27, 1925.

¹⁷⁵ “Zone Discrepancy Shown,” Los Angeles Times, January 20, 1929, E1, emphasis added.

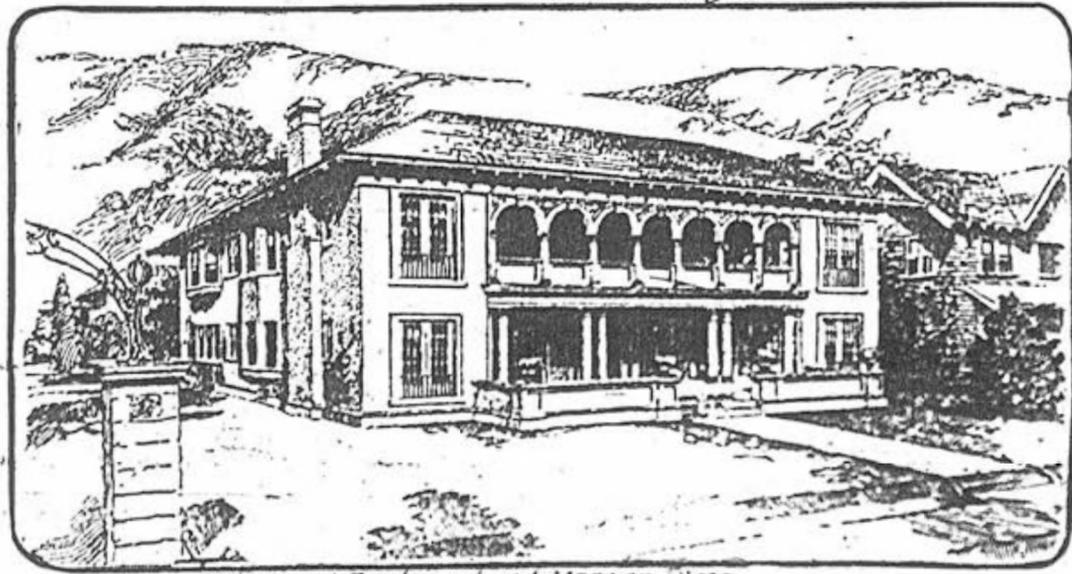
¹⁷⁶ This and all preceding quotations this paragraph: Eberle Economic Service, Newsletter, July 18, 1927, 173; Eberle and Riggleman Economic Service, Newsletter, October 19, 1925, n.p.

due to their more affordable single-story construction. The double-house (row-house pair) was comparatively rare. As with all forms of housing, some builders might develop an entire street or even subdivision with a particular type. For example, the rather elegant stairway-double-deckers appear for several blocks along certain thoroughfares, and are still visible along Crescent Heights Boulevard.

Flats appeared in Los Angeles as early as 1895, though this term seems to have been fairly elastic in its usage. “Flat” was employed variously to describe both *units within* small multi-family structures and the *structures* themselves; the latter use was most common. Flats were numerous enough to be recognized as a separate residential classification by the Building Department in 1899.³¹ By the 1910s the term had become shorthand for the four-family flat, a well-defined, extremely popular small building type that has been ignored in the city’s architectural historiography.³² The typical four-flat was symmetrical in plan and façade, and consisted of a pair of units on each of two floors. Perhaps its most notable feature was its design to obscure the four separate entrance doors behind a single, large front porch or entry portal—creating the impression of a large single-family dwelling; see Figure 5.

³¹ City of Los Angeles Superintendent of Buildings, Annual Report, 1895, 1899.

³² A rare exception is Stefanos Polyzoides, “The Bungalow, the Street, and the Court: Traditional Elements of a California Architecture and Urbanism,” *Old House Journal* (May/June 2002), pp? This article refers to four-flats as “quadruplexes,” a term not used at that time.



At Hollywood Boulevard and Morgan Place

Flats that look like attractive homes.

Figure 5. A four-family flat, or apartment-in-disguise, circa 1910s.

Designed to masquerade as a large private dwelling, the building's large entry portal concealed four separate front doors, one serving each of two units on each floor. (From the Los Angeles Times.)

These apartments-in-disguise had a long tradition in southern California, and other places as well. In 1901, the Los Angeles Times praised "apartment houses that resemble residences."³³ The newspaper was even more complimentary a dozen years later, when an article titled "Making Flats Homelike" stated that "attractive four-suite structures have [the] appearance of large private residences," making "objections overcome."³⁴ *Objections* were those raised by neighboring home-owners to large apartment houses and tenants "invading" the serene setting supposedly inherent to streets of detached bungalows. Such commonplace opposition helped to shape the four-flat in this way, and the type caught on as a result. Well into the 1920s, the city council (via the city planning commission) frequently limited those petitioning to develop income property in otherwise single-family districts to a four-unit building, which "must have the appearance of a single family structure."³⁵

Though the notion of trying to deceive observers via architectural sleight-of-hand may seem odd or naive, this is historically one of the architecture profession's most basic tasks.³⁶ And, in this case, it often worked. Even today, many people who see these structures are fooled just as their designers originally intended, believing that a large old house was later subdivided into four identical apartments. And it may be that the proliferation of this type and its outward disguise is one reason that

³³ "Doings of Builders and Architects," Los Angeles Times, July 7, 1901, A1.

³⁴ "Making Flats Homelike," Los Angeles Times, May 4, 1913, V1.

³⁵ Memorandum from the Board of City Planning Commissioners to the Los Angeles City Council, dated January 18, 1927. Council file no.534.

³⁶ A similar practice is the centuries-old British architectural technique of designing a "terrace" of row houses as a unified composition resembling a single, large mansion or palace. See, for example, Stefan Muthesius, The English Terraced House (New Haven: Yale University Press, 1982).

Los Angeles managed to keep its reputation as a “city of homes” despite its considerable stock of multi-family dwellings.

The *house court* was Los Angeles’s most common version of slum housing. Though it is not clear just when this type became common, enough of them existed by 1906 to bring into existence the city’s first housing commission.³⁷ Forerunner of the later and better-known bungalow court, the “house court” was another broadly applied term. Several forms existed, and their descriptions vaguely parallel those of the first tenements in New York City decades earlier. Sociologist and urban reformer Emory Bogardus catalogued the different types of courts in 1916: first were large old houses—in some cases, old adobes from the Mexican era that had more recently been subdivided for multi-unit occupancy. After the interior spaces were claimed, the courtyards around which the adobes had been built were often infilled with new one-story shacks to accommodate more families. Once the city’s supply of old houses for conversion was exhausted, new habitations were built on vacant lots. Eventually, enterprising builders devised barracks-type structures of several one- to four-room habitations, sometimes in rows facing one another across a linear court. More often, though, shacks, shanties and tent-houses were the forms jerry-built individually or collectively, on small or large lots.³⁸ See Figure 6.

³⁷ Los Angeles Housing Commission, Annual Report, (1906-08).

³⁸ Emory Bogardus, “The House Court Problem,” *American Journal of Sociology* 22 (November 1916), 392-396.

Chapter 3

Apartments in Disguise: A Case Study of Suburban Densification in Southwest Los Angeles, 1900-1950

“We have lived here twenty years ... and of course I have seen many changes in the neighborhood. They are the changes you would get when the country changes to the city, and this is just what has happened.”¹

—A resident of southwest Los Angeles in 1928

By the mid-1920s, nearly half of the housing units in the city of Los Angeles were in multi-family dwellings.² Civic promoters maintained (as they had for years, and have since) that their city was a residential paradise of single-family homes set in spacious gardens. Part of this claim was sheer boosterism, but part seemed to be borne out in an expansive urban landscape of detached houses on individual lots. But while single-family development did characterize much of the local shelter market, small multiple dwellings came to constitute a substantial and growing segment as well. The physical similarity of these duplexes, four-flats, and bungalow courts to private houses was intentional, and their construction in large numbers helped to maintain the image of a “city of homes” while permitting a higher residential density befitting a growing metropolis.

Southwest Los Angeles was one place of many experiencing a gradual transformation—from single- to small multi-family homes as early inner-ring

¹ Bessie Averte McLenahan, *The Changing Urban Neighborhood: From Neighbor to Nigh-Dweller* (Los Angeles: University of Southern California, 1929), 57, interview no. 323.

² Eberle and Riggleman Economic Service, *Weekly Letter*, November 30, 1925. The consulting firm calculated that 48.17% of units were in various forms of multiple dwellings: duplexes, flats, bungalow courts and apartment buildings.

least at first.⁴⁷ One advertisement included it as one of the firm's many tracts of "high class residence lots ... for bungalows, Swiss chalets, or large residences." The \$3,000 minimum building cost restriction, enacted by Jones and Ryder, was continued.

But the Janss firm saw an opportunity for something more. The demand for rental housing units by consumers—renters—was only escalating in Los Angeles. Many home-owners had taken to increasing their property's earning power by adding dwelling units in one form or another. Indeed, McLenahan later observed: "The building of rear houses and the remodeling of the single house for more than one family showed faint beginnings in 1914[.]"⁴⁸ At the next scale up, small multiple dwellings of a few units were becoming popular both as forms of affordable housing to residents and long-term visitors but also as investment property for owners in many parts of the city. And though some Angelenos objected to apartment buildings as interlopers intruding upon otherwise quiet "home districts," architects and builders had innovated a particular type that resembled a large single-family house and gave each of the four units a front door on a communal front porch. This form of *apartments-in-disguise* would come to be known as a "four-flat," and became insinuated into many a neighborhood of single-family houses—welcome by some

⁴⁷ Not only did building development lag in the tumultuous years between 1906 and 1909-14, but lot sales seem to have reversed themselves. Real estate reports in the Times stated that 75 lots had been sold under Jones and Ryder's watch by 1907, and that all but six lots were sold by early 1909—the moment that Jones was nabbed. But advertisements by the Janss firm in 1912 listed sixty lots for sale, or over a third of the subdivision. How was this possible? It may be that the numbers of earlier sales were greatly exaggerated. Or, many of the earlier sales may have fallen through once Jones's crimes became publicized.

⁴⁸ McLenahan, 16.

neighbors, merely tolerated by others. (This phenomenon was not unique to Los Angeles; see below for examples in other cities. See Chapter 2 for a full discussion of the four-flat type).

Though not part of the Janss firm's *initial* marketing plan, construction of four-flat apartment buildings was quickly allowed, if not encouraged, in Reed Terrace. (Such a broadening of allowable construction would have been part of the new owner's strategy to speed-up development.) Between 1910 and 1914, nearly two dozen four-flats were built or under construction there, as were several duplexes. These forms of small income property were becoming more common in many parts of the city, and fast became popular in this nearly empty part of the otherwise built-out Southwest district: only a handful of new houses appeared in Reed Terrace in the same period.

By 1914, the Janss Investment Company was actively promoting the entire subdivision—most of its lots sold but still unbuilt—for not only private dwellings but also “flats with gabled roofs.” (In the previous few years, “flat” more and more denoted the increasingly popular, house-mimicking four-flat type. However, this definition was not exclusive, and the “gabled roof” reference would have been used to keep out other, less attractive, boxy structures to which property owners across the city frequently objected.) Their new brochure claimed “a splendid close-in location in beautiful West Adams high-class residence and apartment house district.” (See Figure 15.) As with many real estate promotions, this was *partly* true. The adjacent West Adams district did indeed hold some fine residences, but there is no indication

in Los Angeles real estate with the accompanying rise in prices has caused such high values to be placed upon close-in residential lots that the owners must place multiple-family dwellings on them if they are to receive fair returns on their investments."⁷⁶ This kind of dense urban development was "rapidly forcing the single-family home to the outlying districts."⁷⁷ This is precisely what had happened rather quickly, for example, in the dense apartment areas of the Westlake district starting in the 1910s and in the Wilshire-Ambassador district beginning in 1920; see Chapter 4.

Another factor pushing bungalow developers to the outskirts was the uncomfortable proximity of hulking new apartment houses to closer-in areas of existing homes—and even to small multi-family structures. In 1928, the Times reported that "owners of limited multiple-dwelling units in ... Los Angeles are raising protests against the helter-skelter erection of high apartment-houses adjacent to their duplexes, four-family flats and triplexes, which thereby shut out light and air from the homes, destroy the residential beauty of the section[.]"⁷⁸ The early popularity of income property had prompted new planning commissioners to zone much of the central city to allow apartments when they began their work in the early 1920s. But 1) the sustained excess of apartment development, 2) its increasing scale, and 3) its injurious affect on more "desirable" residential areas of one-, two- and four-family dwellings led the planning commission to its first revision of the zoning

⁷⁵ Eberle and Riggleman Economic Service, Weekly letter, October 15, 1924, n.p.

⁷⁶ Eberle and Riggleman Economic Service, Weekly letter, November 30, 1925, n.p.

⁷⁷ Eberle Economic Service, Weekly letter, May 19, 1930, 106.

ordinance in 1930. This would place greater controls on the location of *large* apartment houses, giving new, greater protections to smaller multiple-dwelling types such as four-flats.⁷⁹

The apartment frenzy spurred changes to land-use regulation, but it also caused additional attempts to restrict building sizes. The municipal 150-foot height limit applied to all structures inside the city limits, but was really only tested downtown—and in new apartment districts newly filling out in the 1920s. In the Wilshire area, for instance, the 13-story Gaylord building scraped against this line when tradesmen topped off its roof parapet in 1924, and the 10-story Talmadge had stopped not far short of it the year earlier. The planning commission was concerned, and floated a potential lower maximum for consideration in parts of the city at risk. When the planning director appeared at a “mass meeting of the Wilshire and Westlake districts’ property owners”—held right across the street from the Gaylord at the Ambassador Hotel—he got a chilly reception. “Indignant and forceful protests were voiced against G. Gordon Whitnall ... for his asserted proposal to limit to *six stories* the height of buildings in the outlying districts,” the Times reported. The thriving market in mid- to high-rise multi-family housing was just the kind of opportunity patient land-owners had been waiting for. The threat that bureaucratic meddling might literally cut off their profits at the knee drew fire. “[T]he business of developing and improving real property in the city of Los Angeles should not be limited and hampered by unnecessary, whimsical and capricious regulations,” said

⁷⁸ “Zone Condition Draws Protest,” LAT, December 2, 1928, E1.

Chapter 6

Planning, Zoning and Housing: The Problem of Apartments in a "City of Homes"

INTRODUCTION

"We have here a 'city of homes' and it is to these homes and to the manner of living of our people to which we are constantly pointing with pride, and to which we are constantly inviting those outside to come."¹

—Los Angeles Health Department, Bureau of Housing

Public officials, realtors, and other boosters driving the local growth machine faced many difficulties in their efforts to guide booming urban growth in early twentieth-century Los Angeles. Possibly their thorniest challenge was making space for increasing multitudes of newcomers while trying to maintain the city's reputation as a haven for suburban home-ownership. An image of tree-lined subdivisions containing attractive bungalows on spacious lots, extending mile after mile from the mountains to the sea, was a vital component of both nationwide publicity and local identity. But the growing demand for, and diverse supply of, flats, courts, and apartments for rent was equally important to the city's development. This did not fit this carefully-crafted story told time and again in the external discourse of Los Angeles; instead, boosters asked themselves what a more recent observer "obsessed by LA's great riddle" wonders: "can a city *be* a city without *appearing* to be one?"²

¹ Los Angeles Bureau of Housing, Department of Health, Annual Report, 1913-14, 123.

² Douglas Suisman, *Los Angeles Boulevard: Eight X-Rays of the Body Politic* (Los Angeles: Los Angeles Forum for Architecture and Urban Design, 1989), 5, emphasis added. Robert Fogelson, in *The Fragmented Metropolis: Los Angeles 1850-1930* (Berkeley: University of California Press, 1967), 2, focuses on this "ambivalent attitude toward urbanization." Indeed, he argues that "[t]he

Such was the contradiction facing city's budding planners. This new arm of the local state was charged specifically with protecting the city's image, not to mention its property values. Was there a way to somehow conceal part of a housing stock seemingly more reminiscent of Pittsburgh than paradise? What legal means were available to policymakers working to shape the urban landscape in ways that continued to attract favorable press, without closing off opportunities to shelter all who came? One faction of Progressive housing reformers at work in other cities had already proposed, in effect, regulating the multi-story tenement building out of existence. Some saw this as a clear improvement for poverty-plagued cities, and had begun to lobby and draft new codes to make dense multi-family housing financially infeasible—all with the aim of encouraging single-family housing everywhere they could.³ Would planners in Los Angeles concur and imitate? What did they do about apartments and other multi-family housing in their supposed "city of homes"?

This chapter will focus on work by aspiring and appointed city planners to deal with multi-family housing in first three decades of the twentieth century. The timeline includes: the popular use of deed restrictions to privately control land use; the municipality's innovative implementation of use districts; the advent of zoning in the early 1920s, when not only the division of urban space but the very classification

quintessence of Los Angeles is the tension between these themes[:] the emergence of a populous, urbanized, and industrialized settlement ... [and] the rejection of the metropolis in favor of its suburbs[.]”

³ Kenneth Baar, "The National Movement to Halt the Spread of Multifamily Housing, 1890-1926," *Journal of the American Planning Association* (Winter 1992), 39-48. On the general policy preference for owned single- versus rented multi-family housing, see Paul Groth, *Living Downtown: The History of Residential Hotels in the United States* (Berkeley: University of California Press, 1994), Chapter 8.

of urban functions was up for debate; and the first zoning revision in 1930, after several years of experimentation and implementation had not only begun to shape the landscape, but also yielded important lessons in how better to go about the process.

CITY IN FLUX, HOUSING IN DEMAND

“There is considerable chaos among the property owners, due to the fact that no final scheme has been adopted and *no one knows what to build or where.*”⁴

—Los Angeles City Planning Commission

Los Angeles grew astonishingly fast in the early twentieth century, both in population and in area. In 1900 the city had barely a hundred thousand residents; by 1930 that number had multiplied twelve times to over 1.2 million. In the 1920s alone population doubled as Los Angeles shot from the nation’s tenth largest city to fifth largest. Other cities saw high growth rates during the same period, but none matched this incredible boom.⁵

The demand for housing grew every day, as all kinds of people flocked to the City of Angels. The well-documented sector of middle-aged (and older), middle-class Midwesterners discussed by Carey McWilliams and Robert Fogelson certainly came in droves.⁶ So did those less prosperous, eager to test the region’s reputation—deserved or not—for economic opportunity for all who made the effort to get there.

⁴ LACPC, Meeting Minutes, August 5, 1924; emphasis added.

⁵ See Fogelson’s use of census data, 78-79.

⁶ Fogelson, Chapter 4; Carey McWilliams, Southern California: An Island on the Land (Salt Lake City: Peregrine Smith Books, 1946; 1973), Chapter 9.

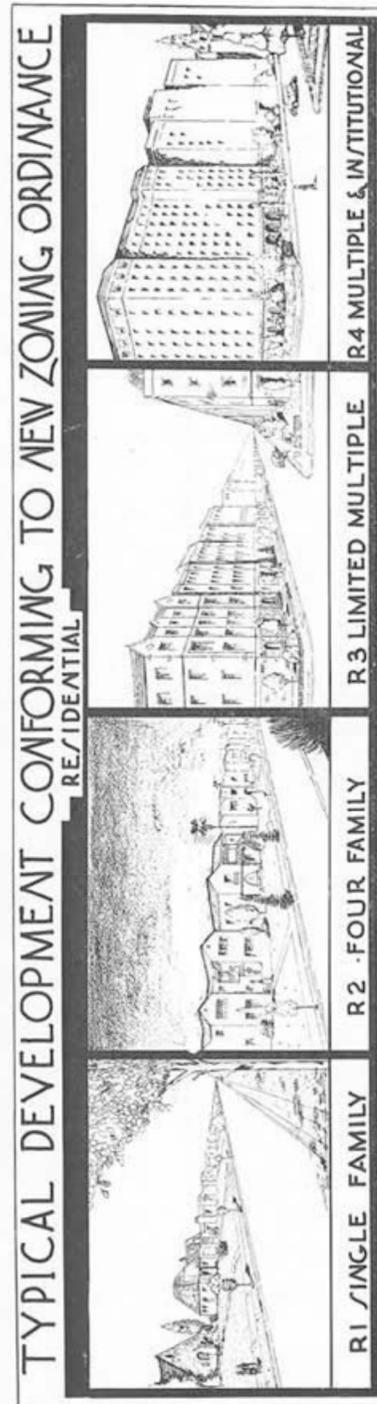


Figure 33. Illustration of new zoning ordinance's graduated residential classifications, 1930; note the relatively low-scale character of the new R-2 category. (Annual Report of the Los Angeles City Planning Commission, 1929-30.)

One of this project's significant findings is that, in the minds of supposedly bungalow-obsessed Angelenos, apartment buildings were considered a common part of the urban landscape. But, importantly, not all were created equal. A range of housing types elicited an assortment of reactions and attitudes, and this differentiation helped to guide land-use policy.

By the end of the watershed decade of the 1920s, professionals had run a gauntlet of obstacles in their quest to project and protect Los Angeles's residential reputation. In response, they planned for a greatly *expanded* city of homes. This expansion took two forms: geographic and definitional. First, entire new areas of single-family homes were to be located in *peripheral* locations in a spatially spreading urban region. By 1930 it was clear that such "suburban" development would also require a range of urban functions; a carefully crafted zoning ordinance applied rationally would, it was thought, allow single-family housing development to flourish and continue to dominate in many areas.

Second the *definition* of the attractive, low-density residential district would be expanded to include small multi-family dwelling types such as the duplex and four-flat. This effectively enlarged the designation of "home" to encompass forms that planners and others had previously considered substitutes at best—but which came to be seen as acceptable alternatives in light of continued population growth. The Los Angeles Times described this phenomenon in a series of articles on planning and zoning in 1928 and 1929. The writer explained:

the more desirable limited multiple units such as flats, duplexes and the like ... should be encouraged and every possible move made to protect these structures from impairment of value by intrusion of high buildings[.] *Los Angeles must remain a city of homes*, but it cannot do so unless it gives to *these* homes the degree of protection necessary to encourage their construction.¹⁸⁶

Moreover, in opening up the “home” franchise, planners were merely expanding on work already underway by open-shop boosters. Where the Chamber of Commerce touted the extension of home-ownership down the socio-economic ladder to wage laborers as a doorway into middle-class propriety, the planning commission came to judge areas zoned “R2” and built with very small multi-family structures as worthy of protections formerly reserved for single-family districts.

With mixed results, planners had faced the predicament of maintaining a residential paradise of single-family dwellings, all the while making room for more population than could *ever* be housed that way. The small multiple dwelling, right under their noses the entire time, emerged as a *savior* of sorts for the city of homes. None of this should be taken to mean that those charged with directing urban growth fully equated the duplex or four-flat with the single-family house. The detached dwelling remained firmly in place at the apex of the land-use pyramid and foremost in the minds of planners—and still does. The point is that, as planners became more experienced and technically proficient, they came to consider both development and urban space with more nuance. Clear-cut categories and definitive locations did not

¹⁸⁶ “Zone Discrepancy Shown,” Los Angeles Times, January 20, 1929, E1, emphasis added.

disappear as tools in the planner's kit, but became more numerous in response to the complexities of urbanization. This gave professionals much more to work with in their aim to rationalize land use, protect property values, and create an attractive city.

DOINGS OF BUILDERS AND ARCHITECTS.

APARTMENT HOUSES THAT RESEMBLE RESIDENCES.

An Appropriate Design for a Public Library Building—In Spite of the Increase in Cost of Construction Building Continues Quite Active.

In spite of the increase in the price of labor and material, the building boom continues. There have been some houses whose construction had been postponed, and in some cases abandoned, by the deterring factors mentioned, but the number has not been sufficient to check the progress of development in that line. That it is not helped by those factors is certain, and the influence they exert may yet become more appreciably felt than it is at present. Just now the buildings whose construction is most influenced by the recent rise in the price of labor are the cottages and smaller dwellings. In those the amount of money put into labor, as compared with that put into material, is greater than in the larger buildings.

Bates & Steele, acting for R. J. Nlederson, builder, have sold to J. P. MacEwen of this city a seven-room dwelling just completed at Pico Heights, No. 1242 New Hampshire street. The consideration was \$2400. The new owner will occupy the premises as a permanent home. The same dealers report the sale of lots 1 and 2, block 2, of the Wolfskill Orchard tract, to Mrs. Carrie Silvers of this city. The price paid was \$500. The purchaser has arranged through the same agency to immediately improve the property by the erection of four modern flats.

P. D. French has sold his block of flats, together with the two cottages, located on the northeast corner of Fifteenth and Georgia streets, to Roll B. Bidwell of St. Paul, for \$12,000. A part of the purchase price was taken in St. Paul property. The sale was made by L. L. Bowen.

Design for a Public Library Building.

The report, previously referred to in these columns, that a public-spirited eastern capitalist stood ready to donate the sum of \$250,000 to Los Angeles for a library building and headquarters for a historical society, on condition that a site be provided, may or may not be on the point of being verified, but it is certain that considerable interest is being taken just now in the subject of providing the city with such a building.

It is to be hoped that the focusing of the public mind upon the need of a library building may be instrumental in securing it. With this end in view a prospective of a design for a public library building is given herewith, as an appropriate suggestion for the exterior treatment of such a structure. The architectural composition is based on renaissance principles, with liberal interpretations. It is the work of Architect Fernand Parmentier of this city. The floor plans intended to accompany the drawing would each represent an area of about 11,000 square feet. The outside dimensions of the building, as planned, are about 132x82 feet. The floor plans of the structure are to be symmetrical with respect both

to a longitudinal and a transverse axis. The principal entrance to the building would be in the center of the longer side of the rectangle that constitutes the outline of the structure. It is sheltered by a six-column Corinthian portico. This is followed by a vestibule and central hall containing a spacious stairway, that leads to the second story. The book and the reference rooms form, respectively, the right and left wings of the first floor. The former is to have a capacity of 75,000 volumes. Catalogue, children's, librarians' rooms, and accessories, are found upon this floor, arranged in convenient order to the two larger rooms. The second story contains in one wing a lecture room, with a seating capacity of about 300 people, and in the opposite wing a museum and art gallery that has about 2000 square feet of floor space, and that can, in case of necessity, be temporarily converted into a lecture room, with a seating capacity of about 300 more.

Men's and women's reading rooms and study rooms, for High School pupils and others, complete the arrangements of this floor. The attic is arranged for storage rooms, while the basement contains engine and heating rooms, and its remaining space is utilized for storage purposes.

It is estimated by the architect that the total cost of the building, with modern improvements and an exterior of stone and pressed brick, would not exceed \$50,000.

The Halsey Flats.

A front view of the Halsey flats is shown among the drawings of buildings presented this week. The building, which is a two-story frame structure, containing four six-room flats, was recently completed for A. E. Halsey on lots lying on the west side of Hope street about 250 feet north of Eighth street. It is built around a large court in the interior, and by this arrangement practically every room of the building is made an outside room and is provided with an abundance of light, fresh air and sunshine. Great care was taken to avoid the boxlike appearance of most apartment buildings, and to provide a combination dwelling whose occupants shall have the conveniences, comforts and surroundings of a first-class city residence.

The foundation and lower part of the building is of Roman pressed brick, with rustic and shingle finish for the upper portion.

Each apartment consists of a reception hall, a parlor, dining-room, kitchen and two bedrooms, with bathroom and screen porch. The parlors and dining-rooms are provided with fireplaces, China closets and such conveniences as would usually be found in a well-equipped family mansion. The ground floor flats have large verandas at the front and at the sides, and the upper flats are provided with balconies. The interior finish of the rooms is in natural wood, and the reception and stair halls are wainscoted with Lincrusta Walton.

The plans of the building were prepared by Architects Howard, Train and Williams, and it was erected, under their supervision, at a cost of \$10,000.

BUILDING NOTES.

Following are among the plans for new buildings as gathered from the Builder and Contractor and other reliable sources:

The second of a series of handsome residences for Col. R. J. Northam at Hollywood to cost about \$15,000.

A twelve-room patio residence to be erected at Cucamonga for C. T. Thorpe after plans preparing by Architect L. B. Valk.

A three-story frame apartment building to contain six five-room flats to be erected for R. M. Baker on lots lying on the south side of Temple between Hill and Olive streets at a cost of about \$7000.

Following are among the permits for new buildings issued by the City Superintendent of Buildings:

For Henry Van Berger, at 2121 Union avenue, a ten-room, two-story frame dwelling that will cost about \$3500.

An eleven-room, two-story frame dwelling for Mrs. Isabella A. Dodge, at 642 South Burlington avenue, to cost \$3000.

A single story brick addition to No. 221-223 South Broadway, that is to be made for Griffith Bros. and will cost about \$2000.

An eight-room, two-story frame residence that will cost \$6400 to be erected for Andrew J. Copp at 1145 Ingraham street.

A one-story brick and plaster wing to the carriage-house of Gen. H. G. Ous, Wishire Boulevard.

A two-story stone and plaster building, Romeo street for Eugene Weston.

A two-story stone and plaster building to be erected by William L. Judson on lot lying on the west side of Thorne street south of Pasadena avenue for use as an art school.

MAKING FLATS HOMELIKE.

Attractive Four-suite Structures Have Appearance of Large Private Residences—Objections Overcome.

One of the notable features of the present phenomenal construction activity in Los Angeles is the attention that is being given to flat building. Flats are going up everywhere. Every unrestricted lot in the residential districts is a potential flat site and commands a premium on that account.

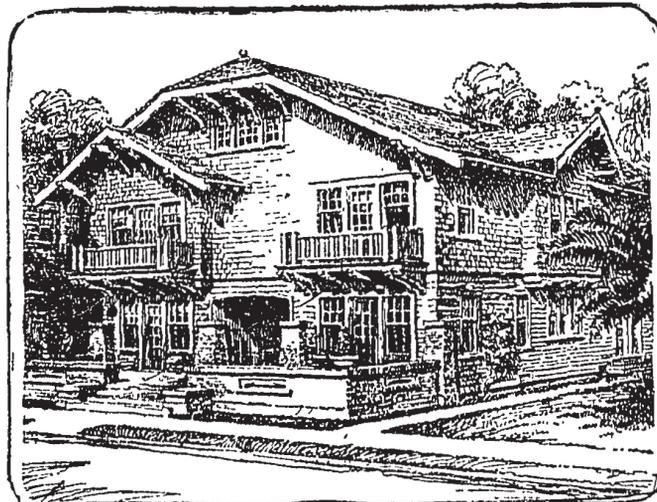
Ordinarily the starting of a flat structure in the midst of a high-class residence district is the occasion of resentment. The average flat is far from prepossessing in appearance and the very fact that it looks like a commercial building makes it objectionable to those who have built attractive homes.

Quite recently, however, there have been evolved here several types of flat buildings that promise to revolutionize this kind of construction and to result in an entirely different attitude toward the flat. It has been discovered that the average four-flat building can be made really attractive and homelike, and that the objection to the presence of flats in a residence section can be largely overcome.

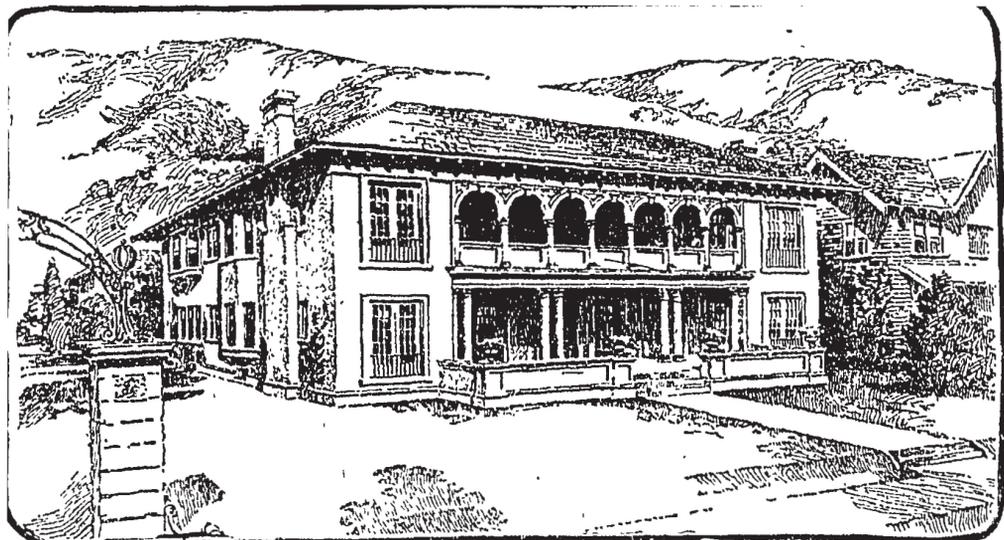
Two examples of what may be termed the "desirable type" of flat are pictured on this page. Both places were planned and are being erected by the Milwaukee Building Company. The larger building is situated at the corner of Hollywood boulevard and Morgan place, in Hollywood, and is rapidly nearing completion. It follows Italian lines and contains four unusually large suites. J. E. Upson is the owner.

The structure is set well back from the street in line with the adjacent residences and has a large front terrace. By the use of French doors the fact that the place has four separate flat entrances is skillfully hidden. The place has all the appearance of a large private mansion. Within, however, are all the appointments and conveniences of a modern flat.

The other building is being erected for Henry H. Becker at No. 1711 Burlington avenue and is of shingle exterior. It, too, is set back from the street line in conformity with the residence restriction of the district. A brick terrace at the front is a pleasing feature. The place resembles an unusually large residence.



No. 1711 Burlington Ave.



At Hollywood Boulevard and Morgan Place

Flats that look like attractive homes.

Up-to-date improvements planned and being built by Milwaukee Building Company. That above is for Henry H. Becker, the other for J. E. Upson.

ZONE DISCREPANCY SHOWN

Los Angeles Yet to Provide Proper Protection for Owners of Homes Throughout City

(This is another of a series of articles in which *The Times*, after consultation with authoritative sources, will cite the true zoning condition of Los Angeles. Two other articles, one December 2, 1928, and another January 13, have preceded the latest below.)

Los Angeles has definitely boasted to the world that it is a city of broad streets flanked on either side with beautiful lawns, sidewalks and parkways shaded by ornamental trees of various types and the houses built back of the broad open lawn spaces nestling in a bower of flowers. This is the idealistic picture which has been broadcast to all part of the world.

This is the picture which we like to visualize when we think of a Los Angeles street. This is the picture which should truly represent Los Angeles and Southern California. Superlative real estate operators have, however, done much to destroy this picture and have succeeded in placing 91 per cent of the total area of Los Angeles city in a condition where the home owner has no protection at all for his front yard or his property. Nine per cent of the total area of Los Angeles city is zoned for single-family use; 91 per cent is zoned for various types of commercial use, including 60 per cent for apartment-house usage and with the exception of a few streets where zoning regulations or deed restrictions have established set-back lines, one may build to the property line and thus destroy not only the lawn space in front of his own property, but likewise "destroy the symmetry of the entire block."

ACTION NEVER TAKEN

Part of this condition is due to the fact that Los Angeles city has never adopted a comprehensive zoning ordinance. By a comprehensive zoning ordinance is meant an ordinance which zones for three distinct purposes—use, height and area regulation. In other words, a zoning ordinance which limits the use to which a property may be put, the height to which a building may be built in given sections and the area of a lot which a building may cover in given sections. The validity of such ordinances has long been upheld by the Supreme courts of the several States and by the United States Supreme Court, yet the city of Los Angeles has never been progressive enough nor has it been sufficiently alive to the necessity of such action to take advantage of the laws which have been enacted and upheld by our courts to actually throw protection around the home owner.

We of Los Angeles may ridicule the eastern type of city and carry in our judgments the ideal conception of Los Angeles city outlined above, yet when we come down to the facts, we find that most eastern cities have zoning regulations and other regulations governing the use of property which give to the home owner in those cities a much greater degree of protection than is found here.

HEIGHT AND BULK

The city of Boston, for instance, in addition to having on its statute

ZONING STATUS UNSATISFACTORY

(Continued from First Page)

ent percentages of the area of the lot are allowed to be absorbed by the building. Quoting Chapter 438 of the acts of 1924, we find as follows: "In order to regulate and limit the height and bulk of buildings, the area of yards and other open spaces and the percentage of lot occupancy, the city of Boston is hereby divided into the following classes of bulk districts: 35-foot districts, 40-foot districts, 65-foot districts, 80-foot districts, and 155-foot districts. Except as hereinafter provided, no building or part thereof shall be erected or altered so as to produce greater heights, smaller yards or less unoccupied area than herein required for such building for the bulk district in which it is located."

The detail of building regulations for each district is then set forth; for instance, in the 35-foot district the requirement is that no building shall be more than two and one-half stories in height, and all buildings erected in residential districts shall have behind them a rear yard extending across the entire width of the lot and having a minimum depth of 25 feet, and a side yard in all general residential districts of six feet with a further provision that such side yard shall be increased three inches for every ten feet or fraction thereof if the side yard exceeds fifty feet, and further in the 35-foot district no building may be built within ten feet of the street line, and further that the area of a dwelling on a lot in the 35-foot district shall not exceed 25 per cent of the area of the lot, and the area of a building other than a dwelling shall not exceed 60 per cent of the area of the lot.

HIGH BUILDINGS BARRED

The above district is thus automatically reduced to what we would designate in California as a four-family flat, duplex, triplex or single-family residence district, and the regulations imposed for this district prevent high buildings being erected to the street line, shutting out light and air and otherwise destroying what might be a beautiful home district.

Boston's city planners and city authorities realize that the integrity of this type of structure must be preserved, and to that end have established definite districts wherein such types of structures are allowed and wherein they are not menaced by other types of structures which seek these districts. In the 40-foot districts, 65-foot districts and 80-foot districts, various setback and yard requirements are established. For instance, in the 80-foot district a building shall not exceed 80 per cent of the area of the lot.

In Los Angeles this element of protective zoning has been decidedly neglected. In recent months the Chamber of Commerce of Los Angeles, the Realty Board of Los Angeles, and various other civic organizations have given to the problem of zoning a great deal of study, as these bodies have come to recognize that our problems of rapid transit, major thoroughfares, proper sanitation, beautification of the city and all other elements that go to make urban life desirable are closely interwoven with our zoning problem, and it is only by the study and solution of the zoning problem in such a way as to preserve for the city a method of uniform growth that a proper conception of the several urban problems presented above can be had.

OPINION OF EXPERT

W. L. Pollard, chairman of the city planning committee of the Los Angeles Realty Board, and of the joint committee of the Chamber of Commerce and Realty Board studying zoning, says: "The zoning problem of Los Angeles city must be approached with a definite understanding of the facts involved and a determination on the part of our civic leaders to meet those facts squarely and provide a method whereby the problems in the city brought about by the conditions which now exist can be solved. No city can promise its residents a proper degree of protection from the annoyance and disturbance incident to urban life until that city has established a comprehensive zoning program and then enacted that program into ordinance. The city of Los Angeles has not at this time a comprehensive zoning program. It has a purely zone ordinance, and the effectiveness of this ordinance is very greatly destroyed by the conditional exceptions or "spot" zoning, which has been practiced in Los Angeles in times past

Unless Los Angeles city can so zone its several districts that a person building a residence or a limited multiple residence unit can be definitely assured that the value of his holding will not be impaired or destroyed by the erection in his immediate vicinity of an obnoxious type of commercial structure, there is going to be a slow-down in the construction of the more desirable limited multiple units such as flats, duplexes and the like. An analysis of vacancies shows that this type of limited multiple structure is in great demand. Therefore, its development should be encouraged and every possible move made to protect these structures from impairment of value by intrusion of high buildings built to the property line.

Los Angeles must remain a city of homes, but it cannot do so unless it gives to these homes the degree of protection necessary to encourage their construction."

Exhibit 4. Building Permits

Exhibit 4a. List of all Building Permits 1925-2022

Exhibit 4b. Original Building Permits 1925

Exhibit 4a. List of all Building Permits 1925-2022

Building Permits—846 S Union Ave

Date	Permit	Address	Owner	Architect	Contractor	Engineer	Valuation	Notes
Nov 28, 1925	40751	806-808 1/2 No.Edinburgh Ave.	Troyer Bros. 812 Kilkea Drive	S. Charles Lee			\$11,000.00	Lot 99 Tract 4891 signed William David
Nov 28, 1925	40752	806-808 1/2 No.Edinburgh Ave.	Troyer Bros. 812 Kilkea Drive	S. Charles Lee			\$300.00	Garage
Nov 9, 1939	44093	806 N Edinburgh Ave	W. J. Colopy 806 N. Edinburgh		RM Singer Const. Co. 4177 W. 2nd St.		\$44.00	Repair fire damage Repaired building to be same as original building.
Oct 16, 1940	41941	806 N Edinburgh Ave	F. Shafer 806 N Edinburgh		RM Singer Const. Co. 4177 W. 2nd St.		\$88.00	Repair fire damage around rear Vent & Install new heater vent.
Aug 15, 1950	LA20103	806 N Edinburgh Ave	Mr. Edlen 418 N LaJolla		Norris Wickan		\$454.00	For termite repair work
Sep 7, 1999	99016-10000-15253	806 N Edinburgh Ave	Herman, Ernest and Margit Trs Herman 468 Kings Road		Owner-Builder			General Garage Repair Permit Per Carlos Pelaez
Nov 10, 1999	99016-20000-21293	806 N Edinburgh Ave	Herman, Ernest and Margit Trs Herman 468 Kings Road	Nicolae Leb-Nicolae Leb & Associate 4331 Ventura Canyon Ave. #3	Owner-Builder			Repair north wall of (E) 5 car garage;provide 4x4 diagonal braces at entry of two side garage opening, brace interior side of 4 walls with 2x4, and (3) 16"sq x2' per w/ 4x4 to support north wall. Per order #R13357. Provide 3 uncovered parking to replace 3 required parking.
May 1, 2014	14016-90000-08377	806 N Edinburgh Ave	Herman, Ernest and Margit Trs Herman 468 Kings Road		Joseph Giram BG Tile & Construction Inc		\$4000.00	Reroof with 20 Comp Shingle roofing. Existing solid sheathing
Jan 31, 2018	18044-90000-01187	806 N Edinburgh Ave	Herman, Jeremy R Et Al 7544 Bobbyboyar Ave		Vladimir Zemskov Air Classic Inc			Wall Furnace Replacement
May 23, 2022	22042-90000-10637	806 N Edinburgh Ave	Phillips, Alan B and Abbie R ET AL 12706 Milbank St		Steven Scheibe			Plumbing EQ Shut Off

Exhibit 4b. Original Building Permits 1925

All Applications Must be Filled Out by Applicant

Std. Form 2

PLANS AND SPECIFICATIONS and other data must also be filed

2

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings CLASS "D"

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

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

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

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 465 SOUTH ANNEX ENGINEER PLEASE VERIFY

Lot No. 99 Tract. 4891 Block 1
(Description of Property)

District No. 3 1/2 M. B. Page 17 F. B. Page 274

No. 806-1/2-808-1/2 Edinburgh Ave. Street
(Location of Job)

Wm. Waring S. Melrose
(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
By [Signature] Deputy

O. K. City Engineer
By [Signature] Deputy

- Purpose of Building A FAMILY FLAT No. of Rooms 20 No. of Families 4
- Owner's name Joyner Bros. Phone _____
- Owner's address 897 Kilburn Drive
- Architect's name J. Charles Lee Phone Met. 6398
- Contractor's name _____ Phone _____
- Contractor's address _____
- VALUATION OF PROPOSED WORK \$11,000.00
(Including Plumbing, Gas Fitting, Sewers, Carpentry, Elevators, Painting, Finishing, all Labor, etc.)
- Is there any existing building on lot? No. How used? _____
- Size of proposed building 40 x 56 Height to highest point 24' feet
- Number of Stories in height 2 Character of ground Solid Clay
- Material of foundation Conc. Size of footings 16" Size of wall 8" Depth below ground 12"
- Material of chimneys _____ Number of inlets to flue _____ Interior size of flues _____
- Material of exterior walls Studs & Plaster
- Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 4 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 2 Interior Non-Bearing studs 2 x 2
Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6
Second floor joists 2 x 10 Specify material of roof Tile & Composition
- Will all provisions of State Housing Act be complied with? Yes

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

OVER 116 (Sign here) William David
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>40751</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> PLAN EXAMINER	Application checked and found O. K. <u>[Signature]</u> CLERK	Stamp held when permit issued. <u>NOV 28 1925</u>
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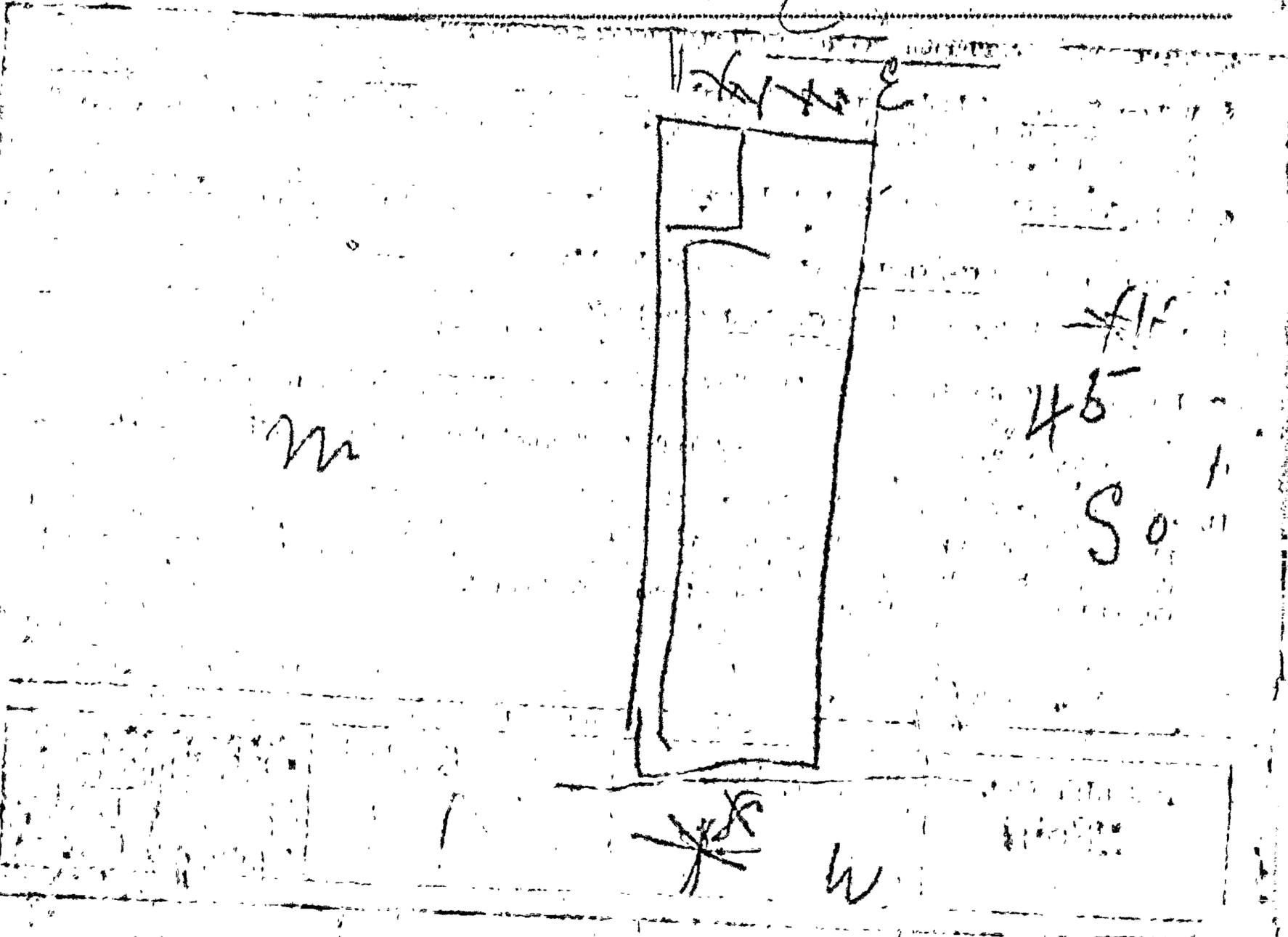
PLANS 3 2130

FOR DEPARTMENT USE ONLY

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

REMARKS

No other work or other business will be conducted in this bldg
William David



All Applications Must be Filled Out by Applicant

Hdg. Form 2

PLANS AND SPECIFICATIONS
and other data must also be filed

2

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings CLASS "D"

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

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

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

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY

Lot No. 99 Tract 4591
-Block-
(Description of Property)

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

District No. _____ M. B. Page _____ F. B. Page _____
No. 506-1/2 - 505-1/2 W. Edinburgh Ave. Street
(Location of Job)
bet. Waring & Melrose

O. K. City Clerk
By _____ Deputy
O. K. City Engineer
By _____ Deputy

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Garage No. of Rooms 5 No. of Families _____
2. Owner's name Thayer Bros Phone _____
3. Owner's address 517 Killeen Drive
4. Architect's name J. Chas. Lee Phone Met 6395
5. Contractor's name _____ Phone _____
6. Contractor's address _____
7. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$300.00
8. Is there any existing building on lot? No How used? _____
9. Size of proposed building 15 x 40 Height to highest point _____ feet
10. Number of Stories in height 1 Character of ground Flay
11. Material of foundation concrete Size of footings 12" Size of wall 6" Depth below ground 6"
12. Material of chimneys _____ Number of inlets to flue _____ Interior size of flues _____
13. Material of exterior walls 2 x 4 studs & studs
14. Give sizes of following materials: REDWOOD MUDSILLS 4 x 6 Girders _____
EXTERIOR studs 2 x 4 INTERIOR BEARING studs _____ Interior Non-Bearing studs _____
2 x 4 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 4
Second floor joists _____ Specify material of roof Composition
15. Will all provisions of State Housing Act be complied with? Yes

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

OVER (Sign here) William David
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>40752</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Wm. H. H. H.</u> Plan Examiner	Application checked and found O. K. <u>W. H. H. H.</u> Clerk	RECEIVED NOV 28 1925 10004
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Plans
3/11/26
173

TROYER BROTHERS FOUR-FLAT
806 N. Edinburgh Avenue
CHC-2022-4609-HCM
ENV-2022-4610-CE

MATERIALS SUBMITTED BY THE OWNER



Generation Real Estate Partners, LLC
1853 6th St
Manhattan Beach CA 90266
Attn: Steven Scheibe

Date of Submission: 10/3/2022

Attn: Los Angeles Planning Office of Historic Resources (OHR) Staff

Subject: Expert Report Submission **Opposing** Historical Cultural Monument Designation (HCM)

Address: 806 N Edinburgh Ave Los Angeles CA 90046

Prepared by: Generation Real Estate Partners, LLC (GREP), Owner

Steven Scheibe and Ramin Ghaneian

Dear OHR Staff,

Accompanying this letter is the submission of our expert reports and other relevant materials regarding the HCM nomination at 806 N Edinburgh Ave.

Within the submission you will find the following items:

- Historical Expert Report prepared by Ms. Carrie Chasteen from Sapphos Environmental,
- Historical Expert Research Report prepared by Anna Marie Brooks from Historic Homes LA,
- Historic Peer Review and Report prepared by Pam O'Connor of KCK Architecture,
- Community Impact Statement from Mid-City West Board of Directors,
- Links to the Neighborhood Council Public Hearings Recordings, and
- Relocation Assistance Offer and Tenant Demand Response

There is clear and convincing evidence of the nominator's intent to leverage the HCM process to pressure the property owners for a large relocation fee, unanimous opinions from the community rejecting the HCM nomination, and fact-based research concluding the subject property lacks any distinguishing features that would qualify it as an HCM. Within this introductory statement we will provide the evidence of these claims in summary for the public record.

Historic Preservation is an important and valuable exercise to honor the legacy, cultural heritage, and traditions of our great City of Los Angeles. It is unfortunate that this nomination process has been manipulated for the personal financial gain of an individual and for malicious intent to prevent affordable & rent stabilized housing in the community. The HCM process needs to be reserved for properties that deserve this distinguished designation. If not, the validity of the entire Historical Preservation platform will be viewed as merely an act of obstruction to development efforts, instead of as a memorialization to the history of Los Angeles.

From the evidence provided herein, we are confident the subject property has no merit for designation as a Historical Cultural Monument.

Background



Generation Real Estate Partners, LLC
1853 6th St
Manhattan Beach CA 90266
Attn: Steven Scheibe

On April 15th, 2022 Generation Real Estate Partners, LLC purchased the subject property and an adjacent lot with the intention to entitle and build a 28 unit rent stabilized apartment building with 21.5%, 6, of the units allocated as affordable housing under the Transit Oriented Communities development guidelines.

Prior to the purchase in March 2022, due diligence was performed to ensure the viability of the proposed project with various constituents and city agencies, and conversations were had with two tenants who remained at the properties to coordinate relocations.

During this diligence period Neighborhood Council members signaled support for the conceptual project and applauded the affordable housing component. The Office of Historic Resources and various preservation experts assured the property was not historic based on it never being included in Survey LA, it never being included in any of the Hollywood Community Plan surveys for historic resources, and that its street image had no defining characteristics. Lastly, one tenant agreed to a relocation offer while the other tenant refused a relocation offer and demanded a payment of \$500,000 to move.

Per Dylan Sittig, Senior Planner for Paul Koretz's office, the tenant who demanded \$500,000 in March of 2022, requested a meeting with Paul Koretz's office in May of 2022. It was during this meeting that the council's office began the process of working with the tenant on drafting the motion for the Historical Nomination. The council's office claimed that they decided to go this route of pursuing a council motion as it was "standard practice" to make a council motioned HCM nomination to prevent the developer from demolishing the property before any historic processes could be started. It is the owner's opinion that this justification is faulty as demolition would have been impossible as there were tenants living in the building and demolition permits would not have ever been issued for nearly a year later when the owner completed building permits and planning entitlements associated with their already in process TOC project.

Further, the council's office stated that they were aware there was a cash for keys offer made by the owner to the tenant who initiated the meeting. There was no discussion of the details of that offer and there was no discussion of the tenants further demand for \$500,000 during the council office's meeting with the tenant. The council's office insisted they had no ability to get in contact with the owner to discuss the project prior to making the motion, even though the tenant had stated to the council's office that they had communications with the owner. Hence, the owner was never made aware of the historic nomination processes being taken by the council office. During the time the council's office and tenant worked secretly on the HCM motion, the owner spent tens of thousands of dollars working with consultants and the city on processing forms and plans for case filing.

Once the owner was notified of the council motion passing in July of 2022, the owners began working expeditiously to engage historical experts to assist in a review of the property. During this time, the owners spoke with many of the top experts in the field. Not a single preservation expert in the city claimed the case for HCM being made had any standing or merit. In fact, some of the experts mentioned that the nominators even reached out to them to prepare a report and they declined to work with them based on the properties obvious lack of historical standing. As a result of this inquiries, the owners



engaged two historians to research, review, and prepare a report on qualifications of the property as an HCM, and engaged a separate historian to peer review the reports for accuracy.

The provided expert reports will further detail into how the HCM Application prepared by Steve Luftman makes many inaccurate claims and how the property fails to meet any of the criteria set forth for a property to be designated. However, using the architect's, S Charles Lee's, own words when describing his early architecture work for speculative builders like the Troyer Brothers, this analysis can be easily summarized as the building is "nondescript, no special style".

From the owner's perspective the justification for the HCM nomination per the application are as follows:

- That the subject property is a notable piece of work of S Charles Lee, when in fact S Charles Lee himself says this category of work of his is "nondescript, no special style" and that the building reflects no qualities of his celebrated theatre work.
- That the subject property is a quality high style representation of the Mediterranean Revival Architectural style, when in fact nearly all of the defining features of Mediterranean Revival are unrepresented in the building.
- That the Four Flat building style and use of the lightwell are unique and rare, when in fact over 16 buildings within a 1 block radius still have similar floorplans and lightwells.
- That the Troyer Brothers as builders deserve HCM recognition, when in fact the Troyer Brothers have relatively little acclaim in Los Angeles architectural history and left the City after only about 20 years.

Once the owners became certain of the unqualified nature of the HCM nomination, they engaged the community for input and review on the processes.

First, a Neighborhood Council Planning and Land Use Committee meeting was held to allow a presentation from both the applicant and owner, along with public comment to discuss the HCM nomination. The council's office presented the nomination and timeline associated with the nomination as described above. Afterwards, the owners presented their analysis of the subject property and their experts reasonings for making the determination that the subject property should not be designated as an HCM. Following public comment, the NC PLUC committee unanimously voted 7-0 to issue a community impact statement against the HCM designation.

The subsequent step was for the Mid-City West Neighborhood Council Board to review the nomination and community impact statement and vote on whether to issue that statement. The council's office decided not to participate in this meeting, and when public comment was issued from Steve Luftman, Keith Nakata, and the tenant, no claims about the historic merits of the property were made. The issue they made their case on was solely around the tenant not wanting to relocate and stopping the developer from building affordable housing. Again, public sentiment was overwhelming against the nomination, and the board voted unanimously 23-0 to support the CIS against the HCM. A particularly noteworthy point about this vote is that one board member, who participated in the city council public hearing supporting the HCM, Dale Jensen, decided not to vote against the CIS.



GENERATION
REAL ESTATE PARTNERS

Generation Real Estate Partners, LLC
1853 6th St
Manhattan Beach CA 90266
Attn: Steven Scheibe

Efforts to engage the tenant for relocation and the right to return the new building when completed (to ensure no one is displaced from the neighborhood) are still being sought by the owner. New efforts to try to work a resolution have gone unanswered by the tenant.

The owners, even though having community support and historic designation facts on their side, still looked into whether there were alternatives to demolishing the building. There are no financially feasible options for the owners including any options to renovate or restore the building. In addition to the purchase price of the property being for land value (which was driven primarily by the fact that the property had no historic indicators and was nonrestrictive in any land use designations) the existing building infrastructure does not meet many current code requirements making the renovations and rehabilitation cost prohibitive and not possible.

Steven Scheibe

Steven Scheibe, Representative for Generation Real Estate Partners, LLC



References

Link and location to the Neighborhood Council Meeting Recordings

The following links to the meeting recordings can be found at the Mid-City West Neighborhood Council website under the Agendas, Minutes & Meeting Recordings Section (<https://www.midcitywest.org/agenda-minutes>).

The meeting recording for the initial Planning and Land Use Committee meeting is available here:

https://us02web.zoom.us/rec/play/Q1SlqOGkkHucSpEBLDVViAVp8W27bg1PgjmSollki3iKCctPE4whlaSeO6b5_z-2ZfXp0mZkdiVgZwKN.gnOlWwtA4_7LGXrp?startTime=1662686841000&_xzm_rtaid=wHyEFDvJTzSR-RypAKpm_A.1664552465238.aa1025b591bfe7d84bf4f4080c148f90&_xzm_rhtaid=129

The subsequent recording for the Board meeting is available at the following two links:

https://us02web.zoom.us/rec/play/CC1fhH9B_pscBHdl9ikOvN5TK1DlcOwPe5YNwNbyeiN7zDMyvdkOINVT97puXc_Eiil4MR0ObfKxn2_O.HhTA_j-mXkXHvLZd?startTime=1663118795000&_xzm_rtaid=wHyEFDvJTzSR-RypAKpm_A.1664552465238.aa1025b591bfe7d84bf4f4080c148f90&_xzm_rhtaid=129

https://us02web.zoom.us/rec/play/KNVOK60m6f1_L537lbpDA9xT79rxgp-OjE0BEwBnUo-9Azaq84PjAGTHJZPdwMVCNlsupGLiYIPakxveF.uTLxo0YFDz5Pcos1?startTime=1663136082000&_xzm_rtaid=wHyEFDvJTzSR-RypAKpm_A.1664552465238.aa1025b591bfe7d84bf4f4080c148f90&_xzm_rhtaid=129

September 29, 2022
Job Number: 2727-001
Historic Preservation Services for 806 N. Edinburgh Avenue, Los Angeles

MEMORANDUM FOR THE RECORD

2.6 2727-001.M02

TO: Mr. Steven Scheibe

FROM: Sapphos Environmental, Inc.
(Ms. Carrie Chasteen)

SUBJECT: Historic Preservation Services for 806 N. Edinburgh Avenue,
Los Angeles, California

EXECUTIVE SUMMARY

Councilperson Paul Koretz (CD5) passed a motion on June 1, 2022, for the subject property located at 806 N. Edinburgh Avenue, Los Angeles, California to be considered for designation as a City of Los Angeles Historic-Cultural Monument (HCM). Because the property owner objects to the proposed HCM designation, Sapphos Environmental, Inc. was engaged to conduct additional independent third-party research of the subject property. Relevant sources to inform this Memorandum for the Record (MFR) include SurveyLA, the Pacific Coast Architecture Database (PCAD), *An Architectural Guidebook to Los Angeles*, historic building permits, and ProQuest (*Los Angeles Times* and *Los Angeles Sentinel*). A site visit was conducted on July 11, 2022, by a fully qualified Architectural Historian to document the current condition of the subject property using digital photography. This MFR was prepared to support the administrative record that the subject property does not qualify for designation as an HCM and to help inform decisions made by the City of Los Angeles Cultural Heritage Commission (CHC).

No research was found to suggest persons or events significant in history are known to be associated with the subject property. Although the building was designed by a master architect, it is a low-style example of his body of work. Furthermore, the property more closely associated with Lee, his personal residence located at 1078 S. Hayworth Avenue, has already been designated as an HCM (No. 1134). Therefore, the subject property does not meet the criteria for designation as an HCM.

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INTRODUCTION

Councilperson Paul Koretz (CD5) passed a motion on June 1, 2022, for the subject property located at 806 N. Edinburgh Avenue (subject property), Los Angeles, California to be considered for designation as a City of Los Angeles Historic-Cultural Monument (HCM).

The motion describes the subject property as follows:

The property located at 806 N. Edinburgh Avenue, Los Angeles, CA 90046, is a two-story Mediterranean Revival fourplex, and the work of master architect S. Charles Lee, embodies distinguishing characteristics of Lee's designs for the fourplex building typology from the earliest years of his architectural practice in Los Angeles, making it valuable to a study of his career. The structure utilizes a lightwell for increased light and ventilation, while the Mediterranean Revival façade, with multi-lite casement windows and a rusticated door surround, features Lee's contrasting treatment of window shapes, wall planes and rooflines.¹

Because the property owner objects to the proposed HCM designation, Sapphos Environmental, Inc. was engaged to conduct additional independent third-party research of the subject property. Relevant sources to inform this Memorandum for the Record (MFR) include SurveyLA, the Pacific Coast Architecture Database (PCAD), *An Architectural Guidebook to Los Angeles*,² historic building permits, and ProQuest (*Los Angeles Times* and *Los Angeles Sentinel*). A site visit was conducted on July 11, 2022, by a fully qualified Architectural Historian (Ms. Carrie Chasteen) to document the current condition of the subject property using digital photography. Ms. Chasteen also participated in the Cultural Heritage Commission site visit on July 28, 2022. This MFR was prepared to support the administrative record that the subject property does not qualify for designation as an HCM and to help inform decisions made by the City of Los Angeles Cultural Heritage Commission (CHC).

METHODOLOGY

Due diligence research for the subject property was conducted to determine whether or not prior studies or historical analysis identified the subject property as historically significant. The following resources were consulted:

- Survey LA – Hollywood Community Plan
- Survey LA – Wilshire Community Plan
- Hollywood Community Plan (including updated and recently approved Hollywood Community Plan Update)
- Historic Landmarks – Hollywood
- Historic Landmarks – Wilshire

The subject property was not identified, listed, mentioned, or referenced in any of these resources and surveys conducted. Additionally, the subject property was not flagged as potentially significant in SurveyLA because it is a common example of a 4-flat that does not reflect a single style of architecture.

¹ City of Los Angeles. 10 June 2022. Council File: 22-0693. Available at: <https://cityclerk.lacity.org/m.clerkconnect/#/CFIResult>

² Gebhard, David, and Robert Winter. 24 September 2003. *An Architectural Guidebook to Los Angeles*. Rev. ed. Salt Lake City, UT: Gibbs Smith.

The various resources provide a detailed history of the Hollywood Community Plan Area and the events and people during various time periods that contributed to the historic nature and history of Hollywood. The entertainment industry exploded in the 1910s, and the Hollywood Community Plan area saw a boom of construction to support the industry. Particular callouts in these resources include bungalow courts situated near the studios along Hollywood Boulevard; single-family residences built for people working in the entertainment industry in Los Feliz, Laurel Canyon, and Beachwood Canyon; and apartment house buildings built in the flatlands for infill.

In addition, the various surveys conducted included a detailed history of important people, locations, builders, and designers associated with the growth of the Hollywood Community Plan Area during the period of significance. The period of significance for the subject property is 1926, the year the buildings were constructed.

CONSTRUCTION HISTORY

The HCM nomination erroneously asserts only the original building permit has been issued for the subject property. The City of Los Angeles Department of Building and Safety historic permits were reviewed to determine the construction history of the subject property. The two-story, four-family flat was designed in 1925 by S. Charles Lee. Table 1, *Permit History*, summarizes the permitted work completed for the property.

**TABLE 1
PERMIT HISTORY**

Permit No.	Date	Architect/Engineer	Scope of Work
1925LA40751	November 28, 1925	S. Charles Lee/NA	Construct 2-story 4-family flat
1939LA44093	November 9, 1939	None/None	Repair fire damage to be same as original
1940LA1941	October 16, 1940	None/None	Repair fire damage around heater
1950LA20103	August 15, 1950	None/None	Termite report
99016-10000-15253	August 17, 1999	None/None	General garage repair
99016-20000-21293	November 10, 1999	None/None	Repair north wall of 5-car garage; provide 4 × 4 braces at entry of two side garage openings; and 3 square piers to support north wall
14016-90000-08377	May 1, 2014	None/None	Reroof

Unpermitted alterations include a secondary coat of textured stucco, the majority of the windows were replaced with inappropriate materials, unmatching metal grills were installed on the primary façade, and the rear stairway was reconstructed.

The building was constructed for a cost of \$11,000 per the original permit, which is equivalent of \$186,230 in 2022 dollars. In 1925, the cost per square foot of the 4,480-square-foot building was \$0.41 per square foot. The average cost to building a single-family residence during this time period was \$11,000 to \$26,000.³ Based on oral interviews, the current average cost to build a similar product type in Los Angeles in 2022 is \$500 or greater per square foot, meaning that the building was constructed cheaply.

³ "Two Good Buys in Wilshire." 23 May 1920. *Los Angeles Times*, 3.

When the building was permitted, there was little fanfare in the press. Only one notice was published in the *Hollywood Citizen* to announce the construction of the building.⁴ The notice does not identify the architect and mentions the building will have a tile and composition roof, be two stories in height, measure 40 by 56 feet, and have 20 rooms arranged in four units.

A review of the Sanborn Fire Insurance Maps shows the buildings on the subject property generally retain their footprint as of 1951 (Figure 1, *Sanborn Fire Insurance Map*).

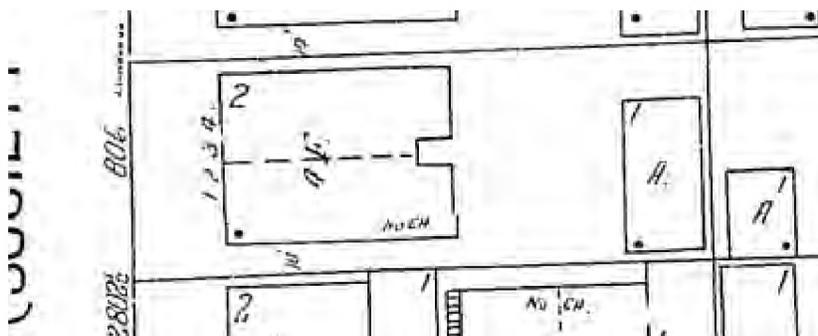


Figure 1. Sanborn Fire Insurance Map

SOURCE: *Sanborn Fire Insurance Company, Los Angeles 1906 – January 1951, Vol. 20, Sheet 2035*

Mediterranean Revival Style of Architecture

According to SurveyLA, the period of significance for the Mediterranean Revival style of architecture is 1918 to 1942. SurveyLA identifies the character-defining features of this style of architecture as follows:

Character-Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Stucco exterior walls (rarely, brick or cast stone)
- Low-pitched clay tile roof typically hipped
- Relatively simple massing, with stress on the horizontal
- Relatively formal composition, approaching symmetry in parts or in whole
- Arched openings, including arched focal windows
- Clay tile roof or roof trim
- Limited use of applied decoration
- Landscaping of formal gardens extending away from building⁵

The subject property is not an excellent example the Mediterranean style of architecture. It lacks a distinct style and is therefore better classified as vernacular (Figure 2, *806 N. Edinburgh Avenue*).

⁴ "To Build Apartment." 5 December 1925. *Hollywood Citizen* (Los Angeles, CA).

⁵ City of Los Angeles Department of City Planning. November 2018. "SurveyLA Citywide Historic Context Statement: Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893–1948." Available at: https://planning.lacity.org/odocument/097f6db5-fee4-43f5-a448-fd140763de90/MediterraneanandIndigenousRevivalArchitecture_1893-1948.pdf



Figure 2. 806 N. Edinburgh Avenue
SOURCE: *Sapphos Environmental, Inc., 2022*

Although the building was originally clad in stucco, the secondary coat of stucco greatly diminishes the reveals around the window openings, altering the overall appearance of the building. The building has a flat roof with parapet clad in Spanish tile coping, not the low-pitched hipped roof identified in SurveyLA. The parapet coping appears to be an afterthought in light of the other design elements. Lee's love of Art Deco shows through with the vertical fins on the southern end of the primary façade as well as the three oval windows that are evocative of portal windows on a steamer ship. The metal awnings and metal grills are later additions, which obscure the arched window openings on the upper floors and primary entryway. Although historic photographs were not found, the landscape currently does not reflect a formal garden. The interiors of the units have been altered with a variety of flooring types, stucco textures, and replacement fixtures. No built-in cabinetry is extant.

COMPARATIVE ANALYSIS

The 4-flat apartment building is ubiquitous in Hollywood and the City. An examination was completed to compare the subject property to other fourplexes in the area that were specifically identified by the Hollywood Community Plan Update as a part of the Redevelopment Project Area. A total 15 fourplexes were identified and, of those, 10 were Mediterranean Revival. The properties are listed below along with images (Table 2, *Comparative Analysis*).

**TABLE 2
COMPARATIVE ANALYSIS**

Address	Architectural Style	Photograph
1126 Beachwood	Craftsman	
1206 Beachwood	Mediterranean Revival	
1157 Bronson Ave	Mediterranean Revival	
5907 W Carlton Way	Mediterranean Revival	
1546 N Cassil	Craftsman	

TABLE 2
COMPARATIVE ANALYSIS, *Continued*

Address	Architectural Style	Photograph
1206 N Gordon Street	Mediterranean Revival	
1219 N Gordon Street	Mediterranean Revival	
5432 W Harold Way	Mediterranean Revival	
6826 W Leland Way	Mediterranean Revival	
5514 W Lexington Ave	Spanish Colonial Revival	

TABLE 2
COMPARATIVE ANALYSIS, *Continued*

Address	Architectural Style	Photograph
5540 W Lexington Ave	Craftsman	
1413 N Mansfield Ave	Mediterranean Revival	
1205 N Tamarind Ave	Vernacular	
1812 N Wilcox	Mediterranean Revival	
1843 N Wilcox Ave	Mediterranean Revival	

Although none of these buildings have been formally designated as HCMs, the majority of the Mediterranean Revival examples are higher style than the subject property with more elaborate character-defining features associated with this style of architecture.

The subject property is more properly identified as vernacular as it does not reflect a single style of architecture. As seen in the examples in Table 2, Mediterranean Revival buildings reflect an emphasis on symmetry, horizontality, and often feature decorative Churrigueresque detailing, all of which the subject property lacks. The subject property does not embody the distinctive characteristics of this style of architecture and does not possess high artistic value; therefore, the subject property does not possess sufficient architectural merit for consideration as an HCM. The subject property was not flagged in SurveyLA for quality of architecture, and this finding remains valid based upon comparative analysis.

Simeon Charles Lee

Simeon Charles Lee (1899–1990) was born in Chicago, Illinois, and moved to Los Angeles in 1921. Lee opened his own architecture practice the following year. Upon his arrival in Los Angeles, Lee was quoted as he had “quite a few clients, mostly speculative builders for whom I designed a number of apartment buildings.”⁶ Many of those designs were nondescript and did not reflect a style of architecture. According to Valentine, “In 1926 he joined forces with two friends, forming the Universal Holding Company (UHC). Together they built speculative houses, duplexes, and apartments in various parts of the city, including the Carthay Circle area, where they created a community of duplexes. Lee built one of the two-story duplexes for his wife and himself, renting out the other half as a showcase for his work and as a source of income. The duplexes cost approximately \$12,000 to build.”⁷ Based on a review of PCAD, the majority of Lee’s noted works are theatres ranging from Miami, Florida to Berkeley, California.⁸ Lee’s theatres are high-style examples of architecture; however, none were designed in the Mediterranean Revival style of architecture. The Mediterranean Revival style of architecture is more commonly associated with single-family residences.

In order to reduce costs, Lee often reused designs, which remains a common architectural practice. For example, 1270 N. Kingsley Drive is nearly identical to the subject property through the use of vertical fins, arched openings, and an accent window at the top of the central interior staircase (Figure 3, *1270 N. Kingsley Drive*). 1270 N. Kingsley Drive better reflects the character-defining features of the Mediterranean Revival style of architecture: hipped tile roof; finials; Churrigueresque detailing; and arched openings.

⁶ Valentine, Maggie. 1996. *The Show Starts on the Sidewalk*. New Haven, CT: Yale University Press.

⁷ Valentine, Maggie. 1996. *The Show Starts on the Sidewalk*. New Haven, CT: Yale University Press.

⁸ Pacific Coast Architecture Database (PCAD). “Simeon Charles Lee (Architect).” Available at: <https://pcad.lib.washington.edu/person/464/>



Figure 3. 1270 N. Kingsley Drive
SOURCE: Google Earth, 2022

Other cost savings employed by Lee included “ice less” refrigerators to eliminate the need for weekly ice deliveries.⁹ According to Valentine,

“The speculative apartments built in Hollywood and Los Angeles followed a typical pattern of combinations of singles and doubles. These apartments were, to quote the architect ‘nondescript, no special style’. Although the exteriors of these buildings may not have been unusual, the interiors revealed innovations ... Lee included, for example; parking facilities, steam heating, and iceless refrigeration, replacing the weekly delivery of ice by truck with the recently invented electric icebox.”¹⁰

However, Fred W. Wolf invented the first home electric refrigerator in 1913,¹¹ more than 10 years before the subject property was constructed. Electric refrigerators were a modern amenity that were readily available. The use of the “ice less” refrigerator in the units reflects the thriftiness of the design and the original owner’s budget. The use of the light wells is not a unique feature to this building, for example, 1832 N. Cahuenga Boulevard in Hollywood also has light wells for ventilation and air flow. The use of lightwells dates to the 1800s when buildings began gaining stories for the same purposes. The fact that the subject property has light wells does not mean the building is unique or significant.

⁹ Valentine, Maggie. 1996. *The Show Starts on the Sidewalk*. New Haven, CT: Yale University Press.

¹⁰ Valentine, Maggie. 1996. *The Show Starts on the Sidewalk*. New Haven, CT: Yale University Press.

¹¹ Whirlpool. “The History of the Refrigerator: Ancient Origins to Today.” Available at: <https://www.whirlpool.com/blog/kitchen/history-of-the-refrigerator.html>

After concluding the subject property does not reflect historic significance based on its architectural merit, further study was then performed to identify notable persons and/or events associated with the subject property. It was noted that the property was designed by S. Charles Lee, a well-known architect in Los Angeles with several historically significant works. Below is a listing of S. Charles Lee projects identified by the Office of Historic Resources in HistoricPlacesLA:

- 344 N Oakhurst Drive (District Contributor, Building, was designed by /designed)
- Lincoln Heights Department of Water and Power Building (Building, was designed by /designed)
- Talmadge House (Building, was designed by /designed)
- Los Feliz Heights Residential Historic District - Contributor (District Contributor, Building, was designed by /designed)
- Bay Theater (Building, was designed by /designed)
- Comunidad Cesar Chavez (Building, was designed by /designed)
- Tower Theater (Building, was designed by /designed)
- 5057 W. Los Feliz Blvd (Building, was designed by /designed)
- Max Factor Makeup Salon (Building, was designed by /designed)
- 154 N. La Brea Ave (Building, was designed by /designed)
- Du Barry Apartments (Building, was designed by /designed)
- Fox Bruin Theater (Building, was designed by /designed)
- Reseda Theater (Building, was designed by /designed)
- Oxford-Serrano-Hobart Residential Historic District - Contributor (District Contributor, Building, was designed by /designed)

HistoricPlacesLA notes single-family residences designed by Lee including the Talmadge House (4320 W. Cedarhurst Circle); 5057 W. Los Feliz Boulevard; and his personal residence located in Carthay Square (1078 S. Hayworth Avenue; HCM No. 1134).

The Talmadge House is a stately Mediterranean Revival mansion, with many high-style features associated with this style of architecture. The building features an elaborate surround at the primary entrance, arched windows, starburst vents, and decorative and ornate metal grills (Figure 4, *Talmadge House*).



Figure 4. Talmadge House
SOURCE: Google Earth, 2022

5057 W. Los Feliz Boulevard is a Tudor Revival in the Los Feliz neighborhood of the City. The building features stone details, false timbering, and decorative art glass windows (Figure 5, 5057 W. Los Feliz Boulevard).



Figure 5. 5057 W. Los Feliz Boulevard

SOURCE: *HistoricPlacesLA*, 2010

These residences differ from the subject property through attention to detail and higher quality materials. These buildings unquestioningly reflect a specific style of architecture and embody the character-defining features of these styles.

Lee's personal residence, 1078 S. Hayworth Avenue, was designated an HCM in 2016 (No. 1134). The residence features an arcaded entry courtyard, art glass windows, hipped roofs clad in Spanish tile, and decorative door and window surrounds. Based upon the detail and quality of his personal residence, Lee clearly understood the language of Mediterranean Revival architecture. The lack of detail in the subject property can likely be attributed to Lee's client's taste (Figure 6, 1078 S. Hayworth Avenue).



Figure 6. 1078 S. Hayworth Avenue
SOURCE: Google Earth, 2022

The subject property lacks the sophistication and quality of design as seen in the other examples of Lee's work. The subject property is largely devoid of details, and those present do not reflect the Mediterranean Revival style of architecture.

Gebhard and Winter does not acknowledge any potential significance associated with the subject property due to lack of mention.¹² The Gebhard and Winter Los Angeles architecture guidebooks are the commonly accepted bibles for residential, commercial, and institutional buildings within the City, and the lack of mention in these books is significant in and of itself.

Lee is a noted master architect, particularly for opulent Art Deco-style theatres. Although the apartment building may be a rare example of a multi-family residence in his body of work, it is a low-style example of his creative genius and does not rise to the level of significance to merit designation as an HCM. According to National Register Bulletin No. 15, *How to Apply the National Register Criteria for Evaluation*,

*The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea of theme in his or her craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion...*¹³

The building was not flagged as significant for its architecture in SurveyLA. Based on a review of Lee's body of work, the subject property is a low-style example of his work and does not pass the significance test identified in the National Register bulletin as above quoted.

¹² Gebhard, David, and Robert Winter. 24 September 2003. *An Architectural Guidebook to Los Angeles*. Rev. ed. Salt Lake City, UT: Gibbs Smith.

¹³ U.S. Department of the Interior, National Park Service. "National Register Bulletin: How to Apply the National Register Criteria for Evaluation." Available at: https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf

TROYER BROTHERS

No information was found in historic issues of the *Los Angeles Times* or *Los Angeles Sentinel* (ProQuest) pertaining to the Troyer Brothers or their company. Additionally, the Troyer Brothers were not particularly active contractors in the City, and they have a limited body of work based upon a search of the historic newspapers. The Troyer Brothers built 800 N. Edinburg Avenue, which was not designed by Lee. The partnership between the Troyer Brothers and S. Charles Lee was not significant. Lee designed other buildings for other contractors, including a pair of 4-flats located at 1270¹⁴ and 1278¹⁵ Kingsley Drive. The subject property is not the only example of a building designed by Lee and built by the Troyer Brothers. Five additional buildings are known to be the result of this partnership. The Troyer Brothers were only active in Los Angeles for approximately 20 years based upon newspaper advertisements. Based upon lack of fanfare in the press, the Troyer Brothers and their company cannot be considered significant in the history of the City.

GRETI AND ERNEST HERMAN

Greti and Ernest Herman owned the subject property but only resided in it for three years.¹⁶ They owned other rental properties, including 508 N. Alpine.¹⁷ Although the couple were immigrants, achieving the American dream of owning property admirable; however, it is not a uniquely significant event. Immigrants purchase property in the City regularly.

PERIOD OF SIGNIFICANCE

The HCM nomination indicates the subject property's period of significance is 1926, the year it was completed. The nomination also erroneously indicates Hollywood's period of significance for the entertainment industry was 1924 to 1929, implying this building is significant because it was constructed in this narrow window of time as working housing that was critically needed to support the booming entertaining industry. However, the 2020 Hollywood Redevelopment Plan Area Historic Resources Survey Report¹⁸ states the period of significance for entertainment began in 1911 with the first film shot in Hollywood, and the peak of the entertainment industry occurred between 1946 to 1950, when films started routinely being filmed in other cities around the world. Peak oil (oil exports exceeded imports) occurred at the Port of Los Angeles in 1924. The entire City, not just Hollywood, experienced a real estate boom as a result of the revenue acquired from oil sales. The subject property was one of countless apartment buildings constructed throughout the City and does not reflect a significant association with a period of development. Numerous apartment buildings were constructed throughout Hollywood as well. The subject property has no known association with the entertainment industry and is not significant for this reason.

¹⁴ City of Los Angeles. Issued 2 July 1925. Building Permit No. 23183.

¹⁵ City of Los Angeles. Issued 2 July 1925. Building Permit No. 23184.

¹⁶ City of Los Angeles Directories, 1960–1963.

¹⁷ *Los Angeles Times*. 15 September 1959. Advertisement, 60.

¹⁸ CRA/LA, A Designated Local Authority. 2020. "Historic Resources Survey Report: Hollywood Redevelopment Plan Area." Prepared by Architectural Resources Group, GPA Consulting, and Historic Resources Group, Pasadena, CA. Available at: https://planning.lacity.org/odocument/74350ef7-7041-4c77-b5bb-6e3ca4e77dac/HollywoodRDP_HistoricResourcesSurveyReport_REV013020.pdf

CONCLUSION

No research was found to suggest persons or events significant in history are known to be associated with the subject property. Although the building was designed by a master architect (S. Charles Lee), it is a low-style example of his body of work. Furthermore, the property more closely associated with S. Charles Lee, 1078 S. Hayworth Avenue, has already been designated as an HCM (No. 1134). The building is a common vernacular 4-flat with minimal detailing and no architectural merit. Therefore, the subject property does not meet the criteria for designation as an HCM.

Should there be any questions regarding the information contained in this MFR, please contact Ms. Carrie Chasteen at (626) 683-3547.

REFERENCES

- City of Los Angeles Department of City Planning. November 2018. "SurveyLA Citywide Historic Context Statement: Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893–1948." Available at:
https://planning.lacity.org/odocument/097f6db5-fee-43f5-a448-fd140763de90/MediterraneanandIndigenousRevivalArchitecture_1893-1948.pdf
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https://planning.lacity.org/odocument/74350ef7-7041-4c77-b5bb-6e3ca4e77dac/HollywoodRDP_HistoricResourcesSurveyReport_REV013020.pdf
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<https://www.whirlpool.com/blog/kitchen/history-of-the-refrigerator.html>

S. Charles Lee's initial commissions were for small speculative houses, duplexes and apartment buildings. Lee describes the speculative apartments he built in Hollywood and Los Angeles, "These apartments were, 'non-descript, no special style.'" ¹

The four-flat building which Lee designed at 806 N. Edinburgh Avenue in 1926 lacks a distinct style. It would therefore be labeled Vernacular.



806 N. Edinburgh Avenue

The only builders' notice which could be discovered for the apartments at 806 – 808 ½ Edinburgh Avenue was carried by The Hollywood Citizen on Dec 5, 1925. It is reproduced below:²

¹ Valentine, Maggie. The Show Starts on the Sidewalk. p. 44.

² Hollywood Citizen. Dec 5, 1925. p. 9.



Source: The Hollywood Citizen, Dec 5, 1925. p. 9.

The builders' notice is of interest for the following reasons:

- It does not identify an architect.
- It does not identify an architectural style.
- It does list the cost of the building at \$11,300, which is less than the approximately \$12,000 architect Lee spent building investment duplexes, also in 1926.³

- Here are the features which the advertisement lists:
 - Stucco apartment house
 - Tile and composition roof
 - Two stories high
 - 40 by 56 feet in size
 - 20 rooms and four suites

Please note that it refers to "four suites," a more elegant sounding phrase than the "four flats," phraseology which the nominator makes much of.

³ Valentine, p. 33.

Architect Lee participated in interviews with Dr. Maggie Valentine between 1984 – 1989, which began when Lee was 85. The interviews are part of the Oral History Collection of the University of California at Los Angeles “He [Lee] had no memory of some things...More revealing were his offhand comments and candid answers to questions,”⁴ wrote Valentine on page xiii of the Trailer. Dr. Valentine utilized the S. Charles Lee papers in the Special Collections at the University of California at Los Angeles plus her interviews with Lee as the basis for her book about the evolution of the American motion picture theatre through the work of architect S. Charles Lee, published by the Yale University Press: The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee.

EXTERIOR

There is a disagreement expressed by the nominator as to whether the exterior is “smooth textured stucco”⁵ or “textured stucco”.⁶ The once smooth stucco has been transformed by a coat of textured stucco which obscures some of the details such as the vertical fin detailing at the façade windows and many of the details in the air shaft.

The later addition of aluminum awnings takes away from the curved balcony doors, and the tall casement windows at the second level and the quoins about the entry. The later-added wrought iron balustrades divide the raised front steps to the entry. Add to this the inappropriate landscape around the entry – the combination making it impossible to enter the building from either of three directions of the steps, as originally designed. The front of the building is landscaped, but not in the original manner, as is witnessed by the above statement.

⁴ Valentine, The Show..., Trailer, p. viii.

⁵ HCM nomination. p. 5.

⁶ *Ibid.* p. 8.



Original east façade/front steps, now overgrown and cut into three segments by the later addition of two wrought iron balustrades, turning the original three-point entry into a single-point entry.

The north and south elevations carry a variety of period inappropriate replacement windows in an assortment of styles including aluminum frame; vinyl frame with vinyl glazing; and jalousie louvre windows. The size and shape of the window openings appear to be original, but the scramble of styles nullifies the periodicity of both the north and south elevations.

The east elevation has replacement entry doors at the second level as well as replacement wooden stairs to the second level, east.

The driveway which leads to a row of five detached garages is less than 8' 0" wide, and therefore is not automobile accessible; nor can it be accessed by fire apparatus. The garage doors are degraded. The interiors can no longer be considered "garages" because the south wall of each garage, this work rendered according to Permit # 99016-10000-15253 issued Sep 7, 1999, is supported by diagonal wooden braces, as is the north elevation of the row of detached garages, rendering them, at best, as ersatz storage spaces. In the mid-1920s, garages became a very attractive feature of new apartments as cars became more accessible to middle-class persons, the intended target of these apartments.

The tenant's raised planters further narrow the driveway, and the L-shaped wooden bench which offers a resting spot beneath the large tree, but also would reduce the turning radius if one could drive to the rear/east of the row of detached garages.

ENTRY VESTIBULE

The entry vestibule, "bears no relation to the exterior design elements," as Dr. Valentine points out in her book.⁷ It is there merely to satisfy architect Lee's design sensibilities. It is believed that the "elaborate wrought iron lantern" is not original because stylistically it does not match the overstatement of the vestibule. Further, when one examines the manner in which the light fixture is hung at the ceiling, and that it is hung upside down, one is assured that it is a replacement.

⁷ Valentine, p. 44.



Detail: Vestibule replacement light fixture.

APARTMENT INTERIORS

The fireplaces are decorative items only since no chimneys were provided to make them functional.

The second-floor faux balconettes on the west façade of the building in front of the tall casement windows and/or French doors; the dining room paired French doors onto the air shaft; and the paired French doors from the hallway onto the air shaft each have later-added wrought iron safety railings.



Later-added railing across paired French doors in north elevation of air shaft, view northeast.

The same kitchen cabinetry is found in the kitchen where this historian resides at 1109 4th Ave., a duplex designed by another architect. This indicates that the cabinets were a builders' supply item.

The odd space at the northeast rear of the Unit 4 kitchen could have held a table and benches for casual eating, OR it could have housed a fold-out from a cabinet, table and benches as casual dining accoutrement, as per this illustration from 124 Distinctive House Designs and Floor Plans, 1929, p. 66, "an authentic view of American homes of that [1920s] era."⁸

⁸ 124 Distinctive House Designs and Floor Plans, 1929, p. 66



Source: 124 Distinctive House Designs and Floor Plans, 1929, p. 66

Dr. Valentine wrote, “Although the exteriors of these buildings may not have been unusual, the interiors revealed innovations in planning, layout, technology, and efficiency.”⁹ Of the features listed, the only one included at 806 was the built-in iceless refrigerator, which is in Unit 4 (and unknown how many of the other units), which was described as, “replacing the weekly delivery of ice by truck with the recently invented electric ice box.”¹⁰ The refrigerator would be a logical addition since the target market was the middle class as can be deduced by the inclusion of detached garages to house one’s automobile, to the east of the four-suite.

The former refrigerator has had the insulated doors removed and replaced with matching cabinet doors.

⁹ Valentine. p. 44.

¹⁰ Ibid.



The electric ice box, known more familiarly as a refrigerator, a recent invention, Unit 4.
Note: Non-original flooring.

Over years of researching and photographing bathroom floor tiles, this historian has come across other 1920s bathrooms with herringbone tile floors, proving they were a builders' supply item.

The very tight laundry spaces in each unit have been more recently created, without permits, within the rear/east entries, causing the arches in the air shaft to be plastered over in order "to hide" the laundry space. *Is it possible the arches originally held windows, which would make for a more complete appearing air shaft?* It would seem that the original spaces were open or transparent, or why the need to plaster them over? Since the entire air shaft has been re-stuccoed, to its detriment, it is difficult to ascertain with certainty what was within the arches. When rapping on the former arch openings vs. the surrounding wall, one perceives a difference in sound.



The south elevation of the paired French doors within the east elevation of the air shaft have been replaced with narrower paired French doors as is obvious by comparison with the paired French doors above them; from the stucco infill along the sides of the doors; the narrowing of the foot plate; added stucco surrounding the doors at the bottom; and the hood above the doors. The upper curve of some arches was changed when they were infilled with textured stucco. Plumbing vent pipes were added overtop the replacement stucco which originally was smooth, but now is textured. There is no drain in the current configuration to flush out a once-in-a-great-while heavy rainstorm.

Photograph taken from Unit 4, view south.



Three arches, on each east elevation of air shaft
at each floor, view east.

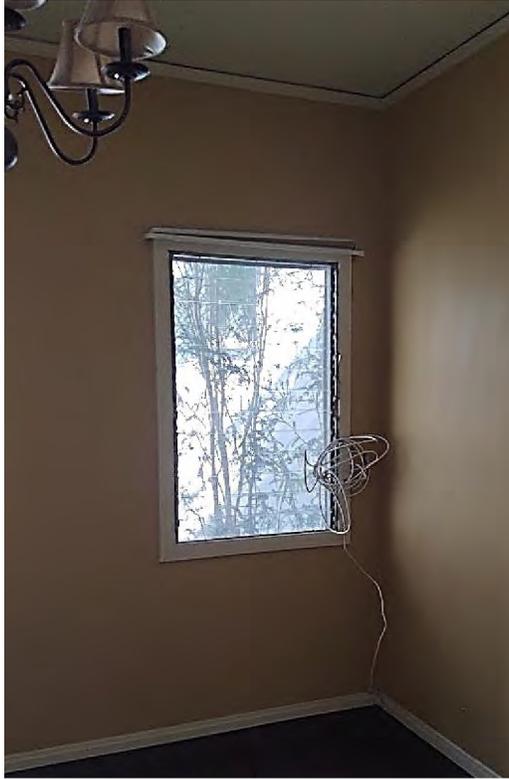
All windows, with the exception of the two front-most paired casement windows in the living rooms of the north and south elevations have been changed out to a mish-mash of inappropriate to period styles and materials.



One of two original paired casements windows in Unit 4 living room, view northwest.



Vinyl slider replacement window in kitchen north wall, Unit 4, view north.



Louvre replacement window, dining room north wall, Unit 4, view north.



Vinyl one-over-one bedroom replacement window, view north.

The four-suite building to the immediate north, 812 N. Edinburgh, exhibits the same floor plan as 806 N. Edinburgh, but had a different original owner and according to the US census, a contractor as the designer. It also has an air shaft, as do several of the buildings in the near vicinity of 806, as can be seen from aerial photographs. They were a common feature in four-suites or quadplexes of the 1920s. People were drawn to California by the sun. Intelligent architects and designers delivered what the consumer expected from their new California home – the sun and its abundant light.

The floorplan of the building on page 80 of the HCM nomination, which the nominator claims to be of a demolished building, is for 1921 Whitley Ave., as is clearly marked on the plan. The multi-unit building is at the corner of Whitley Avenue and Padre Terrace. The building is extant but has suffered some changes over the years since its erection in 1925 for the Troyer Brothers.



1921 Whitley Avenue.

The HCM nominator states that,

S. Charles Lee designed at least six buildings for the Troyer brothers. These buildings include the subject property, a speculative single-family home, a single-story shop building, two larger apartment buildings, and the National Register-listed Hollywood Melrose Hotel.¹¹

No addresses are given for the buildings, with the exception of the Hollywood Melrose Hotel, the address of which may easily be discovered.

The HCM nominator's reliance on Four-flats as significant to the rapid development of Hollywood and its surrounding areas in the 1920s is true of any neighborhood where low-density multi-family growth took place before, during, and after the 1920s. The population of the City of Los Angeles doubled during the decade of the 1920s. Regardless of the boosterism generated by the Chamber of Commerce and other growth promoters of Los Angeles, it brought twice as many people to the City as had been here in 1920, developers, architects, and contractors had the job of fitting them into the City in acceptable residences. And, yes, this researcher found an advertisement from the 19th century, when S. Charles Lee was known by another name, and was but four years of age. The advertisement is for a "four-flat house" -- being converted from an "old frame building," on the Bradbury estate, to be moved from the corner of Third and Broadway, to Third and Pearl streets, where "it is to be changed into a four-flat house."¹²

¹¹ HCM nomination, p. 13.

¹² Los Angeles Times. Sept 27, 1895. p. 9.



Source: Los Angeles Times, Sept 27, 1895, p. 9.

By the mid-1920s, four-flat, -suite, -units or by any other take on that title were one of the most common types of multi-family housing in the City of Los Angeles. Following is a real estate advertisement for seven four-flat buildings from the Los Angeles Times, May 23, 1920, p. 3, and following that one, from the same advertising source, also from the same day and page, is an advertisement for two more four-flat buildings. The top building in the advertisement truly resembles a private residence and appears to have been erected pre-1920, but since no address appears that fact is not able to be confirmed.

We have many bargains in West Adams, Wilshire and Hollywood districts. We will gladly show. Call either office.

Priced to Sell—Easy Terms—Priced to Sell

Our month's sales amounted to over \$250,000. Why? Every one priced to sell.

**One Furnished and Income \$1980,
Only \$13,500.
On Easy Terms**



This bargain consists of a four-flat building of four rooms each, one flat being completely furnished. Shows an income of \$1980 net month and we can sell for \$13,500, \$4000 cash, balance easy terms. MR. PRICE—MAIN OFFICE. Pico 3874, 66175.

**Two Solid Brick Four Family Flat Buildings, Large Corner Lot.
Only \$36,000, and we can sell on easy terms.**



Something Like You Had Back East

Two four-family solid brick flat buildings built for permanent investment on a large corner lot, 100x150, with room to build another building. Close to good car lines. Shows a rental of \$115 a month, old rates. It is very seldom that we have a property like this offered for sale and consider it one of our best buys. Easy terms can be arranged if desired.
Mr. Edwards, Main Office, Pico 3874, 66175

Close to Bryson Apartments. A Wonderful Buy—\$17,500.



This white plaster flat building consists of four flats of four rooms each, finished in old ivory and mahogany; many built-in features, like baths. This property could not be duplicated today for \$25,000. Shows good return on investment. Only \$7500 needed to handle. MR. HALL—MAIN OFFICE. Pico 3874, 66175.

Owner Says He Needs the Money



We are offering this wonderful bargain for \$21,000 that you could not duplicate today for \$25,000. It is located north of Hollywood Boulevard and can be bought for \$11,000 down, balance easy terms. This white plaster flat building has four flats of five rooms each, finished in mahogany, with many built-in features; four garages, and shows an income of \$1120 a year.

MR. ST. JOHN—HOLLYWOOD OFFICE. 57325.

**Just Being Completed. Only \$20,750.
North of Hollywood Boulevard.**



WE CONSIDER THIS ONE OF THE BEST BARGAINS WE HAVE EVER OFFERED IN HOLLYWOOD, and you only need \$10,750 to handle. This new white plaster four-family flat building of five rooms each has just been completed. If you are looking for something new and attractive, don't miss this wonderful bargain. It will easily net for \$1200 a year.

MR. HEDSTON—HOLLYWOOD OFFICE. 57325.

Only \$12,250 and \$4000 Cash Will Buy it, Balance Easy Terms.



You only need \$4000 cash to handle this beautiful little white plastered flat building, consisting of four flats, two flats of five rooms each and two flats of four rooms each. Finished in old ivory, and many built-in features. Three garages. Located in one of the best renting sections of the city, and shows income of \$1200 yearly.

PICO 3874; 66175

Owners' Attention

We have the largest list of cash buyers in the city for high-class income properties. If you wish to make a quick sale, telephone our office and one of our representatives will call on you at once.

HOLLYWOOD OFFICE
6408 Hollywood Boulevard
(At Cahuenga) Phone 57395

R. M. GALE CO.

Exclusive Agents—REALTORS—Exclusive Agents

MAIN OFFICE

210 Citizens National Bank Bldg.
Fifth at Spring. Phone 66175 or Pico 3874

Eastern Owners' Attention.

If you wish to transfer your Eastern property for high-class Los Angeles income property, call our Exchange Dept. We have some very attractive properties ranging from \$15,000 to \$100,000, located in the Wilshire and Hollywood districts.

Source: Los Angeles Times, May 23, 1920, p. 3.

Two Good Buys in Wilshire

4-FAMILY FLAT—\$26,000—\$11,000 WILL HANDLE



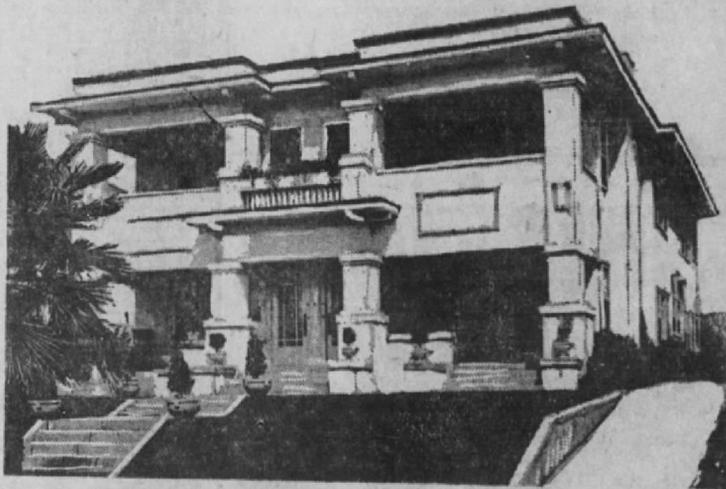
Unusually attractive and different. This 4-family flat building was built to resemble a private residence. High class and very attractively arranged. Contains three 5-room and 6-room apartments. Beautifully finished in mahogany and old ivory. Each flat has 2 bedrooms, fire place, tile bath, private veranda and private entrance. Very substantially built of brick and cement plaster. Hardwood floors throughout. Adjustment of rents as leases expire represents an income of \$4380.

17% Investment
Shown by appointment. Ask for Mr. PECK, Sales Manager.

Wilshire Cement Plaster Furnished Flats \$33,000

***Annual Income
\$5700***

Located on high ground in choice residence district near Wilshire. Four flats of five large rooms each. Private veranda with each flat. Very nicely furnished. This property shows over 14% net on the investment. Our best furnished proposition. Shown by appointment. Ask for MR. KELLY.



FRANK MELINE COMPANY

Wilshire at Vermont — REALTORS — Tel. Wilshire 1464

Source: Los Angeles Times, May 23, 1920, p. 3.

Here from the Los Angeles Times, April 27, 1919, p. 79, is an advertisement for several four-flat buildings demonstrating the value of investing in them, for these buildings were all purchased by out-of-town buyers, most from the east coast or Chicago.

BUY LOCAL FLATS.

**Out-of-Town Investors Acquire
Properties Here for Investment.**

The R. M. Gale Company reports the sale of the following properties:

To Henry Kocher of Chicago, for Simpson & Gray, four-flat building at 1805-09 Gower street, \$25,000; to Olive J. Cobb of Chicago, for Sarah J. Gates, two four-flat buildings, corner Twenty-first street and Normandie avenue, \$35,000; to Emma D. Lach of Chicago, for Simpson & Baxter, four-flat building at 1733-37 McCadden place, \$25,000; to Mrs. W. G. Galbreath, for Simpson & Gray, four-flat building at 1801-5 Gower street, \$27,500; to W. N. Brown of Boston, for W. J. Reynolds, four-flat building at 4827 West Washington street, \$15,000; to W. A. Goodman of New York, for E. Ladd, four-flat building at Twenty-seventh and Kenwood streets, \$18,000; to W. J. Kelling of Colorado, court at 1628-38 Argyle street, Hollywood, \$30,000.

Source: Los Angeles Times, April 27, 1919, p. 79

Also of interest, the Troyer Bros., in 1925, built the 4-family building at 800 N. Edinburgh, to the immediate south of 806 N. Edinburgh and the associated 4-family building around the corner at 7965 Waring Ave. These projects were executed without the involvement of S. Charles Lee. Rather, on the original building permit, issued June 10, 1925, # 1925LA20635, for 800 N Edinburgh, Wm C. Troyer is listed as the owner: J. V. Troyer is listed as the architect at a time when no license number was required on the permit; and the Troyer Bros. are listed as the contractor. Both buildings are extant.

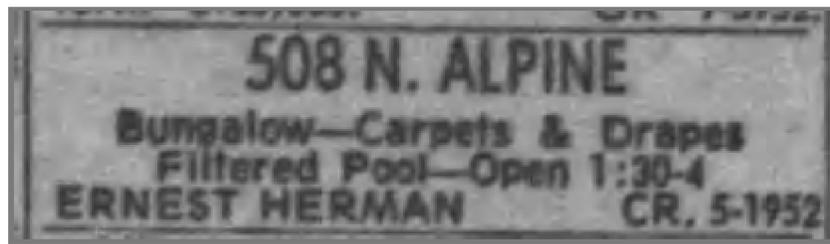
Further, there were plan books which included 1920s four-flats. This would allow anyone to purchase a plan book, select the desired building, make changes, if they so desired, and erect the building. Some plan books came with the option to have all the building's components shipped to one via railroad, truck, or a combination of transportation modes, to be erected on site by a crew of one's choosing. The four-flat, by the mid-1920s had been democratized.

And, if one thought that hiring an architect such as S. Charles Lee would lead to the creation of a completely original building by him, one encounters a let-down as one reads Dr. Valentine's study (pp.190, 191). Lee was as well known for his business skills as he was for his design prowess. To save time he would sit across from a client, take out a drawing of a completed project, and simply draw over it as he went. Thus, what the client was getting was a theme-and-variation on another project. One can witness this design practice if one visually scans several of S. Charles Lee's four-flat projects.

Therefore, 806 N. Spaulding Avenue, designed in 1925 by S. Charles Lee and built during 1926, is a relatively early Lee, Los Angeles four-suite, reminiscent of other four-suites built by Lee to gain additional funding to allow him to progress to that which he lived to design – the American movie theatre, none of which were designed in the Vernacular style of this four-suite apartment building.

The HCM nominators Greti and Ernest Herman

Greti and Ernest Herman were the owners of 806 N. Edinburgh, according to the HCM nomination, from 1959 - 2018. The article which begins on page 82 of the HCM nomination is compelling biography of Greti Herman. The nominator states, "The Herman's lived at the subject building from 1959 to 1963, and family members lived there until 2016."¹³ The fact that the Hermans lived at the Subject property from 1960 – 1963 was confirmed through research. Since the family members sur names are unknown it could not be confirmed if family members lived there post-1963. The nominator also states that, "Greti, now [deceased] 88, manages apartment buildings..."¹⁴ implying that the Hermans were investment purchasers of apartment buildings, as were many Angelinos. Searching several newspaper archives, this researcher could discover record of only one other rental property owned by the Hermans, which was 508 N. Alpine, described, not as an apartment, but as a "bungalow – carpets and drapes – filtered pool."¹⁵



Source: Los Angeles Times. Sep 15, 1959. p. 60.

No other apartment buildings owned by the Hermans were discovered. It is possible that other buildings were held as LLCs or were held under corporate names. What is special about their investments over those of other Angelino investors?

¹³Survivor: Greti Herman. Jewish Journal. p. 83.

¹⁴ Ibid. p. 85.

¹⁵ Los Angeles Times. Sep 15, 1959. p. 60.



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PASSED 23 yeas; 0 nays; 3 abstentions; 0 ineligible; ON 9/13/2022

Los Angeles City Council
Melissa Jones, Office of Historic Resources (OHR)
Lambert Geissinger, Office of Historic Resources (OHR)
Cultural Heritage Commission
Department of City Planning
Mayor Eric Garcetti

To whom it may concern:

On June 10, 2022, the City Council's Planning & Land Use Management Committee passed a motion (Council File [22-0693](#)) to recommend the inclusion of the property at 806 N. Edinbrough Avenue, Los Angeles, California 90046 be included in the City's list of Cultural-Historical Monuments (HCM). The motion was moved by Councilmember Paul Koretz and seconded by Marqueece Harris- Dawson. The City Council voted on this motion on June 28, 2022.

We strongly encourage that this motion be rescinded as we do not believe that this property deserves this distinction. This property has never been included as part of Survey LA, the Hollywood Community Plan Overlay Update, or any other historic resource listing. Furthermore, the Mid City West Neighborhood Council (MCWNC) requests that the Office of Historic Resources (OHR) deny the HCM nomination as, in our opinion, after reviewing the HCM application and the guidelines for a property to qualify as an HCM, the existing property at 806 N Edinbrough Ave does not constitute an HCM. In addition, we believe the historic nomination has been applied for in bad faith.

Moreover, we are very concerned about the process used to consider historic preservation status for this project. When it is used without due diligence and is improperly applied on this or any project, it further prevents the production of much needed housing.

Thank you, in advance, for your efforts to create an environment where we can successfully continue to address the housing crisis that is adversely affecting all of our communities and lives.



Sincerely,

Lauren Borchard
Co-Chair, Planning & Land Use Committee
Mid City West Neighborhood Council



Steven Scheibe <steven@generationrep.com>

806 N Edinburgh - New Buyer Conversation

Steven Scheibe <steven@generationrep.com>

Thu, Mar 10, 2022 at 7:46 PM

To: hfoxen@gmail.com, thomsen1000@gmail.com

Cc: Ramin Ghaneeian <ramin@generationrep.com>

Bcc: Melissa Zee <Melissa@melissazeeegroup.com>

Good evening Mark and Heather,

Firstly, Ramin and I just want to personally apologize for blindsiding you like that in your home today. We had no indication that you would be unaware of what we came to discuss, and we both sincerely apologize, as we are sure that was difficult to hear when you had different expectations. I know we'll never fully be able to understand your experience during this time, but we want you to know we do empathize and have experience with this situation. Our intention isn't to be combative, unreasonable, unfair, rude, or demanding. We want to work with you to find a reasonable solution.

We know you know your rights but we wanted to provide those resources for you in this email below, so that everyone is on the same page. If we are missing anything in here, please let us know, as the introduction of SB 8 has made some changes to SB 330 and there is a lot of new paperwork.

In summary, since we intend to build a new apartment building under SB 8 and the City of Los Angeles Transit Oriented Communities Act, the existing tenants at the building have rights associated with the units being protected under the Rent Stabilization Ordinance. We would like to offer a cash-for-keys agreement in order to avoid the lengthy and legal processes of the Ellis Act, and are willing to offer more than what is provided under the Ellis Act in order to make this process easier. We know many developers will use the Ellis Act to aggressively move tenants out of their homes at the minimum level requirements, but we are hoping we can collaborate with you so that this process is as painless as it possibly can be.

Our understanding is that you would be qualified tenants with over 3 years of tenancy, entitling you to a relocation amount of \$22,350. We will pay this amount to you at the date you are owed. In addition, we would like to offer you free rent if we can agree to a move and the standard 30 day notice will be needed for move out and full security deposit will be refunded. Lastly, if being able to stay in the neighborhood long-term at an affordable rate is of interest, we will certainly allow you the right to return to the newly completed building into one of our low income/rent restricted designated units at the discretion of the housing department's approval. Typical rents for these units are significantly lower than what you're currently paying.

Our goal with the offer is to help tenants who want to remain in the area at an affordable rate, the ability to do so. By saving money from the free rent and the payment of a relocation fee we hope this will help tenants find a temporary home to live in before we are completed with construction and tenants have the right to move into the new building at the rent-restricted rate set by the housing department.

If you both are okay with it, we'd like the opportunity to sit down with you to discuss various solutions to the situation. We're here to work with you, not against you. We hope our concern and empathy is expressed in the email and not lost in the medium. We're looking forward to speaking with you and alleviating any concerns.

Disclosure Notice Link (attached): <https://housing.lacity.org/wp-content/uploads/2022/01/Disclosure-Notice.pdf>

SB 8 Package: attached

Steven Scheibe

(909) 957-6343

2 attachments

 **Disclosure-Notice.pdf**
214K

 **SB-8-Occupant-Packet-1-18-22.pdf**
969K



Steven Scheibe <steven@generationrep.com>

806 N Edinburgh - New Buyer Conversation

Mark Thomsen <thomsen1000@gmail.com>

Fri, Mar 18, 2022 at 10:47 AM

To: Steven Scheibe <steven@generationrep.com>

Cc: Heather Fox <hfoxen@gmail.com>, Ramin Ghaneian <ramin@generationrep.com>

Ramin and Steven,

We have been taking our time processing your very upsetting news. It was incredibly inappropriate for you to blindside my wife in our own home, in the middle of her work day and while I was away. The Phillips family gave us no information about you or what your intentions were. Their last disclosure to us was that they had found a potential buyer that had "the resources to support and sustain the building," which they knew is important to us. What you sprung on us was the complete opposite.

Because of the time constraints for both Heather and I due to our demanding work schedules, we prefer to communicate with you via email at this time.

This is our home. We have lived here for 10 years, our daughter was born here and goes to the neighborhood school. We had no intention of ever moving from this apartment. The only way it makes sense for us to relocate is if we can buy property and the current market has made that nearly impossible - especially now as we are still recovering from the effects of the pandemic.

Even if we were to consider a discussion, we would need to see good faith from your end with respect to our needs as reflected in our demand below:

We would need \$500K and a move out date of June, 2024. This would ensure we have ample time to find a new home suitable for our family and would address the many inconveniences and irreplaceable, intangible losses as a result of relocating from this neighborhood. We will have to find a new school for our daughter, we will have to find new storage units (we currently have two), the emotional toll of being uprooted from our community we have been an integral part of for many years, to name a few.

Nothing by this correspondence is to be deemed a waiver of any of our rights, claims or remedies all of which are expressly and completely reserved.

We are willing to engage in good faith discussions with you, but given the way you have approached the situation (including your grossly inappropriate initial visit and your bare minimum offer during a time when there is a moratorium in place), we would need to see a substantial acknowledgment of our demand.

Hopeful we can come to a mutually agreeable resolution.

Respectfully,

Mark and Heather

[Quoted text hidden]

To whom it may concern,

My name is Jack Kysor and I am a tenant in 806 N Edinburgh in Unit #1. I have lived in this unit for over 10 years, with my son, Frank, who has a medical condition that causes him to be bedridden. Over the years I have accumulated a variety of personal property, which has made it difficult to move to an apartment that's better for my son and me. When Steven, Ramin, and Adam first brought up relocation offers and my willingness to move out, I was nervous. But these gentlemen have been thoughtful, empathetic, and caring for my son and I from the onset.

They considered my needs and helped relieve the stress of moving onto their plate. They were considerate of the timeline that I asked for, and they foresaw the assistance that I would need. They didn't want me to be overwhelmed by anything. They offered to pay for movers, moving supplies, and even helped find people to purchase some of my collectibles and set up a garage sale for me.

Most importantly, they have a new building closer to my son's caretaker that they are going to set aside an affordable unit for us to live in.

I never once felt taken advantage of, pressured, or coerced in our talks. They were transparent regarding all the city relocations processes and provided me ample time to review and understand. In addition, they even coordinated calls with my out of state brother to ensure my family was informed and comfortable with all the discussions and processes.

Adam comes 2-3x a week to check up on me and chit chat and make sure I feel comfortable and that I am not too overwhelmed.

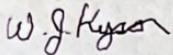
He has even allowed me to use the across the hall unit as storage, so that I can get my packed things out of the way. The level of patience and understanding these guys have is impressive, and has made me feel extremely comfortable and taken care of during this process. I had over 40 paintings that I had done over the years, and they even helped me find a buyer. Our prior landlords, Mrs. Herman and The Phillips family were not professional landlords. It was apparent as the condition of the building greatly deteriorated over the past 10 years. In the past few years, this place has needed considerable repairs. From time to time you will hear rats climbing around in the walls. The windows don't trap cool air in well, and you can't even get a car down the driveway because it's too narrow. The building's

appearance has been neglected by prior owners, and I think that since they charged under market rent, they figured no one would bother them about these things.

I am very supportive of Adam, Ramin, and Steven's plans to build affordable housing at the property location and vouch for their professionalism, care, and humanity that they have exhibited during my time knowing them.

Sincerely,

Jack Kysor

A handwritten signature in black ink that reads "W. J. Kysor". The signature is written in a cursive style with a large initial "W" and a stylized "J".

Notes for Historical Nomination prepared by the Owner
Generation Real Estate Partners, LLC; Steven Scheibe

This report will analyze whether or not 806 N Edinburgh (The "Subject Property" or "Subject") rises to the level as described by the Los Angeles Municipal code for Historical Cultural Monument designation.

Per Section 12.171.1 of the Los Angeles code regarding Historical Monuments designation a property must qualify under the following categories:

1. Is identified with important events in the main currents of national, state or local history, or exemplifies significant contributions to the broad cultural, political, economic or social history of the nation, state, city, or community; or
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 genius influenced his or her age; or possesses high artistic values; or
4. Has yielded, or has the potential to yield, information important to the pre-history or history of the nation, state, city or community

After a comprehensive study of the subject property and its qualifications as a potential Historic Monument, it is concluded that the subject property at 806 N Edinburgh **does not qualify** under any of the provisions for a property to be designated an HCM. There have been no documented important events, or persons living at the subject properties. The property does not exhibit characteristics of other historically significant fourplexes during the time period and of the Mediterranean Revival architectural style. And lastly, the property while designed by S. Charles Lee, is not representative of a notable work of this time or possesses high artistic value, as his theaters were designed in a completely different architectural style and he is not notable for his fourplex design.

The following analysis was conducted to support the statement above.

The subject property is a 4 units (fourplex) apartment low-rise building located at 806 N Edinburgh Ave Los Angeles CA 90046. The subject property is located in the Hollywood plan area under Council District office 5.

Due diligence on the subject property was performed to determine whether or not prior studies or historical analysis identified the subject property as historically significant. The following resources were consulted:

- Survey LA - Hollywood Community Plan
- Survey LA - Wilshire Community Plan
- Hollywood Community Plan (including updated and recently approved Hollywood Community Plan Update)
- Historic Landmarks – Hollywood
- Historic Landmarks - Wilshire

The subject property was not identified, listed, mentioned, or referenced in any of the resources and surveys conducted.

The various resources provide a detailed history of the Hollywood Community Plan area and the events and people during various time periods that contributed to the Historic nature and history of Los Angeles. Starting primarily with the entrance of the entertainment industry boom in the 1910's the Hollywood Community Plan area saw a boom of construction to support the industry. Particular call outs include bungalow courts situated near the studios along Hollywood Boulevard, single family residences built for people working in the entertainment industry in Los Feliz, Laurel Canyon, and Beachwood Canyon, and apartment house buildings built in the flatlands for infill. In addition, the various surveys conducted a detailed history of important people, locations, builders, and designers associated with the growth of the Hollywood Community Plan area during the time period of significance.

Additional commentary below further describes residential properties that were considered to rise to the level of inclusion in the survey.

“The survey identified a small number of late-19th century single-family houses not located within the pre-consolidation boundary. Hollywood still contains a substantial number of 1920s bungalow courts, reflecting the prevalent styles of the period, including Craftsman, American Colonial Revival, and Spanish Colonial Revival. Despite their numbers, the vast majority of these properties display some degree of alteration; highly intact examples are rare. Numerous examples of intact apartment houses were also identified, as well as some 1920s courtyard apartments. Apartment towers and garden apartments were not common. Identified districts include several single-family streetcar and automobile suburbs, as well as one Post World War II suburb. In addition, several intact collections of multi-family residential development were identified. Finally, a number of residences were identified for their association with significant people, including important film actors and directors, industrialists and business people, musicians, literary figures, and politicians.” [Survey LA 2015 Hollywood Community Plan Area]

Diving further into context, sub-text, themes, and sub-themes identified by the various historic resources, a particular note in analyzing the subject property was paid attention to the following two categories:

- Sub-theme: Mediterranean Revival, 1887-1942
- Sub-theme: Early Multi-family Development, 1880-1930 (discussed in Appendix A)

Since the subject property was a multi-family Mediterranean revival building constructed in 1926, the subject property was compared to the descriptions provided by these sub-themes to vet it's fit within these categories.

Beginning with an analysis on the subject properties qualifications as a HCM under the sub-theme Mediterranean Revival, excerpts were extracted from the various surveys to fully understand the qualifications for this sub-theme. Key points from these excerpts are highlighted.

“Significant examples of Mediterranean Revival architecture were evaluated under this Context/Theme. Examples were primarily single-family residences. In Hollywood, some single-family residences also represent the work of important architects, such as Paul Williams. Mediterranean Revival residential architecture was often identified as part of a larger Period Revival district.” [Survey LA Hollywood Community Plan Area 2015]

“The Mediterranean Revival style is a synthesis of architectural elements, loosely derived from various cultures around the Mediterranean region including Italy, Spain, northern Africa, and the south of France. While it is related to the Spanish Colonial Revival and Mission Revival styles, especially in its prolific use of clay tile roofs and smooth stucco exterior walls, Mediterranean Revival architecture draws upon a more eclectic architectural catalog and tends to be more formal with respect to its composition and appearance. This Context/Theme combination was used to evaluate several excellent examples of the Mediterranean Revival style. In Hollywood, the style was most often expressed in commercial (top row) and institutional (bottom row) contexts.” [Hollywood Community Plan CRA Final Report January 2020]

Survey LA further discussed Mediterranean Revival features are shared with Spanish Revival; however, the most important differences are that Mediterranean Revival has “uniformly horizontal roof lines and little emphasis on separate massing”, “increasing formality, approaching axial symmetry in many cases. Perhaps the most apparent difference is the roof. Both employ low pitches and clay tiles, but that of the Mediterranean Revival is typically hipped”, and “The Mediterranean Revival, in contrast, makes use when possible of the formal garden that extends outward from the building”.

Specifics include - Character Defining/Associative Features:2

- Retains most of the essential character-defining features of the style

- Stucco exterior walls (rarely, brick or cast stone)
- Low-pitched clay tile roof typically hipped
- Relatively simple massing, with stress on the horizontal
- Relatively formal composition, approaching symmetry in parts or in whole
- Arched openings, including arched focal windows
- Clay tile roof or roof trim
- Limited use of applied decoration
- Landscaping of formal gardens extending away from building

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Limited window replacement may be acceptable
- Security bars may have been added
- Evolution of plant materials is expected, but significant designed landscapes should be retained
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed

Examples in residential properties of this style are highlighted below from Survey LA.





When comparing these properties and the aspects listed above to the subject property; it is clear that the subject property is not a representation of the Mediterranean Revival requirements for historic designation.

The subject property has several features, documented below that do not reflect the Mediterranean Revival style, and features several alterations that impact the integrity of the property including:

- heavily altered windows,
- applied decorations that are out of scale,
- complete stucco repair that does not match the original stucco application.

Subject property does not have uniform horizontal roof lines or the clay hipped roof that defines the architectural style



Alterations out of scale as applied decorations that obstruct any focal point arched windows that are hallmark to the style

Subject property has a massing emphasis that is not typical of the style. No horizontal emphasis that is typical of the style. No symmetry.

No formal gardens extending out from the building as is typical in this style

Evaluating notes from the commissioner's office (Appendix C); there are several issues with the statements regarding style qualifications of the subject property. Lee was not a fourplex designer [further discussion to follow]. There are no defining characteristics to this type of work, since he did not extensively work in this product type. Lightwells for light and ventilation are not a unique style characteristic of the Mediterranean Revival theme. Contrasting treatments of windows, planes, and rooflines are in fact the opposite of what defines a Mediterranean Revival product.

Discussions regarding the multi-family residential development sub-theme are further described in Appendix A.

After concluding the subject property does not reflect historic significance based on its architectural significance, further study was then performed to identify notable persons and/or events associated with the subject property. It was noted that the property was designed by S Charles Lee, a noted architect in Los Angeles with several historically significant works. Below is a listing of S Charles Lee projects identified by the Office of Historic Resources <http://historicplacesla.org/reports/5bce21fe-d31b-473a-bccd-22987cbad259>:

- [344 N OAKHURST DR](#) (District Contributor, Building, was designed by /designed)
- [Lincoln Heights Department of Water and Power Building](#) (Building, was designed by /designed)
- [Talmadge House](#) (Building, was designed by /designed)
- [Los Feliz Heights Residential Historic District - Contributor](#) (District Contributor, Building, was designed by /designed)
- [Bay Theater](#) (Building, was designed by /designed)
- [Comunidad Cesar Chavez](#) (Building, was designed by /designed)

- [Tower Theater](#) (Building, was designed by /designed)
- [5057 W LOS FELIZ BLVD](#) (Building, was designed by /designed)
- [Max Factor Makeup Salon](#) (Building, was designed by /designed)
- [154 N LA BREA AVE](#) (Building, was designed by /designed)
- [Du Barry Apartments](#) (Building, was designed by /designed)
- [Fox Bruin Theater](#) (Building, was designed by /designed)
- [Reseda Theater](#) (Building, was designed by /designed)
- [Oxford-Serrano-Hobart Residential Historic District - Contributor](#) (District Contributor, Building, was designed by /designed)
- [Los Angeles Theatre](#) (Building, was designed by /designed)

His most recognized works include several of the Theaters listed above, and several are still standing and recognized as National, State, and Local historic resources. The three theaters still reflecting the original conditions and design of the buildings when first constructed include: The Tower Theater, The Fox Bruin Theater, and The Los Angeles Theater (all pictured below).

Each of these theaters is noted to resemble excellent representation of their distinct architectural style during the time of significance, and also represent cultural significance to Theater and the Entertainment Industry growth in Los Angeles during the period of significance. It is this contribution to the history of Los Angeles and the Motion Picture industry that contributes to the historical significance of his theaters.

His theaters also reflect his distinct architectural theater style with a heavy influence of Renaissance Revival and Streamlined Art Deco. It should be noted that the subject property at 806 N Edinbrough does not contain any of the architectural styles exhibited in these historic theaters.





When analyzing the other noted buildings of S. Charles Lee few fall under the residential category.

The property located at 344 N Oakhurst was identified in Survey LA as a Historic Resource contributor. The property is located in a Historic District; Oakhurst Drive Multi-family residential Historic District. No further studies regarding the property were conducted.

Talmadge House is a California Historic Resource designed by S Charles Lee in the Renaissance Revival architectural style. The following significance statements were made related to Talmadge House: "Associated with important persons in the Entertainment Industry, including Norma Talmadge (1920s); Howard Hughes (1930s); Ralph Bellamy (1940s), and Jimi Hendrix (1960s). The precise dates of residency for these individuals is unknown; more research is needed to determine the period of significance" and "Excellent example of Renaissance Revival architecture in Los Feliz; work of master architect S. Charles Lee. Replica of 17th-century Florentine villa owned by the Duke of Alba". From the findings, the subject property was compared to see if significance was met. No important persons from the entertainment industry lived in the subject property and the subject property was not a replicated work from a famous and historic reference. The subject property does not have the comparative architectural characteristics as the Talmadge House.



5057 W Los Feliz Blvd is a single-family Tudor Revival constructed in the same year as the subject property. The significance statement for 5057 W Loz Feliz is "Excellent example of Tudor Revival residential architecture in Los Feliz; work of master architect S. Charles Lee." The Los Feliz property is identified specifically in the context/theme under the Arts and Craft Movement as a Tudor Revival during the significant time period. The architecture of the property at 5057 Los Feliz represents a more quality of design through extensive distinctive features than the subject property, and is part of a sub context that the subject property is not.



The DuBarry Apartments were a French Revival Apartment House building constructed in 1930. Comments around significance include: "Excellent example of a 1920s apartment tower in the Wilshire area, exhibiting the essential characteristics of the type. Building features a distinctive rooftop sign with neon lettering." And "Excellent example of French Revival residential architecture in the Wilshire area; work of noted Los Angeles architect S. Charles Lee. ". It should be noted that apartment houses of this size, specifically those over 6 stories, were a major historical contributor to the workforce housing of Los Angeles and Hollywood, and are a specific type of building considered exceedingly rare and historic per Survey LA. The DuBarry Apartments are an excellent example of the subject property type during the period of significance and are not comparative to the subject property.



There has been a recent addition to the HCM listing of S. Charles Lee properties. The property at 1078 S Hayworth Ave is duplex located in the Cathay Square Historic district and was identified as a contributor to the historic district. The duplex was the primary residence for S. Charles Lee up until 1930. The S. Charles Lee residence at Hayworth was noted to be of a similar Mediterranean revival style as the subject property. After further study of the recent HCM, the subject property is missing several features that qualified Hayworth as an HCM. The subject property is not located in a historic district, the subject property was never occupied or associated with S. Charles Lee beyond design, and the architectural styles and key features of Mediterranean revival are not present in the subject property as they are at 1078 Hayworth. 1078 Hayworth was



In addition to the buildings listed above; S Charles Lee was noted to have designed a few other fourplexes.

113 S New Hampshire is a fourplex in the Wilshire Community Plan. It was built in 1924 prior to the subject property and demonstrates an architectural style more reflective of S Charles Lee celebrated theatre projects. There are few similarities to the subject property, and the property at 113 S New Hampshire as well was not identified as a part of Survey LA or a Historic Resource in the Wilshire Community Plan. The property at New Hampshire allows for further study of S Charles Lee fourplex work.



1270 N Kingsley is a fourplex built prior to the subject property in 1925, also in the Hollywood Community Plan. The property provides similar architectural characteristics as the subject property with varying window shapes above the entry door and on the elevation extending beyond the front entry door (except the windows are arched). Minimal alterations have been made to the exterior façade at the Kingsley property, yet this property, even though in closer proximity to Hollywood, was not identified as a Historic resource in Survey LA or the Hollywood Community Plan.



154 Edgemont is a fourplex in the Wilshire Community plan designed by S Charles Lee in 1925. The property is of a different architectural style than the subject property, and is not identified as a Historic Resource by Survey LA or the Wilshire Community Plan.



Appendix A – Multi-Family Residential 1880-1930

When evaluating whether or not the subject property can be categorized under the multi-family residential development sub-theme the following excerpts from that theme were applied:

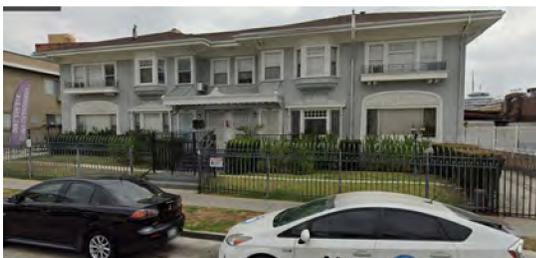
“Multi-family residential development was also an important component of Hollywood’s significant growth in the 1910s and ‘20s. Various types of multi-family properties including duplexes, fourplexes, bungalow courts, and apartment houses were often constructed on residential blocks alongside single-family dwellings, which helped meet the demand for housing and provided housing options for those with a range of economic means. This Context/Theme combination was used to evaluate highly intact examples of multi-family properties that convey these early patterns of residential development, which have become increasingly rare over time. Collectively, they convey the breadth of housing options that were common during this period of Hollywood’s history. In some instances, resources evaluated under this Context/Theme were also evaluated as excellent examples of their respective multi-family property type and/or architectural style.” [Hollywood Community Plan CRA Report Final January 2020]

The subject property is indeed a multi-family residence built during this booming time period, however, when further analyzing the scope of multi-family properties that contributed directly to the boom of the entertainment industry, the subject property is not located in an identified contributing area as recognized by the lack of historic designation or historic districting of the location of the property.

Further, an examination was done to compare the subject property to other fourplexes in the area that were specifically identified by the Hollywood Community Plan Update as a part of the Redevelopment Project Area. A total 16 fourplexes were identified and, of those, 9 were Mediterranean Revival. The properties are listed below along with images of the Mediterranean revival properties. (Hollywood Redevelopment Project Area)

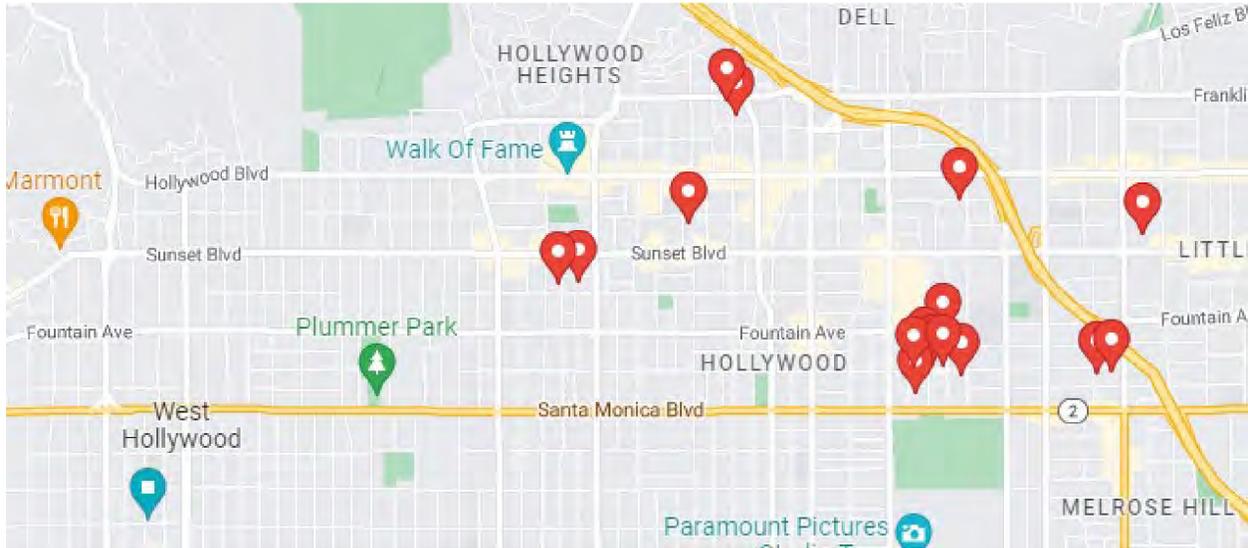
- 1126 Beachwood - Craftsmen
- 1206 Beachwood – Mediterranean Revival
- 1157 Bronson Ave – Mission Revival
- 5907 W Carlton Way – Mediterranean Revival
- 1546 N Cassil – Craftsmen
- 1206 N Gordon – Mediterranean Revival
- 1219 N Gordon – Spanish Colonial Revival
- 5432 W Harold Way – Mediterranean Revival
- 6826 W Leland Way – Mediterranean Revival

- 5514 W Lexington Way – Spanish Colonial Revival
- 5540 W Lexington Way – Craftsmen
- 1413 N Mansfield Ave – Mediterranean Revival
- 1205 N Tamarind Ave – Vernacular
- 1259 N Tamarind Ave – Mediterranean Revival
- 1812 N Wilcox – Mediterranean Revival
- 1843 N Wilcox Ave – Mediterranean Revival



None of these properties are listed as Historical Cultural Monuments.

Further, it is important to note, that when mapping these identified properties to the location of the subject property, that you can identify the true intent of why certain fourplexes in the Hollywood Community Plan were identified as part of the Redevelopment Area. All 16, including the 9 mediterranean revivals, are centrally located along Hollywood Boulevard, Sunset Boulevard, or the studios along Fountain and Gower. These locations are particularly identified in all the historic resources as major historic contributing areas to the boom of the entertainment industry in this location. The subject property does not meet those characteristics.



Further study was done to identify other fourplexes that have been designated as Historical Cultural Monuments in the Hollywood Community Plan as well as the neighboring Wilshire Community plan.

During this review of the extensive listing the following results were found as HCM multi-family properties when excluding bungalow courts, spanish revival courtyard style fourplexes, and duplexes:

- The Hollywood Community area has 0 HCM fourplexes
- The Wilshire Community area has 0 HCM fourplexes

There were several duplexes identified in Survey LA that are also designated as HCM in the Wilshire Community area, but neither of the community areas have fourplexes similar to the subject property designated as HCM.

<https://planning.lacity.org/preservation-design/historic-landmarks/detail?cpa=wilshire>

<https://planning.lacity.org/preservation-design/historic-landmarks/detail?cpa=hollywood>

Appendix B – HCM Searches for “Master Architect + Multi-family”

When searching for HCM Multi-family properties that have designations included at least partly due to them being works of Master Architects, there are only a total of 38 listed resources.

Only one of these is a Mediterranean Revival architectural style building. This is the Phi Kappa Sigma Fraternity House at UCLA designed by master architects Webber and Spaulding. The property combined with being work completed by Master Architects is noted for is excellent example of the Mediterranean Revival style.

Weber and Spaulding have several significant projects that are recognized as Historical Resources including Greenacres, Catalina Casino, and Malaga Cove Plaza, which are also in the Mediterranean Revival architectural style.

<http://historicplacesla.org/reports/36220b6a-35d6-46f5-8dea-5c2379e0112d>

The subject property, while designed by a Master Architect, is not one done in an architectural style that the master architect is known for and the property itself does not rise to the level of style designated in the Mediterranean Revival requirements.

(http://historicplacesla.org/search?page=1&termFilter=%5B%7B%22inverted%22%3Afalse%2C%22type%22%3A%22concept%22%2C%22context%22%3A%228d91293-0def-4142-ab33-99ea2bf2a631%22%2C%22context_label%22%3A%22Heritage%20Resource%20Type%22%2C%22id%22%3A%22Residential-Multi%20Family%22%2C%22value%22%3A%226583bdd2-6346-4316-b3df-82fa43a1d49a%22%7D%2C%7B%22inverted%22%3Atrue%2C%22type%22%3A%22concept%22%2C%22context%22%3A%22cfa033d3-9c11-42d7-8e14-3944f975e908%22%2C%22context_label%22%3A%22Status%22%2C%22id%22%3A%226LQcfa033d3-9c11-42d7-8e14-3944f975e908%22%2C%22text%22%3A%226LQ%22%2C%22value%22%3A%22cbe7b089-a72b-470e-b3c0-cea885699567%22%7D%2C%7B%22inverted%22%3Afalse%2C%22type%22%3A%22string%22%2C%22context%22%3A%22%22%2C%22context_label%22%3A%22%22%2C%22id%22%3A%22master%20architect%22%2C%22text%22%3A%22master%20architect%22%2C%22value%22%3A%22master%20architect%22%7D%5D&temporalFilter=%7B%22year_min_max%22%3A%5B%5D%2C%22filters%22%3A%5B%5D%2C%22inverted%22%3Afalse%7D&spatialFilter=%7B%22geometry%22%3A%7B%22type%22%3A%22%22%2C%22coordinates%22%3A%5B%5D%7D%2C%22buffer%22%3A%7B%22width%22%3A%220%22%2C%22unit%22%3A%22ft%22%7D%2C%22inverted%22%3Afalse%7D&mapExpanded=false&timeExpanded=false&include_ids=true)

Appendix C – Initial Claims for HCM Qualifications from Commissioner’s Office

The property located at 806 N. Edinburgh Avenue, Los Angeles, CA 90046, the work of master architect S. Charles Lee, embodies distinguishing characteristics of Lee’s designs for the fourplex building typology from the earliest years of his architectural practice in Los Angeles, making it valuable to a study of his career. The structure utilizes a lightwell for increased light and ventilation, while the Mediterranean Revival façade, with multi-lite casement windows and a rusticated door surround, features Lee’s contrasting treatment of window shapes, wall planes and rooflines.

INITIAL SUBMISSIONS

The following submissions by the public are in compliance with the Commission Rules and Operating Procedures (ROPs), Rule 4.3a. Please note that “compliance” means that the submission complies with deadline, delivery method (hard copy and/or electronic) AND the number of copies. The Commission’s ROPs can be accessed at <http://planning.lacity.org>, by selecting “Commissions & Hearings” and selecting the specific Commission.

The following submissions are not integrated or addressed in the Staff Report but have been distributed to the Commission.

Material which does not comply with the submission rules is not distributed to the Commission.

ENABLE BOOKMARKS ONLINE:

**If you are using Explorer, you will need to enable the Acrobat  toolbar to see the bookmarks on the left side of the screen.

If you are using Chrome, the bookmarks are on the upper right-side of the screen. If you do not want to use the bookmarks, simply scroll through the file.

If you have any questions, please contact the Commission Office at (213) 978-1300.



Planning CHC <chc@lacity.org>

CHC—2022-4609-HCM— Troyer Bros Four Flat

arlene abelow <arleneabelow1@yahoo.com>

Thu, Oct 20, 2022 at 6:40 PM

To: chc@lacity.org, lambertgiessinger@lacity.org, melissajones@lacity.org

Dear Cultural Heritage Commission

I write this in full support regarding the historic nomination of 806 N Edinburgh, the Troyer Bros four flat. It was designed by one of LA's early great local architects, S Charles Lee, who created some of the iconic early 20th century theaters.

I live on the 700 block of Edinburgh. One of the reasons I moved to this area fifteen years ago, was to enjoy daily walks around a lovely original LA neighborhood.

In the last 10 years, many of those charming residences have been torn down to become sterile concrete boxes with no character. They have not enhanced the area, they create a blank response. Especially since this structure is representative of the charm of LA, when it was the destination for those who had a Hollywood dream to fulfill, must be left standing.

What makes these streets so special is their originality & authenticity. People who lived in these apartments were drawn to them because they are not pretending to be anything more than what they are, a lovely & comfortable place to call home.

Having another cell block structure is not what LA needs. It must preserve the unique identity that inspired many of our ancestors & now us, to live here.

Thanks for your support & consideration.

Arlene Abelow

Sent from my iPad



Planning CHC <chc@lacity.org>

CHC-2022-4609-HCM - SUPPORT for The Troyer Bros. Four Flat

1 message

Amelia Borella <hellaborella@gmail.com>

Mon, Oct 24, 2022 at 5:54 PM

To: lambert.giessinger@lacity.org, chc@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.com

Dear Cultural Heritage Commission,

I'm writing to support the HCM nomination for The Troyer Brothers Four-Flat at [806 N. Edinburgh Ave.](#), initiated by Councilmember Paul Koretz and supported by The Los Angeles Conservancy.

I love this building for its beautiful oval windows, high ceiling entry way, warm and inviting interior and quintessential LA design -which unfortunately is being completely decimated all over the city by new, generic and boring buildings. It's more important than ever to preserve LA's unique, historic architecture.

This building was designed by Master Architect S. Charles Lee, whose early career building workforce housing during the 1920's was an integral part of the City's early development and an important part of Lee's journey to becoming the most prolific and celebrated theatre designer of the 20th Century. The four-flat housing type is also a significant part of Los Angeles history, deserving of recognition along with bungalow courts, courtyard apartments and dingbats.

Survey LA, in its Jewish Context Statement, calls out the Fairfax District for its "symbolic focus of the Jewish community in the postwar period." S. Charles Lee was Jewish and designed the nearby Temple Israel of Hollywood. Greti Herman, (owner of [806 N. Edinburgh Ave.](#) between 1959-2018), was a Jewish Holocaust survivor, who narrowly escaped the train to Auschwitz and later survived thanks to a protector who hid her family in a hollowed-out space in a wall. She, along with other Jews, migrated to the Fairfax District in search of synagogues, kosher food, medical services and a community. Like Canter's, the Fairfax Theatre and the Beverly Fairfax Historic District, [806 N. Edinburgh Ave.](#) is an important piece to the puzzle which collectively tells the Jewish history of Los Angeles.

S. Charles Lee deserves to be celebrated not just for his ornate theatres, but for his contribution to housing for common people where his skills and attention to detail are also present - from the Italianate entryway, faux fireplaces and center lightwells - and give residents a sense of community and connection. It is also vital that we preserve our collective history and memory of holocaust survivors who were significant for their role in world history and whose memory remains alive in the Fairfax District and for the tenants of [806 N. Edinburgh Ave.](#)

Thank you for your time and support,

Amelia Borella

Voice Over Artist

<https://ameliaborella.com>



Planning CHC <chc@lacity.org>

CHC-2022-4609-HCM - SUPPORT for The Troyer Bros. Four Flat

1 message

Mandy Sherman <peeweesherm@aol.com>

Mon, Oct 24, 2022 at 5:36 PM

Reply-To: Mandy Sherman <peeweesherm@aol.com>

To: "chc@lacity.org" <chc@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.com" <afine@laconservancy.com>

Dear Cultural Heritage Commission,

I'm writing to support the HCM nomination for The Troyer Brothers Four-Flat at [806 N. Edinburgh Ave.](#), initiated by Councilmember Paul Koretz and supported by The Los Angeles Conservancy.

This building was designed by Master Architect S. Charles Lee, whose early career building workforce housing during the 1920's was an integral part of the City's early development and an important part of Lee's journey to becoming the most prolific and celebrated theatre designers of the 20th Century. S. Charles Lee deserves to be celebrated not just for his ornate theatres, but for his contribution to housing for common people where his skills and attention to detail are also present - from the Italianate entryway, faux fireplaces and center light wells - and give residents a sense of community and connection. Architects like Mr. Lee deserve to have their work preserved.

I live in the building right behind this one and I pass by it every day on my walk. I have been inside and the design is beautiful and unique. As a Jewish woman living in a world with rampant anti-Semitism and a desire of many to erase my people's history, It brings me joy knowing the history of the building. Greti Herman, (owner of [806 N. Edinburgh Ave.](#) between 1959-2018), was a Jewish Holocaust survivor, who narrowly escaped the train to Auschwitz and later survived thanks to a protector who hid her family in a hollowed-out space in a wall. She has played a role in not only world history but The Fairfax District, known for its "symbolic focus of the Jewish community in the postwar period." My grandmother grew up in this district so I especially appreciate the history of such a building.

Thank you for your time and support,

Mandy Sherman

Resident of 811 North Hayworth



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J. Keith van Straaten
Valerie Washburn
Don Whitehead



PASSED 23 yeas; 0 nays; 3 abstentions; 0 ineligible; ON 9/13/2022

Los Angeles City Council
Melissa Jones, Office of Historic Resources (OHR)
Lambert Geissinger, Office of Historic Resources (OHR)
Cultural Heritage Commission
Department of City Planning
Mayor Eric Garcetti

To whom it may concern:

On June 10, 2022, the City Council's Planning & Land Use Management Committee passed a motion (Council File [22-0693](#)) to recommend the inclusion of the property at 806 N. Edinbrough Avenue, Los Angeles, California 90046 be included in the City's list of Cultural-Historical Monuments (HCM). The motion was moved by Councilmember Paul Koretz and seconded by Marqueece Harris- Dawson. The City Council voted on this motion on June 28, 2022.

We strongly encourage that this motion be rescinded as we do not believe that this property deserves this distinction. This property has never been included as part of Survey LA, the Hollywood Community Plan Overlay Update, or any other historic resource listing. Furthermore, the Mid City West Neighborhood Council (MCWNC) requests that the Office of Historic Resources (OHR) deny the HCM nomination as, in our opinion, after reviewing the HCM application and the guidelines for a property to qualify as an HCM, the existing property at 806 N Edinbrough Ave does not constitute an HCM. In addition, we believe the historic nomination has been applied for in bad faith.

Moreover, we are very concerned about the process used to consider historic preservation status for this project. When it is used without due diligence and is improperly applied on this or any project, it further prevents the production of much needed housing.

Thank you, in advance, for your efforts to create an environment where we can successfully continue to address the housing crisis that is adversely affecting all of our communities and lives.



Sincerely,

Lauren Borchard
Co-Chair, Planning & Land Use Committee
Mid City West Neighborhood Council



October 11, 2022

Los Angeles City Council
Melissa Jones, Office of Historic Resources (OHR)
Lambert Geissinger, Office of Historic Resources (OHR)
Cultural Heritage Commission

Re: **Council File 22-0693. OPPOSE**

Dear Decision Makers,

The Miracle Mile Democratic Club (MMDC) opposes City Council File 22-0693, which could (in error) designate the property at 806 N. Edinburgh Avenue, Los Angeles, CA 90046 as a Cultural-Historical Monument.

Fairness is a bedrock principle of good governance. This process towards Cultural-Historic Monument (CHM) designation fails that principle.

The property owner prior to purchase did their due diligence. Their findings were the property has never been included as part of Survey LA, or the Hollywood Community Plan Overlay Update, or any other historic resource listings.

The only reason this case is before you is a tenant living at the property was negotiating with the property owners, because the owners were preparing to redevelop the site with much needed housing. All parties appeared to be negotiating in good faith, until the tenant asked for \$500,000 dollars to leave. The property owners rejected her request and shortly thereafter she lobbied Councilmember Koretz to seek historic designation through the council motion process.

We are concerned the active involvement of the councilmember will unduly influence the decision on the merits. We also are concerned there is a bias because the Councilmember made the request. Finally, the process was further corrupted because the Councilmember failed to use their power of convening to find a fair resolution, instead of the blunt force of a City Council request that may force the property owners to keep the tenant in place.

Lastly, we are in an unprecedented housing crisis and unfortunately historic preservation has been used to prevent the production of much needed housing of all types. Do we need CHM, yes. And, we need to balance the need for historic preservation with the need to create more living opportunities for the people that make our communities.

For these reasons, the **Miracle Mile Democratic Club** opposes the motion.

Sincerely,

Mark R. Edwards
President



Kaplan Chen Kaplan

Architects & Planners

2526 Eighteenth Street

Santa Monica CA 90405

MEMO

October 20, 2022

To: Mr. Steven Scheibe
Generation Real Estate Partners, LLC

From: Pam O'Connor
Architectural Historian/Preservation Planner

Re: Historic Resource Evaluation Memo
806 N. Edinburgh Avenue, Los Angeles

Summary

Kaplan Chen Kaplan (KCK) conducted a review of historic resource evaluations of the property at 806 N. Edinburgh Avenue in the City of Los Angeles. Documents reviewed included SurveyLA, the Historic Cultural Monument Nomination Form for the property and the Sapphos Environmental Inc., historic resource assessment Memorandum for the Record.

A field review and photography of the building was conducted. Supplemental sources researched included building permit records, City Directories, historic newspaper databases, and online research. This information was analyzed and evaluated by Pam O'Connor, an architectural historian and historic preservation planner who meets the Secretary of the Interior's Professional Qualification Standards for Historic Preservation.

Based on the analysis and evaluation presented in the report below, the property at 806 N. Edinburgh Avenue does not meet the criteria for designation as a City of Los Angeles Historic-Cultural Monument as:

1. The property is not identified with important events of national, state, or local history. Development of the four-plex apartment building does not exemplify significant contributions to the broad cultural, economic, or social history of the nation, state, or local history.
2. The property is not associated with the lives of historic personages important to national, state, city, or local history.

Telephone 310.452.7505

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3. The building does not embody the distinctive characteristics of the Mediterranean Revival architectural style nor is it a rare or significant example of the apartment four-plex property type. The building does not represent a notable work of master architect S. Charles Lee. The builders, the Troyer brothers are not considered to be master builders.

Property Information

The subject property is located at 806 N. Edinburgh Avenue in the Hollywood Community Plan Area. The Assessor Parcel Number is 5529-021-065. There is one residential building of 4,348 square feet on the subject parcel and a rear garage.

Residential Development of Hollywood

The SurveyLA *Historic Resource Survey Report* provides the context for residential growth in Hollywood in the first decades of the 20th Century:

“From the 1920s through the boom of the 1920s and into the 1930s, Hollywood experienced tremendous population growth. The rapidly expanding film business attracted migrants from around the United States and around the globe, resulting in a true ‘melting pot. For a period of time preceding World War II, the entertainment industry also became a refuge for emigres from Eastern Europe. To accommodate the growing population of newcomers, there was a sharp increase in residential development. Concentrations of residential properties from this period are located adjacent to the major motion picture studios and include modest single-family residences along with a wide variety of multi-family housing types.”¹

The first tract of the area was recorded in 1914 but development of the block did not occur until that tract was further subdivided in 1922 as Tract No. 2678. The building at 806 N. Edinburgh Avenue was constructed in 1926, during the height of 1920s housing production. The population of Los Angeles grew from 576,000 in 1920 to 1.2 million in 1930 and in the decade of the 1920s the City’s population doubled. The subject building was one of thousands of residential buildings constructed in the 1920s.

The subject building at 806 N. Edinburgh Avenue is not an example of the early residential development of Hollywood or the City of Los Angeles. When the building was constructed in



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the mid-to-late 1920s, it was one of many apartment buildings constructed to accommodate the growing population of Los Angeles. There is no evidence that this building influenced the further development of the area.

Property Type

The subject building is an apartment house that consists of four units. This multi-family residential building type is also known as a four-plex. According to SurveyLA “the typical four-flat, or fourplex, was symmetrical in plan and façade, and consisted of a pair of units on each of the two floors...with its most notable feature...its clustering of the four separate entrance doors within a single, large front porch or entry portal creating the impression of a large single-family dwelling.”ⁱⁱ

SurveyLA states that character-defining features of the property type is that the building is “oriented toward the street, with architectural detailing on the street-facing façade” and “generally rectangular in plan” and “often with one or more light wells.”ⁱⁱⁱ

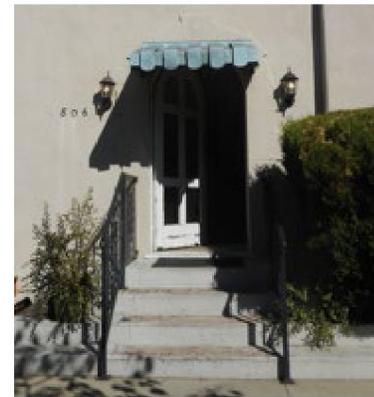
The subject building is a typical example of a four-plex apartment building with an interior light well and a single front entry door into the building. The building is not a rare example of the property type.

Architectural Style

The building’s architectural style is closest to the Mediterranean Revival style. According to SurveyLA, character-defining features of the Mediterranean Revival style includes stucco exterior walls; low-pitched clay tile roof typically hipped; relatively simple massing, with stress on the horizontal; relatively formal composition, approaching symmetry in parts or in whole; arched openings, including arched focal windows; clay tile roof or roof trim; limited use of applied decoration.

The front elevation of the two-story building at 806 N. Edinburgh Avenue is stucco-clad and divided into three modules. The southernmost module projects out slightly and has a flat roof. This module has a stacked set of tripartite windows – the upper set of arched windows and the lower level with rectangular windows. These windows are separated by thin vertical ribs. The two modules to the north have a shed roof clad in clay tile. The middle module has the entry door with three oval windows at the upper level. The north module has the same array of windows as the south module. The window sets have added metal railings.





806 N. Edinburgh Avenue

The original stucco has been obscured by application of a later coat of stucco with a rough finish. The side elevations are visible from the right-of-way as paved driveways run along the sides of the building but there are no architectural details on either of the building sides.





1270 N. Kingsley Drive

There is another four-plex apartment building in the Hollywood Community Plan Area designed by S. Charles Lee that is a better example of the Mediterranean Revival architectural style. Located at 1270 N. Kingsley Drive it was built in 1925. This building displays the horizontal emphasis characteristic of the Mediterranean Revival style. The ground level windows have a horizontal header and the arched entry is enframed with a decorative relief.

The subject building at 806 N. Edinburgh Avenue is not a good or excellent example of the Mediterranean Revival architectural style nor is it a rare example of a Mediterranean Revival style residential building. The only elevation with some architectural details evocative of the Mediterranean Revival style is the front elevation. The building's design is not reflective of high artistic value.

Architect, S. Charles Lee

S. Charles Lee (1899-1990) is considered a master architect. He arrived in Los Angeles around 1922 after completing his architectural education and working at a highly regarded Chicago architectural firm. Lee is known for his designs of movie theaters. Lee was highly regarded for his business acumen and his artistic ability.

Architectural historian Maggie Valentine observed that Lee's "architectural career would reveal both the Beaux-Arts discipline and emphasis on planning and the modernistic functionalism and freedom of form. His work also encompassed his belief in business efficiency – as measured in increased profits – as the moving force behind commercial architecture...he was not an ungrounded visionary but a practical businessperson."^{iv}



Lee's first experience in Los Angeles was a partnership with a real estate developer where they built and sold single-family residences in Mid-Wilshire. The relationship did not last long but allowed Lee to establish a "career in real estate as well as n architecture from his earliest days in Los Angeles."^v In 1925 Lee's architectural practice "had grown sufficiently to warrant a move...where I had a small but well-decorated office and quite a few clients, mostly speculative builders for whom I designed numerous apartment buildings."^{vi}

Valentine observed that Lee's "initial commissions were for small speculative houses, duplexes, and apartment buildings, and for a few custom-designed houses, all in and around Los Angeles...the "speculative apartments built in Hollywood and Los Angeles followed a typical pattern of combinations of singles and doubles...these apartments were, to quote the architect, 'nondescript, no special style.'"^{vii}

In 1926, the same year that the subject building was designed, Lee undertook his first theater commission, designing the Tower Theater in Los Angeles. Over the next decades Lee specialized in theater design and is credited with designing over 400 theaters throughout his career.

S. Charles Lee is considered a master architect based on his body of work for which he was best known and recognized – motion picture theater design. Many of Lee's early commissions were for speculative residential buildings for small scale developers. The subject building is modest structure with architectural features limited to the street-facing elevation. The subject building's design, modest and stripped down, built as a speculative apartment building, did not influence Lee's theater designs. The subject building is not a notable work of a master architect.

Contractor, Troyer Brothers

The owners and contractors of the subject building at 806 N. Edinburgh Avenue were the Troyer Brothers, William Carey Troyer (1899-1962), Jesse Vance Troyer (1901-1970), and Gifford L. Troyer (1903-1954). The Troyer family relocated to Los Angeles from Nebraska around 1911. The 1922 City Directory shows the Troyer family living on Sunset Boulevard. Mary, widowed, was head of the household with sons William, Jesse and Gifford all listed as "students." The following year, 1923, the family had moved to Hollywood Boulevard. Gifford was still a student, but both William and Jesse had their occupations listed as builder.

The 1924 City Directory shows that William and Jesse had both moved to their own homes



and both had the occupation of building contractor. The business section of the directory had both of the brothers listed under "Contractors – Building. In the 1925 and 1928 City Directories Jesse was listed as a contractor and William as a carpenter. In the business directory section, only Jesse, as J.V. Troyer, was listed.

In the 1930 City Directory Gifford Troyer was listed as the manager of the Melrose Hotel, a building owned and constructed by the Troyer brothers. Jesse was listed with his occupation as building contractor but he was not listed in the business directory section. William was not listed in the 1930 City Directory however he was listed in the 1931 City Directory, with no occupation. In 1931 Jesse was listed as J. Vance with the occupation of builder but was not listed in the business directory. The 1931 listing was the last City Directory citation for any of the Troyer brothers.

In 1920 the City Directory lists around 600 building contractors. In 1922 there were around 1,000 and in 1924, when the Troyer brothers took up the occupation, there were over 1,300 building contractors listed in the City Directory. The number of contractors peaked in 1926, the year the subject building was constructed, at close to 2,000. In 1928 there were about 1,100 contractors listed and it went down to 800 in 1930 and 600 in 1931.

Jesse V. Troyer was building contractor between 1924 and 1931, eight years. His brother, William, also worked as a contractor and carpenter during some of those eight years. By the mid-1920s there were close to 2,000 building contractors working in Los Angeles. The Troyer brothers, Jesse V., and William were active in Los Angeles during the building boom of the 1920s starting in 1924. Their tenure as building contractors spanned a short period of time, less than a decade. Jesse V. Troyer and William Troyer are not notable contractors. There is no evidence to consider them to be master builders or craftsmen.

Building Owners and Occupants

The HCM nomination form provides a table of occupants of the subject building between 1928 into the 1960s. A review of City Directory listings concurs with that list. Occupants worked in range of occupations. Most of the occupants lived in the units for only a few years.

Around 1960 building owners Ernest and Margit Herman lived in the building for around three years. Ernest was an engineer and Margrit (also known as Greti) worked in the insurance industry as an executive for the Beneficial Standard Life Insurance Co. Margit Berger was born in 1923 and survived imprisonment during the Holocaust. After World



War II Greti married Ernest Herman and around 1956 they immigrated to the United States, settling in Los Angeles. After the Hermans moved out of the subject building, family members resided in the subject building until it was sold a few years ago.

There is no evidence that any of the occupants or owners of the subject building at 806 N. Edinburgh Avenue are historic persons. Greti Herman's survival story is meaningful history but Gerti's approximately three years at the subject property took place over a decade later. Ernest and Gerti Herman are not persons of historic significance. There is no evidence that any historic events occurred at the subject property.

Conclusion

The building at 806 N. Edinburgh Avenue does not meet the criteria to be eligible for designation as a City of Los Angeles Historic Cultural Monument, as:

1. The property is not identified with important events of national, state, or local history. The four-plex apartment building does not exemplify significant contributions to the broad cultural, economic, or social history of the nation, state, or local history.
2. The property is not associated with the lives of historic personages important to national, state, city, or local history.
3. The building does not embody the distinctive characteristics of the Mediterranean Revival architectural style nor is it a rare or significant example of the apartment four-plex property type. The building does not represent a notable work of master architect S. Charles Lee. The builders, the Troyer brothers are not considered to be master builders.

The building at 806 N. Edinburgh Avenue does not meet the criteria to be considered eligible for historic designation as a City of Los Angeles Historic-Cultural Monument.



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- ⁱ SurveyLA, *Historic Resources Survey Report, Hollywood Community Plan Area*, p. 7.
ⁱⁱ SurveyLA, *Los Angeles Citywide Historic Context Statement, Multi-family Residential Development*, p. 26.
ⁱⁱⁱ SurveyLA, *Los Angeles Citywide Historic Context Statement, Multi-family Residential Development*, p. 35.
^{iv} Valentine, Maggie. *The Show Starts on the Sidewalk*, pp. 32-33.
^v Valentine, Maggie. *The Show Starts on the Sidewalk*, p. 43
^{vi} Valentine, Maggie. *The Show Starts on the Sidewalk*, p. 43
^{vii} Valentine, Maggie. *The Show Starts on the Sidewalk*, p. 44





806 N. Edinburgh (CHC-2022-4609-HCM)

1 message

William Wilson <wgwilson333@gmail.com>

Mon, Oct 24, 2022 at 1:47 PM

To: chc@lacity.org

Cc: Afine@laconservancy.com

SUBJECT: CHC-2022-4609-HCM - SUPPORT for The Troyer Bros. Four Flat

Dear Cultural Heritage Commission,

I reside next door to the subject property, and I am writing to express my SUPPORT for the Heritage Status application which was initiated by Paul Koretz and is supported by the Los Angeles Conservancy.

This building has a long history—100 years—as a part of the Los Angeles we love and want to preserve as a family oriented neighborhood. Allowing construction of a multi-story contemporary building would literally destroy our neighborhood. Already there are serious encroachments as older buildings are pulled down one by one. Please don't allow this to happen to us.

This building was designed by Master Architect S. Charles Lee, whose early career building workforce housing during the 1920's was an integral part of the City's early development and an important part of Lee's journey to becoming the most prolific and celebrated theatre designer of the 20th Century. The four-flat housing type is also a significant part of Los Angeles history, deserving of recognition along with bungalow courts, courtyard apartments and dingbats.

Survey LA, in its Jewish Context Statement, calls out the Fairfax District for its “symbolic focus of the Jewish community in the postwar period.” S. Charles Lee was Jewish and designed the nearby Temple Israel of Hollywood. Greti Herman, (owner of [806 N. Edinburgh Ave.](#) between 1959-2018), was a Jewish Holocaust survivor, who narrowly escaped the train to Auschwitz and later survived thanks to a protector who hid her family in a hollowed-out space in a wall. She, along with other Jews, migrated to the Fairfax District in search of synagogues, kosher food, medical services and a community. Like Canter's, the Fairfax Theatre and the Beverly Fairfax Historic District, [806 N Edinburgh Ave.](#) is an important piece to the puzzle which collectively tells the Jewish history of Los Angeles.

S. Charles Lee deserves to be celebrated not just for his ornate theatres, but for his contribution to housing for common people where his skills and attention to detail are also present - from the Italianate entryway, faux fireplaces and center lightwells - and give residents a sense of community and connection. It is also vital that we preserve our collective history and memory of holocaust survivors who were significant for their role in world history and whose memory remains alive in the Fairfax District and for the tenants of [806 N. Edinburgh Ave.](#)

Thank you for your time and support,

WILLIAM G. WILSON

[802 1/2 N. EDINBURGH AVENUE](#)[LOS ANGELES, CA 90046](#)