

CHAPTER 5:
HISTORIC PRESERVATION

18.0 HISTORIC PRESERVATION ELEMENT

INTRODUCTION

California Government Code Section 65300 (et seq.) directs every city and county to prepare and adopt a comprehensive, long-range general plan. General plans are organized into seven mandated elements: land use, housing, circulation, conservation, open space, noise, and safety. The West Hollywood General Plan also includes three additional elements: human services, parks and recreation, and community/urban design. Many cities have integrated historic preservation into mandated elements such as conservation, or as in the case of West Hollywood, discuss historic preservation in the context of an optional element such as community/urban design. Historic preservation is also permitted as an optional element. A historic preservation element gives the community the opportunity to focus appropriate attention on the protection of cultural resources. With the preparation and adoption of the element, historic preservation policies will become equal to those offered in any mandated element.

General plan elements are further organized into a set of goals, policies, and implementation measures. These concepts are defined below:

Goals are the ultimate purpose of an effort stated in a way that is general in nature and immeasurable.

Policies are specific statements implying a clear commitment.

Implementation Measures provide ways to achieve the goals and policies.

The Historic Preservation Element of the West Hollywood General Plan presents a comprehensive set of goals, policies, and implementation measures for the protection of West Hollywood's cultural resources from unnecessary demolition or insensitive alteration. It also presents ways to promote historic preservation through community outreach, incentives, and internal City programs. The Element supports the West Hollywood Cultural Heritage Preservation Ordinance and the West Hollywood Historic Resources Survey.

In the United States, the concept of preserving a community's past emerged during the decades preceding the Civil War, concentrating on Colonial buildings and other structures connected with important figures in American history. Public concern over the possible loss of important parts of the nation's heritage prompted Congress to adopt the Antiquities Act of 1906, offering protection to prehistoric and historic sites located on Federal

properties. A policy of preserving cultural resources of national significance for public use and inspiration was established by the Historic Sites Act of 1935 which established the National Historic Landmark Program. This legislation empowered the Secretary of the Interior, acting through the National Park Service, to use the Historic American Building Survey to document, evaluate, and preserve archaeological and historic sites.

[graphic]

The Schindler House, designed by R.M. Schindler, is one of only a dozen National Historic Landmarks in Los Angeles County.

The National Historic Preservation Act of 1966 established the National Register of Historic Places as a list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering and culture. These resources contribute to an understanding of the historical and cultural foundation of the nation.

The State of California also maintains a preservation program through the Office of Historic Preservation within the California Department of Parks and Recreation. The California Landmark Program recognizes sites and structures of state-wide significance. The Point of Historical Interest Program recognizes sites and structures of local or county-wide importance. The California Register of Historical Resources was established in 1993 as the authoritative guide in California used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected.

The City of West Hollywood has recognized the importance of preserving its cultural resources since its incorporation in 1984. One of the new city's first tasks was to begin to draft a General Plan, the land use policy document for the municipality required by state law. As an integral part of this planning process, the City of West Hollywood applied for and received a grant from the State Office of Historic Preservation to conduct a survey of cultural resources. Completed in 1986, the survey documented 118 cultural resources. In December of 1989, the City of West Hollywood adopted one of the most progressive historic preservation ordinances in the state. The City was presented with an Award of Merit by the California American Planning Association in 1992 for a Cultural Heritage Preservation Project for "Planning Implementation in a Small Jurisdiction." The Cultural Heritage Preservation Ordinance protects designated properties from demolition and insensitive alteration. It also provides incentives to the owners of designated properties.

The underlying reason for assessment and protection of cultural resources is the growing recognition, by citizens and governments at all levels, that

such resources have value and should be retained as functional parts of modern life. The cultural resources extant in West Hollywood give the city its special character and cultural depth. Some cultural resources contain information whose study can provide unique insights into the community's past, and help answer broad questions about history and prehistory. In more utilitarian terms, each historic building represents an investment that should not be discarded lightly. Maintaining and rehabilitating older buildings and neighborhoods can mean savings in energy, time, money, raw goods, and materials.

To make effective use of cultural resources and to respect their value and extend their lives, it is necessary to integrate historic preservation planning into land use planning. For this reason, it is important to gather information about cultural resources through comprehensive survey and planning activities. This will ensure the wise use of West Hollywood's built environment.

BENEFITS

There are many benefits of historic preservation to West Hollywood. With the tourism, interior design, and film industries playing important roles in the economy, West Hollywood's cultural resources create an interesting and attractive built environment for the business community. Familiar landmarks also establish a sense of permanence and well being for residents and continue to provide high quality housing.

Cultural

Preservation begins with cultural resources and the effect they have on our lives. History comes alive through the built environment which are tangible reminders of the past. The historic buildings and cultural resources of West Hollywood provide its diverse population with a common history.

Planning

Knowledge of the community's past helps in understanding emerging patterns and future expectations. In a fully built community such as West Hollywood, preservation planning may be the most realistic approach to reviving or maintaining the viability of the city. A greater knowledge of the community's cultural resources provides a stronger base for better planning and more informed decision-making.

Social

Historic preservation projects such as the rehabilitation of the William S. Hart House and Park increase community pride. This is one of the many social benefits of historic preservation, and it is a very important component in ensuring community cohesiveness, which in turn improves the quality of life for West Hollywood residents.

Economic

Throughout the country, the rehabilitation of historic buildings and districts has become a focal point for economic development. Recently, other economic benefits have been acknowledged. These include:

Property Values - The prestige and distinction acquired by rehabilitating and protecting historic buildings and districts is reflected in resale value.

Retail Sales and Commercial Rents - Shoppers, business people, and professionals are attracted by the closer, warmer feel of older business blocks.

Tourism - Historic places are among top destination points for tourists traveling in America. Tourists contribute to transient occupancy tax and sales tax, two major sources of revenue for West Hollywood.

Replacement Costs - In a period of diminishing resources, expensive building materials, and rising construction costs, recycling older structures is more cost-effective. Because historic buildings can be exempted from some code requirements (under the State Historical Building Code), the reuse, rehabilitation, and restoration of existing buildings often can be cheaper and the value returned per square foot greater.

Tax Revenue - If historic recognition makes residential property more valuable and if rehabilitation and restoration of historic buildings raises their assessed value, then tax revenue correspondingly increases.

Urban design

Cultural resources, with their charm and character, make West Hollywood an appealing place to live and work. Historic buildings often provide more pedestrian friendly qualities than newer buildings. Most of the major landmarks which distinguish West Hollywood from surrounding communities are historic buildings.

HISTORY

Rancho La Brea

The land around West Hollywood was part of the Rancho La Brea, one of several land grants given to soldiers of the King of Spain in payment for their service to the Crown. The 4,439-acre rancho had a variety of owners, including the Jose Rocha family. One of the first Anglo owners of the rancho was Major Henry Hancock, an army surveyor whose vast holdings made his family prominent players in the development of Los Angeles. Much of the rancho was incorporated into the City of Los Angeles as subdivisions sprung up west of downtown, but the area which is now West Hollywood remained unincorporated, dotted with farmhouses. By the 1890s, the central portion of West Hollywood was owned by Thomas and Leander Quint. A steam-powered trolley which made daily trips to the ocean stopped at their ranch for water.

[graphic]

Pea patch at the turn of the century near Sunset and Fairfax.

Sherman

For nearly thirty years, from 1896 until 1924, West Hollywood was known as Sherman. Named after real estate and transportation entrepreneur, General Moses Sherman, the area was the cornerstone of the electric streetcar system he developed with his partner and brother-in-law, Eli Clark. The site near the corner of Santa Monica and San Vicente Boulevard was the operating headquarters as well as the repair yards for their company, the Los Angeles Pacific Railroad Company, later known as the Pacific Electric. As such, West Hollywood has played a key role in the development of western Los Angeles County.

Sherman was a native of New York, and an educator in Arizona before launching a career as a capitalist in the 1880s. Expanding his activities to California in 1890, Sherman and the various syndicates to which he belonged were instrumental in the growth of real estate and transportation. His first step into the transportation business came in 1890 when he purchased the controlling interest in the Pico Street Electric Railway. Through a series of mergers and acquisitions, Sherman formed a network of electric street railway lines called the Los Angeles Consolidated Electric Railway Company. At about this time Sherman enlisted his brother-in-law, Eli Clark, as his business associate.

Sherman and Clark expanded the railway system by building the first interurban line in Southern California between Los Angeles and Pasadena

in 1894. Sherman and Clark formed the Pasadena and Los Angeles Electric Railway Company for the purpose of developing lines to the coast. Over the next two years they purchased several smaller railway companies, including the old steam-powered line, the Los Angeles Pacific, which ran through Quint's property. By July 4, 1895, the first electric car was running on the Santa Monica line, and the area was on its way to being a vital component of Sherman and Clark's rail empire.

To facilitate the development of the Santa Monica line, Sherman and Clark acquired 5.56 acres of land adjoining the Santa Monica line in 1896. Located close to what is now the intersection of Santa Monica and San Vicente Boulevards, the yards contained all the equipment necessary to build and repair the line's railroad cars. The facility was called the Sherman yards, although gradually the name Sherman came to mean most of the area known today as West Hollywood.

In 1898, Sherman and Clark were forced by the national depression to incorporate yet another new company, the Los Angeles Pacific Railroad Company. Sherman became famous as one of the stops on the Balloon Route Excursion, a sight seeing enterprise operated by the Los Angeles Pacific Railroad. The route, which began in downtown Los Angeles and made stops at Hollywood, Sherman, Sawtelle, Santa Monica, and Venice, was in the shape of a balloon. The Pacific Electric Railroad took over the Los Angeles Pacific in 1911 and assumed management of the Balloon Route Excursion.

Buildings in the Sherman yards included two car houses, an iron foundry, blacksmith, powerhouse, and a carpenter shop. The maintenance and repair facilities were clustered close to the main line on Santa Monica Boulevard until 1928, when some were razed during construction of the south roadway. While it appears that no records of construction exist prior to 1907, the improvements to the site were substantial. The new car barn, for example, completed in 1907, was approximately 130 x 220 feet, and constructed of brick at a cost of \$30,000. Capable of holding fifty cars, the car house was demolished in 1955. Most of the other buildings were one story and built of frame and brick construction. There were nearly six-and-one-half miles of track within the yard itself.

An enterprise of this magnitude sparked the need for nearby housing for its work force. Twelve acres of Quint's barley fields north of the tracks were sold to E.H. White in 1896 and subdivided as the townsite of Sherman. Settled by railway workers who built and repaired cars and equipment, the modest village prospered. Its first residents were the engineers, railway workers, carpenters, conductors, and maintenance crews on the line. W.D. Larrabee, the Chief Engineer of the Los Angeles Railway was involved in

the subdivision, which extended from the eastern border of Rancho de las Aguas on the west to Palm Avenue on the east. The first streets laid out were Larrabee, Clark (San Vicente), Cynthia, and Sherman (Santa Monica). A Mr. Randall erected a commercial building which housed the first post office in 1895.

[graphic]

Corner of Santa Monica Boulevard and Palm Avenue in 1908.

The little town grew rapidly. By 1905, twenty-one of the thirty lots on Clark Street were improved with dwellings. Some of these are still extant on San Vicente Boulevard and serve as a tangible reminder of the birth of Sherman and therefore of West Hollywood. Other streets experienced similar development. In 1910, Sherman consisted of a solid group of modest single-family houses as well as two restaurants, three grocery stores, two barber-shops, two pool halls, a bank, cobbler, ice cream parlor, Chinese laundry, church, hotel, drugstore, and post office. By 1912, Sherman had been nicknamed "Queen of the Foothills", and booster publications and guide-books began to praise its beneficent climate, ideal location, and quality of its community institutions.

A few years later, a second major employer had joined the railroad in the community. The Hollywood film industry had been founded in 1911 and the industry's growth mushroomed. By 1919, there were several dozen studio plants in Edendale, Hollywood, and in nearby Culver City. At the corner of Formosa Avenue and Santa Monica Boulevard stood the Jesse D. Hampton studio facility, which occupied an entire square block. In the same year, Mary Pickford and Douglas Fairbanks formed a partnership with Charles Chaplin and D.W. Griffith and founded United Artists. Located close to the Chaplin studio on La Brea, the Hampton facility had been used by director King Vidor and others and seemed the logical spot for Pickford-Fairbanks and United Artists enterprises. The site was also used by producer Samuel Goldwyn.

[graphic]

Mary Pickford and Douglas Fairbanks hang a sign over the entrance to their studio. This is now the location of Warner Hollywood Studio on Santa Monica Boulevard and Formosa Avenue.

As the decade of the Roaring Twenties began, Sherman found itself caught up in the trends which were pushing the Los Angeles metropolis closer and closer. One by one, adjacent areas had been annexed to the City of Los Angeles. Even Hollywood was no longer an independent municipality, having succumbed to the need for more water almost a decade earlier. The thriving movie, oil, and transportation industries in Sherman attracted more

and more newcomers, and the population began to rise, often doubling in a single year. In 1921, more than 1,000 lots were sold.

And still there was no municipal government. In the early years, inquiries regarding development or improvements were directed to the Sherman Improvement Association and to the Los Angeles Board of Supervisors. Feeling the need for direct interaction, a Chamber of Commerce was founded in 1920 and began to function as a quasi-governmental body. It was able to extract more commitment from the County to service the area's needs. Serious problems faced the area: sanitation, flood control, street lighting and paving, and education, to name a few. One of the Chamber's first efforts centered around the widening of Santa Monica Boulevard, a project which involved the moving and rebuilding of almost every commercial structure in town. A major facelift was given to most of the major business establishments at the time. That year, the organization also conducted a promotional campaign detailing the advantages of living in Sherman.

By 1924, the question of annexation to Los Angeles reached the voters, the first of several times residents of the unincorporated area would vote to annex or incorporate. The close vote, held after many mass meetings, was 814 "against" and 740 "for". The chief arguments from the pro-annexation campaign were the benefits of Los Angeles' sewage and water treatment facilities, while the anti-annexation side responded that Los Angeles was over-annexed and the proposal would generate higher taxes. Activities of the Chamber for 1924 included opposition to telephone rate hikes, organizing a community sing, obtaining sewers for the business district, and installation of street signs.

In 1925, the name of Sherman was changed to West Hollywood, in an effort to portray the changing times and to capitalize on the fame of its neighbor to the east. Despite the name change, the town remained unincorporated and relied upon the County for general services. The County built Fire Station No. 7 in 1926. Located on Hancock Avenue in the midst of a residential neighborhood, the fire station resembles an English Revival style house. A branch of the County library served the town since 1914. In 1929 the County built a new library on Westbourne which served the community until 1940.

Residential Architecture

By the 1920s, West Hollywood was becoming urbanized, and because of its location between Beverly Hills and Hollywood, was a very desirable area in which to live. New subdivisions of single-family houses and bungalow courts proliferated, along with a substantial number of multi-story apartment

buildings. Impressive streetscapes along Fountain, Havenhurst, Harper, Crescent Heights, and other boulevards were testimony to the growing wealth and sophistication of the area.

[graphic]

La Ronda was designed by Arthur and Nina Zwebell who were responsible for several other courtyard apartment buildings in West Hollywood.

Given the transitory nature of fortunes in Hollywood, it is not surprising that any overview of the residential complexes of the 1920s and 30s will contain long lists of stars, writers, and directors, who, it is thought, occupied an apartment for a few months or a few years. Often stars stayed in these apartments while filming a certain picture. What is important to an understanding of West Hollywood's built environment, however, is that these buildings were of extraordinary architectural quality. A collection of Spanish Colonial Revival courtyard apartments with the intriguing names of Garden of Allah, Hacienda Arms, La Ronda, Villa D'Este, and Patio del Moro were designed by well-known Southern California architects, such as Pierpont and Walter Davis and Arthur and Nina Zwebell. Reputedly, these buildings attracted tenants such as Pola Negri (Villa D'Este); Clara Bow, Caesar Romero, Claire Bloom, Marlene Deitrich, and director Joseph von Sternberg. Bette Davis, Carole Lombard, and William Powell preferred the look of Colonial House, while the Chateausque styling of Chateau Marmont (just outside the City limits), La Fontaine, the Voltaire, and Villa Celia were home to Harlow, Garbo, Director Billy Wilder, Boris Karloff, Ann Sothern, and Janet Gaynor, among others. Later additions to the skyline were Art Deco structures such as the Sunset Tower, designed by Leland Bryant, and the Georgian Revival Sunset Plaza Apartments executed by Paul Williams. These well-appointed buildings were often fully furnished with fine Asian or antique pieces; many had maid service, security, and chauffeurs on staff.

Progressive architects Lloyd Wright and Rudolph Schindler were based in West Hollywood, living and working in studios which exemplified their own personal theories of design. Both of their house/studios are designated as West Hollywood Cultural Resources and are listed in the National Register of Historic Places.

The Sunset Strip

Due to the influence of Francis Montgomery, heir to Victor Ponet's vast holdings in the foothills above Sunset, and Billy Wilkerson, owner and publisher of the *Hollywood Reporter*, Sunset Boulevard was changed from a dusty, winding road into a sophisticated urban shopping and entertainment district. Just a few blocks west of the Garden of Allah and the Chateau Marmont, the Montgomery family began to develop the commercial frontage

along Sunset to "create an attractive entertainment, shopping, and business center that would allure people of large social worth and financial means." In 1930, property owners vigorously lobbied the Board of Supervisors for the necessary improvements and zoning changes that would facilitate Sunset's development. By 1934, Montgomery, with architect Charles Selkirk, had created the Sunset Plaza shopping district, an upscale retailing complex whose Georgian stores and offices housed decorators, agents, tailors, publicists, beauty salons, and other services. The location, combined with centralized management and flexible floor plans which allowed for expansion, made the area highly desirable to retailers and professionals.

While shopping areas such as Sunset Plaza were enticing to residents, it was the nightlife of the "Sunset Strip" which made headlines across the nation. The portion of the famous Boulevard in the unincorporated area became the "playground of the stars", augmenting the clubs and restaurants of downtown Hollywood. By the mid-1930s, the Strip was the center of Hollywood's public social life, and the names of its nightclubs -- the Trocadero, Mocambo, Ciro's and a host of others -- were synonymous with the carefree, glamorous existence to which every starlet aspired. Despite the efforts of local law enforcement to curtail illegal gambling and drinking (prohibition was not repealed until 1933), clubs were packed each night with celebrities, Los Angeles socialites, and tourists.

[graphic]

La Rue was one of the last night spots to open on the Sunset Strip.

The beginning of World War II signaled the end of the free-wheeling extravagant "Hollywood" lifestyle. Although the image of celebrities as raconteurs was probably more myth than reality from the beginning, image-makers in the 1940s opted for a more wholesome approach. The excesses of the 1920s and 1930s became passe. In 1944, Billy Wilkerson opened the last of the true nightspots, La Rue, near the Trocadero and Mocambo. But just a year later, dramatic changes took place which decreased the need for the plethora of nightspots which had developed. Although Los Angeles had experienced a population boom at the end of the war, people began to stay at home with the advent of television. Stars, no longer under the yoke of a strong studio system, also chose to socialize out of the public eye. Political reform and the McCarthy era also produced lower profiles among members of the film community. As a result, the Trocadero closed in 1946 followed by Ciro's in around 1954.

In the 1960s and 70s, a new wave of clubs opened as the music industry gravitated to the Strip. The Rainbow, the Roxy, Gazzarri's, and the Whiskey, to name a few, featured up and coming bands such as the Doors and

the Mamas and the Papas. Ciro's was reincarnated as the Comedy Store, a showcase for stand-up comedians.

The Strip reemerged as a center for nightlife in the early 1990s with the opening of various clubs and restaurants such as the House of Blues and the remodeling of the Mondrian Hotel.

Interior Design Industry

After the demise of the suburban railway, another industry took root in West Hollywood. While set decorators, art directors, architects, and other designers had lived in the area since the 1920s, it was in the mid-1950s that the interior design community found its focal point in West Hollywood. Prior to World War II, the Beverly-Robertson area had been a scattered collection of fields, homes, service businesses, and manufacturing facilities. Furnishing showrooms were concentrated in downtown Los Angeles. In the early 1940s several showrooms relocated west, to La Cienega Boulevard, prompting developers to realize the potential of the inexpensive land in the Beverly-Robertson area. With local realtor, Bert J. Friedman and his partner Ronald S. Kates, in the forefront of the movement, a new decorating center grew rapidly in the 1950s and 1960s. Beginning modestly in 1945 with the opening of the Clark & Burchfield space, receiving impetus from the 1949 opening of the Herman Miller showroom designed by Charles Eames, the Beverly-Robertson area is now estimated to house some 300 or more furnishings industry firms. With the building of the Pacific Design Center in 1975, the industry confirmed its strong presence in West Hollywood. From the late 1940s into the 1970s, on a more personal level, designers transformed whole neighborhoods of bungalows into fanciful streetscapes with diversified facades of Classical, Regency, and Modern overtones. Author John Chase in his book *Exterior Decoration* chronicles the rise of this architectural phenomenon, providing valuable insight into the personalities and trends which reshaped many of West Hollywood's neighborhoods. Homes in several areas, particularly that of the Norma Triangle, were extensively remodeled, with new street facades and enclosed gardens as the main components of a project.

[graphic]

The Herman Miller Showroom opened on Beverly Boulevard in 1949.

Gay and Lesbian Culture

West Hollywood became an important node for gays and lesbians as they began to assert their need for public meeting places in the late 1960s and early 1970s. The area's unincorporated status meant that the Los Angeles Police Department's notoriously homophobic vice squad was not a threat.

The Los Angeles County Sheriffs Department was generally less aggressive about cracking down on homosexual activity, and, as a result, gay bars and clubs began to develop within the area. At first, some clubs were established along the Sunset Strip, intermingled with primarily heterosexual businesses. By the early 1970s, however, a number of gay clubs had opened along Santa Monica Boulevard, and within a decade, the area was perceived as the center for gay and lesbian life in greater Los Angeles and became known as "Boys Town."

In the 1970s, with the advent of a series of gay friendly gathering spots on Santa Monica Boulevard, West Hollywood began to attract additional gay and lesbian residents. Gays and lesbians, together with advocates of rent control were instrumental in the City of West Hollywood incorporation process. City Hall is in many ways, a built symbol of gay political strength.

The two largest city-wide events have their origins with the gay and lesbian community. Christopher Street West, a gay and lesbian pride celebration, annually draws 300,000 people to the city for this two-day festival. Another event, Halloween, draws 150,000 people, both straight and gay to the city.

West Hollywood continues to be the center of gay and lesbian entertainment, businesses, and services for Southern California. Many people travel to West Hollywood from throughout the region to enjoy personal freedom not offered elsewhere.

Further Research

The various historic themes discussed in this section are not exhaustive. Other themes that may be explored include the oil industry, important individuals, Russian emigre community, and architectural themes such as Postwar styles, among others. Further research is required to present a more complete picture of the history of West Hollywood.

RESOURCES

Cultural resource surveys are the most common method of identifying, quantifying, and evaluating the relative significance of cultural resources. The City of West Hollywood received a grant from the California Office of Historic Preservation ("OHP") in 1985 to conduct a historic resources survey. Johnson Heumann Research Associates was hired to conduct a field survey identifying potential cultural resources, to make preliminary evaluations of National Register eligibility, and to train volunteers to carry-out additional research and prepare inventory forms. The survey was completed in 1986 and documented 118 potential cultural resources.

Cultural resource designation is a good way of elevating those resources that deserve recognition. Designations can be made through federal, state, and local cultural resource programs. As is the case in West Hollywood, resources are often designated under more than one cultural resource program. It is important to know the difference between federal, state, and local designation programs and understand how each applies to cultural resources in the community.

National Register of Historic Places

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

Buildings, districts, objects, structures, and sites may be placed in the National Register. To be eligible for listing in the National Register, a property must generally be over fifty years old and must meet one or more of the following criteria:

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

In addition to possessing significance, a property must retain its integrity of location, design, feeling, association, setting, workmanship, and materials. Properties that no longer reflect their historic significance due to damage or alterations are not eligible for listing in the National Register.

[graphic]

Constructed in 1930, the Colonial House is listed in the National Register of Historic Places.

The National Register is administered by the National Park Service. Nominations are made to the State Office of Historic Preservation and reviewed by the West Hollywood Cultural Heritage Commission and the State Historic

Resources Commission, and accepted by the Keeper of the National Register.

Owner consent is required for individual listing in the National Register of privately owned buildings. If the owner objects to having the building listed in the National Register, the building may be given a formal "determination of eligibility" if it meets the criteria.

Listing in the National Register is primarily honorary and does not in and of itself provide protection of a cultural resource. State and local laws and regulations may apply to properties listed in the National Register. For example, demolition or inappropriate alteration of National Register properties may be subject to the California Environmental Quality Act. National Register properties are eligible to use certain financial incentives including the federal rehabilitation tax credit and conservation easements (see "Federal Rehabilitation Tax Credits", post). In West Hollywood, there are seven buildings and one historic district listed in the National Register (see Table I and Map I.).

[graphic]

The courtyard of El Pasadero in the North Harper Avenue Historic District.

TABLE I NATIONAL REGISTER PROPERTIES IN WEST HOLLYWOOD	
1416 N Havenhurst Drive	Colonial House
8439 Sunset Boulevard	Piazza del Sol
1400 N Havenhurst Drive	La Ronda
858 N Doheny Drive	Lloyd Wright Home and Studio
Harper Avenue between Fountain Avenue and Sunset Boulevard	North Harper Avenue Historic District
8225 Fountain Avenue	Patio del Moro
833 N Kings Road	Schindler House
8358 Sunset Boulevard	Sunset Tower

NORTH HARPER AVENUE HISTORIC DISTRICT

This unique collection of apartment buildings features excellent examples of period revival styles from the 1920s and 1930s, many of which were built around courtyards. These elegant buildings catered to the growing movie industry and were homes to many Hollywood stars. These buildings were also among the first designed to accommodate automobiles.

TABLE II NORTH HARPER AVENUE HISTORIC DISTRICT	
8225-29 Fountain Avenue	Patio del Moro
8250-62 Fountain Avenue	Four Gables
1300-08 N Harper Avenue	Villa Primavera
1301-09 N Harper Avenue	Romanesque Villas
1330 N Harper Avenue	El Pasadero
1334-36 N Harper Avenue	Harper House
1338-52 N Harper Avenue	Villa Sevilla
1354 N Harper Avenue	Casa Real

[graphic]

[graphic]

Designed by Arthur and Nina Zwebell, Patio del Moro is located in the North Harper Avenue Historic District.

California Register of Historical Resources

The legislation creating the California Register of Historical Resources was introduced on September 27, 1992. The regulations were approved by the Office of Administrative Law in December 1997 and were officially in place January 1, 1998.

The California Register is an authoritative guide in California used by state and local agencies, private groups, and citizens to identify, evaluate, register, and protect the state's significant historical and archeological resources. State and local agencies may determine which resources are to be taken into consideration in order to comply with California Environmental Quality Act requirements. All properties on the California Register are to be

considered under CEQA. However, because a property does not appear on the California Register does not mean it is not significant and therefore exempt from CEQA consideration. Similar to Section 106 (see "Related Policies and Programs", post) and the "National Register of Historic Places", ante, all resources determined eligible for the California Register are also to be considered under CEQA.

Listing in the California Register will not protect a resource from demolition or alteration, but it does require the environmental review of the proposed project.

The criteria for listing in the California Register are based upon National Register criteria. The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

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

Applications for nominating properties are submitted to the local government and to SOHP.

TABLE III CALIFORNIA REGISTER PROPERTIES IN WEST HOLLYWOOD	
858 N Doheny Drive	Lloyd Wright Home and Studio
8225 Fountain Avenue	Patio del Moro
8250-62 Fountain Avenue	Four Gables
1300-08 N Harper Avenue	Villa Primavera
1301-09 N Harper Avenue	Romanesque Villa
1330 N Harper Avenue	El Pasadero

1334-36 N Harper Avenue	Harper House
1338-52 N Harper Avenue	Villa Sevilla
1354 N Harper Avenue	Casa Real
1400 N Havenhurst Drive	La Ronda
1416 N Havenhurst Drive	Colonial House
833 N Kings Road	Schindler House
7200 Santa Monica Blvd	United Artists/ Samuel Goldwyn Studio
7643 Santa Monica Blvd	LA County Fire Station #8
7900 Santa Monica Blvd	Commercial
7916 Santa Monica Blvd	Commercial
7924 Santa Monica Blvd	Commercial
8358 Sunset Boulevard	Sunset Tower
8439 Sunset Boulevard	Piazza del Sol

West Hollywood Cultural Resources and Districts

The City of West Hollywood's Cultural Preservation Ordinance protects designated cultural resources. Districts, as well as groupings of structures related by common characteristics or uses, may be designated under the Ordinance. Also, objects such as walls may qualify for designation as Cultural Resources. Under the City Ordinance, a property may be designated a cultural resource if it meets one of the following criteria:

- A. It exemplifies or reflects special elements of the City's cultural, social, economic, political, aesthetic, engineering, architectural or natural history and possesses an integrity of location, design, setting, materials, workmanship, feeling and association; and
1. It embodies distinctive characteristics of a style, type, period or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
 2. It contributes to the significance of a historic area, being a geographically definable area possessing a concentration of historic or scenic properties or thematically related grouping of properties

which contribute to each other and are unified aesthetically, by plan or physical development; or

[graphic]

A unique example of adobe construction, the City designated the house at 916 Genessee Avenue a West Hollywood Cultural Resource in 1991.

3. It reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning; or
 4. It embodies elements of architectural design, detail, materials or craftsmanship that represent a significant structural or architectural achievement or innovation; or
 5. It has a unique location or singular physical characteristic or is a view or vista representing an established and familiar visual feature of a neighborhood, community or the City of West Hollywood; or
- B. It is one of the few remaining examples in the City region, state or nation possessing distinguishing characteristics of an architectural or historical type or specimen; or
- C. It is identified with persons or events significant in local, state, or national history; or
- D. It is representative of the work of a notable builder, designer or architect.

Twenty-six buildings have been individually designated as West Hollywood Cultural Resources (see Table IV) and there are five West Hollywood Historic Districts designated under the City's Cultural Heritage Preservation Ordinance: North Harper Avenue, Plummer Park Apartment Grouping, Craftsman District, Lingenbrink Commercial Grouping, and the Courtyard Thematic District. The North Harper Avenue Historic District also is listed in the National Register. Several of the buildings which contribute to the historic districts also are individually designated as cultural resources. The total number of designated buildings, whether individual cultural resources or in historic districts, is fifty-nine.

INDIVIDUALLY DESIGNATED CULTURAL RESOURCES

[graphic]

The City designated the First Baptist Church, the oldest extant house of worship in the city, a West Hollywood Cultural Resource in 1993.

[graphic]

Constructed in 1926, the City designated the Emser Building a West Hollywood Cultural Resource in 1994.

TABLE IV WEST HOLLYWOOD CULTURAL RESOURCES	
1201 N Crescent Hts Blvd	Villa Italia
1285-89 N Crescent Hts Blvd	La Fontaine
1424 N Crescent Hts Blvd	The Granville
9025 Cynthia Street	First Baptist Church
858 N Doheny Drive	Lloyd Wright Home and Studio
8341 DeLongpre Avenue	Hart House
1296 Fairfax Avenue	Crescent Heights Methodist Church
1236 N Flores Street	Residential
8320 Fountain Avenue	Beau Sejour
8352-56 Fountain Avenue	Fountain Corridor Group
916 Genessee Avenue	Adobe House
7219 Hampton Avenue	Normandie Towers
1416 N Havenhurst Drive	Colonial House
1314 N Hayworth Ave	Hayworth Tower
833-35 N Kings Road	Schindler House
1000-12 1/2 Larrabee Street	English Village
1343 N Laurel Avenue	Residential
8954 Norma Place	Residential

8431 Santa Monica Blvd	Emser Building
8701 Santa Monica Blvd	Commercial
8811 Santa Monica Blvd	First National Bank of Sherman
8851 Santa Monica Blvd	Commercial
8358 Sunset Boulevard	Sunset Tower
8439 Sunset Boulevard	Piazza del Sol
1302-10 N Sweetzer Ave	El Mirador
903 N Westbourne Drive	County Library

COURTYARD THEMATIC DISTRICT

Courtyard housing is a predominant multi-family dwelling type in Southern California. It responds to the region's mild climate by extending interior spaces into the outdoors and it integrates the desire for individual housing and a yard with a practical need for higher density development. Historically, the courtyard building derived from Spanish architecture, but it is also expressed in many different revival styles. Fireplaces, benches, water elements, and landscaping, as well as distinctive craftsmanship such as tile work, iron grilles, and carved wood, give courtyard spaces a unique character.

The higher density of the buildings in this district reflect the increasing demand for housing that accompanied the rapid growth of the Los Angeles region in the 1920s. The district's location between Hollywood and Beverly Hills and its adjacency to the developing Sunset Strip, made it a highly attractive area for such luxurious residential development.

[graphic]

Villa Sevilla, constructed in 1931, is designated as part of the Courtyard Thematic District.

[graphic]

Constructed in 1931, El Palacio is designated as part of the Courtyard Thematic District.

COURTYARD THEMATIC DISTRICT	
1400 N Crescent Heights Blvd	The Tuscany
1224-26 N Flores Street	
1230-32 N Flores Street	
1255-63 N Flores Street	
8225-29 Fountain Avenue	Patio del Moro
8468-80 Fountain Avenue	
8491-99 Fountain Avenue	El Palacio
1300-08 N Harper Avenue	Villa Primavera
1330 N Harper Avenue	El Pasadero
1338-52 N Harper Avenue	Villa Sevilla
1400-14 N Havenhurst Dr	La Ronda
1216-24 N La Cienega Boulevard	Lotus Apartments
1334-42 N Laurel Avenue	
1355 N Laurel Avenue	Villa D'Este
819-25 1/2 N Sweetzer Avenue	

PLUMMER PARK APARTMENT GROUPING

In 1929, several parcels of land were purchased from Eugena R. Plummer on the western border of what is now Plummer Park. These brick buildings share a common architectural vocabulary, inspired by the Andalusian region of Spain. Character-defining features include: stucco cladding, wood balconies and shutters, red clay tile roofs, arches, casement windows, abbreviated towers, and three-bay facades.

PLUMMER PARK APARTMENT GROUPING
1124-26 N Vista Street
1128-30 N Vista Street
1132 N Vista Street

1140 N Vista Street
1144-46 N Vista Street

[graphic]

1140 N Vista Street was constructed in 1933.

[graphic]

CRAFTSMAN DISTRICT

The Craftsman bungalow was one of the most prominent residential styles in Southern California. In the early 1910s, the Craftsman bungalow replaced the hip-roofed cottage as the housing type of preference in West Hollywood. The Craftsman district comprises the largest concentration of this building type in West Hollywood. Built on the gently sloping foothills between Beverly Hills and Hollywood, these homes fused nature (porches, large windows, garden space) and modernity (driveways and garages for automobiles).

CRAFTSMAN DISTRICT
1009-11 N Hancock Avenue
1013 N Hancock Avenue
1017 N Hancock Avenue
976 N Palm Avenue
986-88 N Palm Avenue

[graphic]

1017 N Hancock Avenue was constructed in 1913.

[graphic]

[graphic]

986-988 N Palm Avenue was constructed in 1922.

LINGENBRINK COMMERCIAL GROUPING

A rare example of commercial buildings by early Modern architect Rudolph Schindler for William Lingenbrink, this complex juxtaposes works by Schindler ten years apart.

LINGENBRINK COMMERCIAL GROUPING
8756 Holloway Drive
8758-60 Holloway Drive
8766 Holloway Drive
8762-64 Holloway Drive (non-contributing)

[graphic]
Designed by Rudolph Schindler, this structure is located at 8756 Holloway Drive.

[graphic]

RELATED POLICIES AND PROGRAMS

FEDERAL LEVEL

Section 106 Review

Section 106 of the National Historic Preservation Act requires that every Federal agency "take into account" how each of its undertakings could affect cultural resources. Section 106 Review refers to the Federal review process designed to ensure that cultural resources are considered during Federal project planning and execution. For purposes of Section 106 Review, cultural resources are those listed or eligible for listing in the National Register of Historic Places. The review process is administered by the Advisory Council on Historic Preservation, an independent Federal agency.

In West Hollywood, the primary situation in which Section 106 Review is conducted is for the City's distribution of Community Development Block Grant (CDBG) funds. The City uses these Federal funds to make low-interest home improvement loans or grants to income-eligible property owners. The Section 106 Review for these loans consists of a five step process:

1. Determine if the property is listed or eligible for listing in the National Register. If the property is not listed in the National Register but found to meet the criteria for listing, a formal "determination of eligibility" will be made.

2. If the property is listed or eligible for listing in the National Register, assess the effect the project may have on it. Negative effects may be avoided by use of the Secretary of the Interior's Standards for Rehabilitation.
3. If an effect will occur, consult with the State Office of Historic Preservation and others to find ways to make the project less harmful. The consultation usually results in a Memorandum of Agreement (MOA).
4. The Advisory Council on Historic Preservation may comment during Step 3 and sign the MOA.
5. Proceed with the project under the terms of the MOA.

STATE LEVEL

California Environmental Quality Act

The California Environmental Quality Act (CEQA) was enacted in 1970 for the purpose of informing decision makers and the public of the potential significant environmental impacts of proposed development projects. CEQA's definition of the environment includes the historic built environment.

CEQA requires that environmental protection be given significant consideration in the decision-making process. This California statute applies to all governmental agencies that initiate a project including local, regional, and state agencies; and it also applies to agency actions including the approval or issuance of zoning permits, or any project which requires a discretionary permit.

When the California Register of Historical Resources was established in 1992, the Legislature also amended CEQA to clarify which cultural resources are significant, as well as which project impacts are considered to be significantly adverse. A "substantial adverse change" means "demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired." CEQA defines a historical resource as a resource listed in, or determined eligible for listing, in the California Register of Historical Resources. All properties on the California Register are to be considered under CEQA. However, because a property does not appear on the California Register does not mean it is not significant and therefore exempt from CEQA consideration. Similar to "Section 106", post, and the "National Register", post, all resources determined eligible for the California Register are also to be considered under CEQA. Other resources are subject to a rebuttable presumption of historical significance. These include

locally designated properties and properties evaluated as significant in cultural resource surveys which meet California Register of Historical Resources criteria and California Office of Historic Preservation Survey Methodology.

Generally, the implementation of CEQA entails three separate phases. The first phase consists of preliminary review of a project to determine whether it is a "project" under and therefore subject to CEQA. The second phase involves preparation of an Initial Study to determine whether the project may have a significant environmental effect. The third phase is preparation of an EIR if the project may have a significant environmental effect or the determination of a Negative Declaration if no significant effects will occur.

CEQA does not apply to ministerial actions which may impact a cultural resource, but does apply to projects which involve discretionary actions. Most actions in west Hollywood are discretionary. An example of a ministerial action is a minimum interior remodel of a cultural resource.

Substantial adverse change in the significance of a historical resource is viewed as a significant effect on the environment. CEQA prohibits the use of a categorical exemption for projects which may cause a substantial adverse change which is defined as demolition, destruction, relocation, or alteration activities which would negatively impact the significance and integrity of a cultural resource.

State Historical Building Code

The State Historical Building Code ("SHBC") is intended to provide flexibility to owners of qualified historic buildings in meeting code requirements. The SHBC standards and regulations are performance-oriented rather than prescriptive as are most building codes. Jurisdictions must use the SHBC when dealing with qualified historical buildings, structures, sites, or resources in permitting repairs, alterations and additions necessary for the preservation, rehabilitation, relocation, related reconstruction, change of use or continued use of a qualified historical house. The State Historical Building Safety Board has adopted the following definition for a qualified historical building or resource:

A qualified historical building or structure is any structure, collection of structures, and their associated sites, deemed of importance to the history, architecture, or culture of an area by an appropriate local, state, or federal governmental jurisdiction. This should include designated structures declared eligible or listed on official national, state, or local historic registers or official inventories such as the National Register of Historic Places, State Historic Landmarks, State Points of Historical

Interest, and officially adopted city or county registers or inventories of historical or architecturally significant sites, places, or landmarks.

Accordingly, buildings included in the City's Register of Cultural Resources and Historic Districts are eligible to use the SHBC. Under the provisions of the SHBC, new work should conform to prevailing code, while all the elements of the existing structure are afforded the flexibility of reasonable and sensitive alternatives. The SHBC alternative building standards and regulations are intended to facilitate the renovation so as to preserve original or restored architectural elements and features, to encourage energy conservation and a cost-effective approach to preservation, and to provide for the safety of occupants.

The City of West Hollywood also recognizes the Uniform Code for Building Conservation ("UCBC") which establishes life-safety requirements for all existing buildings that undergo alteration or a change in use. Similar to the SHBC, the minimum standards set forth in the UCBC are performance-oriented, rather than prescriptive. Chapter 6 of the UCBC specifically addresses historic structures.

LOCAL LEVEL

West Hollywood Cultural Heritage Preservation Ordinance

The Cultural Heritage Preservation Ordinance was adopted based on findings made by the City Council on the nature of historic preservation in West Hollywood. The Council determined that the character, history, and spirit of the City, State, and Nation are reflected in its cultural resources which are increasingly being threatened with alteration, demolition, or removal. The Council also determined that these threatened cultural resources should be preserved, and the City should develop preservation methods to protect these resources.

Applying for a certificate of appropriateness is one method of preserving cultural resources. For all potential and designated cultural resources and resources within a historic district, alteration, removal or demolition requires a certificate of appropriateness. With regard to certificates of appropriateness for alterations, certain findings must be made, including a finding that the proposed work will not adversely affect significant architectural features or the character of the resource. There must also be a finding that proposed work conforms to the Secretary of the Interior's Standards for Rehabilitation. New construction within a historic district requires a finding that it does not adversely affect, and is compatible with, existing cultural resources within the same historic district.

In general, an alteration has an adverse effect if it diminishes the integrity of "the property's location, design, setting, materials, workmanship, feeling, or association." (These are the same factors used in determining the integrity of National Register eligible properties.) Alterations which, among other things, conform to the Secretary of the Interior's Standards for Rehabilitation are found to be not adverse.

West Hollywood General Plan

Historic preservation is identified as a fundamental land use and urban design policy in the City's General Plan (adopted June 20, 1988). Historically and architecturally significant structures are to be preserved and upgraded or adaptively reused where necessary. The General Plan recommends that this objective be realized through a comprehensive inventory and register of important structures and/or districts, community education programs, low-interest loans or grants for maintenance and renovation, and incentives for retention. The General Plan lays out the goals, objectives, and policies to achieve the protection and preservation of the integrity of existing residential neighborhoods and commercial districts.

Objectives include:

- Identifying and encouraging the preservation of significant architectural, historical, and cultural resources.
- Encouraging and providing incentives to achieve long-term preservation of significant architectural, historical, and cultural buildings and neighborhoods.
- Promoting community awareness and education concerning the unique and special historical and architectural history of the built environment in the older neighborhoods of West Hollywood.
- Providing for the retention and adaptive reuse of buildings of architectural, historical, and/or cultural significance.

In some instances, preservation policies are integrated with other community development issues such as higher-rise development and housing. Sunset Boulevard is the only part of West Hollywood where there is an exception to City policy to preserve predominantly low-rise, small to moderate scale commercial corridors. The Sunset Specific Plan (next section) outlines development policies for the boulevard. The City's housing policies include the preservation of existing housing stock. The objective is to prevent the physical decline of existing residential neighborhoods.

Policies include:

- Providing a residential rehabilitation program to allow homeowners and low-income tenants to secure low-interest loans in order to make home repairs and improvements.
- Encouraging the upkeep, maintenance, and rehabilitation of existing housing units.
- Adopting a Property Maintenance ordinance and providing sufficient staff to enforce the requirements.
- Adopting a Seismic Retrofit Ordinance in accordance with State Law.
- Allowing for the establishment of residential conservation zones in order to protect existing low-density neighborhoods from over-development.

An implementation program for maintenance of the existing housing stock also is outlined in the Housing Element. The programs would include:

- **Demolition Permits:** A demolition ordinance which ties the permit for demolishing existing housing to the development process to ensure development of replacement housing shall be maintained.
- **Neighborhood Conservation Zones:** These areas have been designated to preserve existing low density residential life styles in the city.
- Financial incentive programs.
- Education.
- Code enforcement.

Sunset Specific Plan

The Sunset Specific Plan (Draft July 1996) has three broad policy areas: Urban Design, Economic Development, and Transportation. It includes a chapter specifically about historic preservation on Sunset Boulevard, entitled, "Cultural Resources." In the area of Urban Design, the goal is to protect and emphasize the historic past as represented by architecture and urban form by retrofitting and rehabilitating existing buildings so that they reflect the spirit of Sunset's history and are compatible with the expressed design guidelines for new development. The plan identifies target sites which are blocks that are suitable for increased density and/or height. In selecting target sites, the preservation of historically significant buildings

was a criterion. In the area of Economic Development, the goal is to preserve cultural resources through: 1) transfer of development rights; 2) Mills Act; and 3) new uses not in the Zoning ordinance.

Goals in the Cultural Resources Chapter include:

- Protect historically or architecturally significant structures that reflect the early transition of development on Sunset Boulevard in the 1920s and 1930s. This period represents a change, in terms of uses and transportation, from Sunset Boulevard's agricultural past to a new urban context.
- Preserve structures that represent the best architectural examples of early Sunset Boulevard development.
- Protect designated properties.
- Promote the restoration of historically or architecturally significant structures while they are in the process of obtaining a historic designation.
- Permit further development of significant properties as long as such development is compatible with existing cultural resources.

The plan defines historically or architecturally significant resources as:

- Buildings listed on the National Register of Historic Places that may also be designated as Cultural Resources in the City.
- Buildings designated as local Cultural Resources in the City.
- Buildings considered culturally valuable because their design represents a style typical of their era of the Sunset Strip, and which would be considered for designation.

A policy of the Historic Preservation Element is to incorporate goals and objectives related to cultural resources into plans for economic development. This Element recommends implementing stated goals and objectives related to cultural resources in the Sunset Specific Plan, which incorporates preservation ideals into its requirements and guidelines development.

Redevelopment Plan for the East Side Project Area

An ordinance (no. 97694) adopted on June 22, 1997, establishes a process and framework for implementation of a redevelopment plan for the East Side Project Area. The Redevelopment Plan provides for redevelopment

goals and actions for the community, economic development, urban design and planning, transportation, housing, and public and human services. Historic preservation is a key element that threads through the various goals.

A policy of the Historic Preservation Element is to locate within existing programs such as the Redevelopment Plan, opportunities to underwrite the maintenance, rehabilitation, or restoration of cultural resources.

Homes and Gardens Grant Program

The purpose of this program is to enhance the City's East Side residential neighborhoods by assisting owners in improving their property. The program provides for improvements to the exterior of the property visible to the street. The types of work that might be funded are painting, stucco work, replacement of windows, fencing and landscaping improvements. The Homes and Gardens program uses Community Development Block Grant funds. Therefore, Section 106 Review is required for buildings fifty years old or older that are listed in or eligible for listing in the National Register.

Eligibility requirements include:

- **Location:** Properties east of Fairfax, with priority given to properties on Detroit, Lexington, and Fomosa.
- **Income limits:** For owner occupied single-family homes and for 51 percent of tenants in rental units.

<u>Household Size</u>	<u>Annual Income</u>
1	\$28,750
2	32,850
3	36,950
4	41,050

- **Age of building:** At least fifteen years old.
- **Applicant must be the owner of the property.**
- **Exterior improvements only.** Improvements must be compatible with the period and character of the building.
- **A percentage of the grant is repayable if the property is not properly maintained.**

A policy of the Historic Preservation Element is to locate within existing programs such as the Homes and Gardens Grant Program, opportunities to underwrite the maintenance, rehabilitation, or restoration of cultural resources.

GOALS AND POLICIES

GOAL 1 Expand the base of information on the city's history.

Although West Hollywood has a rich and colorful history, there is a lack of information available on the city's past. Unlike most cities in Southern California, there is no published history of the city and no single place to conduct historic research.

The sources of information that do exist are usually found in one of the many histories of Hollywood or in architectural histories of Los Angeles. The history of the Sunset Strip has been featured in several well-researched magazine articles and books, including *Out with the Stars* by Jim Heimann. Information also can be gleaned from the biographies of film industry figures who lived and worked in West Hollywood. There are several books on some of the significant architects who lived and worked in West Hollywood, including Schindler and Lloyd Wright. Numerous courtyard apartment buildings in West Hollywood are featured in the book, *Courtyard Housing in Los Angeles*.

Conducting research on West Hollywood can be problematic. Most cities have libraries with local history collections, but the West Hollywood Branch Library, which is operated by the County of Los Angeles, does not have a collection of information or documents on the history of West Hollywood. Available information at the Los Angeles Central Library has never been collected and consolidated for access in West Hollywood.

The development of a historic context statement would significantly help in filling this gap in historical research and would assist in the future evaluation of cultural resources. A historic context statement is a technical document which consists of specific sections mandated by the Secretary of the Interior in National Register Bulletin 16. The Bulletin defines a historic context statement as "a body of information about cultural resources organized by theme, place, and time." Historic context is linked with tangible historic resources through the concept of property type. A property type is a "grouping of individual properties based on shared physical or associative characteristics." The context statement provides a framework for the application of the criteria for listing in the National Register of Historic Places. A historic context statement for West Hollywood might include the following themes: Rancho La Brea, Township of Sherman, Film Industry,

Gay and Lesbian Culture, Russian Immigration, Oil Industry, architectural themes such as Courtyard Housing or Postwar Architecture.

In order to facilitate this goal, the Preservation Element contains four policies.

- Policy 1.1** Develop a historic context statement for West Hollywood.
- Policy 1.2** Facilitate the publication of a city history book.
- Policy 1.3** Develop an archive of historic documents associated with West Hollywood. Documents may include, but not be limited to: maps, photographs, artifacts, newspapers and periodical articles, city directories, books, and oral history tapes and transcripts.
- Policy 1.4** Expand the base of historic information through the collection of oral histories.

Goal 2 Continue to identify and evaluate cultural resources.

The West Hollywood Historic Resource Survey was conducted in 1985-86 and documented 118 properties. The State Office of Historic Preservation recommends that historic resource surveys be updated every five years. In a city less than two square miles in area, it might be assumed that the inventory of 118 is complete. However, as more research is conducted and as time passes, additional historic resources might and have surfaced. For example, properties associated with gay and lesbian history may be discovered and post World War II buildings will become eligible for listing in the National Register. Updating the Historic Resources Survey will aid in the City's planning efforts as well as expedite environmental review.

Policies which promote this goal are:

- Policy 2.1** Revise and update the West Hollywood Historic Resources Survey.
- Policy 2.2** Seek designation of eligible properties as West Hollywood Cultural Resources and/or Historic Districts.
- Policy 2.3** Seek listing of eligible properties in the California Register.
- Policy 2.4** Seek listing of eligible properties in the National Register of Historic Places.

Goal 3 Protect cultural resources from demolition and inappropriate alterations.

The primary mechanism for the protection of cultural resources from demolition, inappropriate alteration, and neglect is through cultural resource designation programs. While listing in the National Register and California Register may dissuade demolition and inappropriate alterations, it, more importantly, triggers environmental review through Section 106 of the National Historic Preservation Act and the California Environmental Quality Act. Designation under the West Hollywood Cultural Heritage Preservation Ordinance offers the strongest protections. Designated Cultural Resources and properties in Historic Districts may only be demolished if their preservation will result in economic hardship for the owner. Alterations to those resources are reviewed by the Cultural Heritage Commission.

Of the 118 properties identified in the Historic Resources Survey, 26 have been designated as West Hollywood Cultural Resources and 33 are located in five designated Historic Districts. All of the properties listed in the National Register are designated under the Ordinance, as well. The nineteen properties listed in the California Register include those listed in the National Register and those that have been officially determined eligible for listing in the National Register.

The remaining 54 properties in the Historic Resources Survey have not yet been designated under national, state, or local landmark programs. As they are listed in the California Inventory of Historic Resources they are presumed to be historically significant under CEQA. The proposed demolition of one of these properties would trigger environmental review.

Regulations and programs that are intended to protect cultural resources can be complex and seem bureaucratic to the public, but they are invaluable tools. Educational sessions on CEQA, the State Historical Building Code (SHBC), the California Register of Historical Resources, and the West Hollywood Cultural Heritage Preservation Ordinance can help City staff and the public understand how these regulations and programs are used and how they are interrelated.

Policies which promote this goal are:

- Policy 3.1** Coordinate with other City commissioners/staff so that historic preservation goals are recognized.
- Policy 3.2** Revise and update the Historic Preservation Element of the West Hollywood General Plan at least every ten years.

- Policy 3.3** Ensure the protection of cultural resources through enforcement of existing codes (planning, zoning, building, transportation, etc.)
- Policy 3.4** Develop design guidelines for the rehabilitation of cultural resources.
- Policy 3.5** Ensure that cultural resources are protected under the California Environmental Quality Act (CEQA).
- Policy 3.6** Develop Section 106 procedures and coordinate with other environmental review procedures.
- Policy 3.7** Develop disaster relief policies and emergency preparedness plans for cultural resources.
- Policy 3.8** Allow the adaptive reuse of cultural resources.
- Policy 3.9** Follow all regulations regarding City-owned cultural resources.
- Policy 4.0** Coordinate relevant goals and policies of the Land Use Element of the West Hollywood General Plan with the preservation of cultural resources.

Goal 4 Increase the public's awareness of West Hollywood's history and cultural resources.

Educating the public is the key to creating a lifelong appreciation for cultural heritage and expanding the base of support for historic preservation activities. With its many layers of history, the cultural landscape of West Hollywood is complex. Recognizing this landscape and how it has evolved is essential in interpreting the city's history for the public. There are many creative ways to build public awareness of the city's history and cultural resources through education, public art, computer technology, and perhaps the formation of a historical society, library, or museum.

A small storefront on Santa Monica Boulevard could be used to house exhibits, serve as a meeting place, for special events celebrating history and culture, and serve as a starting point for walking tours. City Hall's changing exhibits could include an ongoing historic photograph series highlighting a "Historic Building of the Month." The promotion of cultural resources can be tied into activities sponsored by the Chamber of Commerce and the Economic Development Department, thereby building a

nexus between history and the built environment with other aspects of community development.

Policies which promote this goal are:

- Policy 4.1** Educate the public about the history of West Hollywood.
- Policy 4.2** Encourage the formation of a private or nonprofit organization dedicated to the city's history and cultural resources.
- Policy 4.3** Memorialize significant people, places, and events in the history of West Hollywood through plaques and public art.
- Policy 4.4** Regularly update and add information and graphics to the cultural resources component of the City's web site.
- Policy 4.5** Promote heritage education in schools.
- Policy 4.6** Locate within existing City programs opportunities to fund historic preservation activities.

Goal 5 Promote the preservation of cultural resources through maintenance and rehabilitation incentives and technical assistance.

Presenting property owners with incentives to preserve their cultural resources is an important way to encourage the preservation of cultural resources in West Hollywood. Because of the variety of cultural resources in the City, not all incentives are appropriate for every historic property.

Use of the State Historical Building Code (see description of the code under "State Historical Building Code", post) in conjunction with prevailing codes can provide flexibility to owners of historic structures in meeting code requirements. The City should officially recognize the mandatory code and apply the SHBC to qualified historical buildings or structures. A major problem that historic property owners face when making improvements to mechanical or structural systems, for example, is compliance with prevailing building codes. The SHBC provides alternative mechanical, plumbing, and electrical requirements for qualified historical buildings.

Federal Rehabilitation Tax Credits

The federal government promotes private investment in historic buildings through the historic rehabilitation tax credit program. The tax credit is a dollar-for-dollar reduction of income tax liability. A tax credit equal to 20

percent of the qualified rehabilitation expenditures is available for qualifying investors in historic rehabilitation projects.

A four-pronged test must be met before a project can qualify for the tax credit:

1. The building must be a "certified historic structure", one that is: a) individually listed in the National Register of Historic Places; or b) is a contributing building in a historic district listed in the National Register; or c) is a contributing building in a designated local historic district that has been certified as substantially meeting the criteria for listing in the National Register.
2. The project must constitute a "substantial rehabilitation." This means that during a 24-month period selected by a taxpayer, rehabilitation expenditures must exceed the greater of \$5,000 or the adjusted basis of the building and its structural components. The adjusted basis is generally the purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken.
3. The building must be a depreciable property held in use for commerce or as an investment property. Private residences do not qualify.
4. The project must be certified by the National Park Service as having been rehabilitated according to the Secretary of the Interior's Standards for Rehabilitation.

While West Hollywood has many income producing, National Register properties, this incentive has not been utilized frequently. Perhaps eligible property owners are either unaware that the tax credit exists or the buildings have been maintained in such a state as to not require substantial rehabilitation.

Mills Act

West Hollywood is currently one of the local communities in California using the Mills Act to its full advantage. The Mills Act is a California state law which provides that owners may voluntarily enter into historic property contracts with a local government agency, city or county, pursuant to Sections 50280-90 of the California Government Code. These properties then qualify for the property tax incentives contained in Section 439.2 of the California Revenue and Taxation Code. The incentive is the reduction of the property's assessed value, hence, a lower property tax results. Owners of both commercial and residential historic buildings may enter into a historic property contract. A property may qualify as a historical property if it is

privately owned and is not exempt from property taxation, and is: a) listed in the National Register of Historic Places; b) located in a National Register historic district; or c) listed in any state, city, or county official register of historical or architecturally significant sites, places, or landmarks.

The Mills Act is most beneficial for property owners who have made recent purchases. Long-time owners with Proposition 13 assessments do not usually benefit from the program. Identifying more owners of cultural resources that could enter into a Mills Act agreement, educating them on the benefits, and assisting these property owners in the execution of the agreements would help maintain cultural resources.

Other Incentives

The Transfer of Development Rights (TDR) is permitted under the Cultural Heritage Preservation Ordinance but has yet to be implemented. The ordinance allows owners to sell unused density from designated Cultural Resources for use in the development of another parcel. Although used successfully in cities such as New York, TDRs may not be as beneficial in a city the size and scale of West Hollywood because many of the historic buildings do not have any development rights to sell because they are much larger than what current zoning regulations allow. However, with future development planned for Sunset Boulevard, TDRs may become a viable incentive.

Permitting changes of use, granting variances, and relaxing other codes have been used effectively as incentives in other cities and have been used in at least two situations in West Hollywood. The Lloyd Wright House and Studio was granted a change of use and now functions as an office building. A bungalow on San Vicente was converted into a bed and breakfast establishment through a change of use. The application of these planning tools may be useful in the preservation of other buildings that have outlived the use for which they were designed. At least two historic buildings were converted into condominium complexes before the City incorporated. Through a change of use, historic apartment buildings could be converted into condominiums. Existing tenants may be assisted in the purchase of their units by subsidized first-time home buyers' programs.

The challenge now appears to be in developing an incentive geared toward assisting long-time owners and supporting on-going maintenance and rehabilitation projects. Many cities have created loan and grant programs to assist the owners of historic buildings. Grant programs usually require a matching contribution by the property owner and loan programs feature low interest rates or offer disappearing loans (effectively becoming grants.) A

percentage of the transient occupancy tax and a cultural resources bond initiative are two of several ways such a program could be funded.

In addition to offering incentives to promote the preservation of cultural resources, the City could hold a series of educational workshops for property owners on how to maintain or restore their historic property. The workshops could be led by preservation architects, craftspeople, contractors, and suppliers of historic materials or historic reproductions who could speak and give demonstrations on technical methods.

Another way to promote the preservation of cultural resources is to dispel myths about the disadvantages of preservation by presenting the facts. It is true that cultural resources do require more maintenance which translates into higher costs but that should come as no surprise. A well-maintained historic property that is architecturally appealing can bring monetary benefits that a newer building may not because it is unique and therefore more valuable.

Policies which promote this goal are:

- Policy 5.1** Develop a resource library for City, staff and property owners that has technical information on the treatment of cultural resources and provides contacts for preservation architects, consultants, craftspeople, and contractors.
- Policy 5.2** Provide technical assistance on the maintenance, rehabilitation, and restoration of cultural resources.
- Policy 5.3** Provide relief from taxes and fees.
- Policy 5.4** Create new financial incentives such as grants and loans for the maintenance, rehabilitation, or restoration of cultural resources.
- Policy 5.5** Locate within existing City programs opportunities to underwrite the maintenance, rehabilitation, or restoration of cultural resources.
- Policy 5.6** Work with the Rent Stabilization Board to develop special incentives and procedures for designated cultural resources.
- Policy 5.7** Seek private foundation grants to assist the owners of cultural resources with maintenance, rehabilitation, and restoration projects.

Policy 5.8 Implement the City's Transfer of Development Rights Program.

Policy 5.9 Direct capital improvement funds toward the preservation and enhancement of cultural resources and historic districts.

Goal 6 Use historic preservation concepts as tools for economic development.

Generally, West Hollywood's main commercial districts are seen as economically healthy, attracting local residents and visitors alike. Historic preservation practices can be used to see that new construction and improvements made to a street or building be sensitive to the existing environment, especially where significant cultural resources are found. Key members in both the Planning and Economic Development Departments should meet to discuss ways in which they can work together to develop projects that benefit property owners and consider the effect on cultural resources.

Policy 6.1 Work with the City's Visitors Bureau and Chamber of Commerce to incorporate cultural resources into their promotions of business, tourism, and visitation.

Policy 6.2 Incorporate goals and objectives related to cultural resources into plans for economic development.

Policy 6.3 Coordinate with the Economic Development and Housing Division to review projects which involve cultural resources.

Policy 6.4 Hold periodic seminars for City staff, Chamber of Commerce staff, and Visitors Bureau staff on the economic benefits of preservation.

IMPLEMENTATION MEASURES

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
Expanding Resources on City History				
Goal One: Expand the base of information on the City's history	1. Develop a historic context statement for West Hollywood.	a. Seek funding from the Certified Local Government Program. b. Prepare a Request for Proposals seeking a qualified consultant to write the historic context statement.	3-5	Planning, Cultural Heritage Commissioners
	2. Facilitate the publication of a city history book.	a. Seek sponsorship from the Chamber of Commerce and local businesses. b. Solicit participation from local neighborhood associations, writers, historians, graphic artists, and printers. c. Ask authors of similar books to write one for West Hollywood	1	Planning, Chamber of Commerce, local businesses, individuals involved with production of the book
	3. Develop an archive of historic documents associated with West Hollywood. Documents may include, but not be limited to: maps, photographs, artifacts, newspaper and periodical articles, city directories, books, and oral history tapes and transcripts.	a. Seek possible repositories for the archive such as the West Hollywood Public Library, or incorporate the development of a location for the archive into the City's capital improvement program. b. Create a city staff position, or an honorary position, for an individual who would serve as the local expert on West Hollywood history and who would be the keeper of the archive. c. Sponsor one or more community workshops where people can donate their documents or lend them to the library so the materials can be reproduced, photographed, or converted into microfilm. The workshop can also teach proper archival storage methods. d. Gather research materials from other sources such as the LA Public Library, USC's Regional History Center, UCLA Special Collections, and Cal State Northridge Special Collections. e. Catalog the City's existing collection or incorporate into the branch library's existing cataloging system. f. Seek donations of materials from collectors. g. Complete collection of Sanborn Fire Insurance Company maps.	3-5	West Hollywood Public Library, Planning, Cultural Heritage Commissioners

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	<p>4. Expand the base of historic information through the collection of oral histories</p>	<p>a. Solicit participation from residents who have lived in West Hollywood for a long time and from those who have substantial knowledge of the city's history.</p> <p>b. Develop a plan for one or more people to conduct the interviews; transcribe the information; and catalog the information in the abovementioned archive in number 3.</p> <p>c. Post a notice on the city's Website seeking individuals interested in conducting interviews as well as interview candidates.</p> <p>d. Contact local senior citizen groups to identify participants.</p> <p>e. Contact existing organizations with oral history programs to determine if they have conducted or are interested in conducting interviews with West Hollywood residents.</p>	<p>3-4</p>	<p>Local preservation groups, West Hollywood Public Library</p>
<p>Identification and Evaluation of Cultural Resources</p>				
<p>Goal Two: Continue to identify and evaluate cultural resources</p>	<p>1. Revise and update the West Hollywood Historic Resources Survey.</p>	<p>a. Acquire the West Hollywood section of the California Inventory of Historic Resources from the State Office of Historic Preservation every six months or year</p> <p>b. Revise and update survey at least every five years, adding properties and reevaluating previously surveyed properties.</p> <p>c. Photograph properties every two years.</p>	<p>3-5</p>	<p>Planning, Cultural Heritage Commissioners</p>
	<p>2. Seek designation of eligible properties as West Hollywood Cultural Resources and/or Historic Districts.</p>	<p>a. Prioritize list of eligible properties and potential districts.</p> <p>b. Meet with property owners to explain the benefits afforded designated buildings.</p>	<p>1 (Ongoing)</p>	<p>Planning, interested individuals or groups</p>
	<p>3. Seek listing of eligible properties in the California Register.</p>	<p>a. Prioritize list of eligible properties.</p> <p>b. Contact owners for consent.</p> <p>c. Prepare nomination forms.</p> <p>d. Add to City's list of California Register properties when the nomination is approved.</p>	<p>3 (Ongoing)</p>	<p>Planning</p>

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	4. Seek listing of eligible properties in the National Register of Historic Places.	a. Prioritize list of eligible properties. b. Contact owners for consent. c. Seek funding to hire qualified consultants to prepare National Register Nomination forms. d. Add to City's list of National Register properties when the nomination is approved.	3 (Ongoing)	Planning, Cultural Heritage Commissioners, consultants
Protection of Cultural Resources				
Goal Three: Protect cultural resources from demolition and inappropriate alterations	1. Coordinate with other City commissioners/ staff so that historic preservation goals are recognized.	a. Meet with coordinators of other City programs to discuss how historic preservation fits into their programs. b. Attend regular commissioner chair meetings. c. Hold annual cultural resource training workshops for new commissioners. d. Create base map of cultural resources and overlay plans and programs.	1 (Ongoing)	Planning, other City Depts.
	2. Revise and update the Historic Preservation Element of the West Hollywood General Plan at least every ten years.	a. Examine whether goals/objectives/policies have been met in previous years and whether implementation measures were, successful or need improvement. b. Create new goals, policies and implementation measures for the next plan. c. Reevaluate goals and policies that were not met.	10	Planning
	3. Ensure the protection of cultural resources through enforcement of existing codes (planning, zoning, building, transportation, etc.).	a. Hold continuing education workshops for all planners, building and zoning officials, transportation engineers, and other interested parties to discuss which existing codes relate to cultural resources and if the codes are being enforced. b. Provide training to building and zoning officials in the use of State Historical Building Code (SHBC).	1-3 (Ongoing)	Planning, Building, Zoning, Transportation
	4. Develop design guidelines for the rehabilitation of cultural resources.	a. Decide scope of guidelines—neighborhood guidelines, residential, commercial. b. Develop guidelines in-house or prepare a Request for Proposals seeking a qualified consultant to write the guidelines.	5	Planning

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	<p>5. Ensure that cultural resources are protected under the California Environmental Quality Act (CEQA).</p>	<p>a. Provide annual training for all City staff who perform CEQA review involving cultural resources.</p> <p>b. Keep apprised of changes in the CEQA Guidelines with regard to cultural resources, as well as court cases involving CEQA and historic properties.</p> <p>c. Attend CEQA workshops offered by the California Preservation Foundation (CPF).</p>	<p>1 (Ongoing)</p>	<p>Planning, City Attorney</p>
	<p>6. Coordinate Section 106 (National Historic Preservation Act) procedures with other environmental review procedures.</p>	<p>a. Obtain the latest issue of <i>Section 106, Step-by-step</i>, from the Advisory Council on Historic Preservation and other publications to serve as resources.</p> <p>b. Coordinate with city and state environmental review procedures to create a streamlined approach to regulation.</p> <p>c. Provide annual training for all City staff who perform section 106.</p> <p>d. Notify the State Office of Historic Preservation that the Cultural Heritage Commission is an interested party in Section 106 actions and should be consulted.</p>	<p>1 (Ongoing)</p>	<p>Economic Development and Housing, City Attorney, Planning</p>
	<p>7. Develop disaster relief policies and emergency preparedness plans for cultural resources.</p>	<p>a. Develop both a preparedness plan and disaster relief policies for cultural resources, and incorporate into the City's existing policies and programs for seismic safety.</p> <p>b. Contact the National Trust for Historic Preservation's Western Regional Office (San Francisco) and the California Preservation Foundation (Oakland) for technical assistance when writing a preparedness plan and forming disaster relief policies.</p> <p>c. Obtain the various publications on the subject.</p> <p>d. Assist property owners in seeking funding for the seismic retrofitting of unreinforced masonry buildings and other buildings that need retrofitting.</p> <p>e. Provide technical assistance to property owners in the areas of fire prevention, seismic retrofitting, and other potential hazards.</p>	<p>3</p>	<p>Building and Safety, Planning, consultants, other public utility agencies</p>

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	8. Allow the adaptive reuse of cultural resources.	a. Identify properties suitable for adaptive reuse projects. b. Seek private developers to invest in projects. c. Enter into public-private partnerships. d. Help developers choose architects and/or consultants who know how to treat historic properties and are familiar with the Secretary of the Interior's Standards for Rehabilitation.	1-3	Planning, Public Facilities, Cultural Heritage Commissioners
	9. Follow all regulations regarding City-owned cultural resources.	a. Give high priority to City-owned cultural resources. -Inform Cultural Heritage Commission of disposal of publicly owned resources. -Hold a training session for City Staff on managing public facilities that are historic (maintenance, permit procedures).	1 (Ongoing)	Public Facilities, Cultural Heritage Commissioners
	10. Coordinate relevant goals and policies of the Land Use Element of the West Hollywood General Plan with the preservation of cultural resources.	a. Allow for Cultural Heritage Commission Review and comment on any amendments to the Land Use Element. b. Conduct a study to identify conflicts between zoning and the preservation of cultural resources.	1 (Ongoing) 3-5	Planning

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
Increasing Public Awareness of City History and Cultural Resources				
<p>Goal Four: Increase the public's awareness of the city's history and cultural resources</p>	<p>1. Educate the public about the history of West Hollywood.</p>	<p>a. Develop slide shows, videos, brochures, historical and photographic displays, and walking tours. b. Participate in City-wide events by setting up a booth or table. c. Develop a standard exhibit. d. Locate within existing City programs opportunities to fund historic preservation activities. e. Encourage volunteer participation and material donations for educational programs and rehabilitation projects. • Contact existing programs such as Christmas in April and Habitat for Humanity to determine if they could be used as models. f. Use the media as a means of promoting awareness. • Create a television program highlighting cultural resources for the local public access channel. • Write an ongoing column on cultural resources in newspapers that cover West Hollywood. g. Develop a series of posters highlighting West Hollywood's history.</p>	<p>1 (Ongoing)</p>	<p>Planning, Cultural Heritage Commissioners, local historians and other local citizens, individuals involved in television and the print media</p>
	<p>2. Encourage the formation of a private or non-profit organization dedicated to the city's history and cultural resources.</p>	<p>a. Facilitate the establishment of a historical society. b. Support other local organizations such as neighborhood associations and assist them in forming a history or preservation committee.</p>	<p>4</p>	<p>Planning, local citizens</p>
	<p>3. Memorialize significant people, places, and events in the history of West Hollywood through plaques and public art.</p>	<p>a. Continue installing historic street signs and building plaques. b. Work with the City's art coordinator to plan for public art that incorporates the history of a building, site, event, or person.</p>	<p>1-3 (Ongoing)</p>	<p>Planning, City Art Coordinator, artists</p>
	<p>4. Regularly update and add information and graphics to the cultural resources component of the City's web site.</p>	<p>a. Add maps and historic photographs. b. Update list of designated cultural resources. c. Develop virtual tours. d. Offer screen savers depicting local cultural resources.</p>	<p>1 (Ongoing)</p>	<p>Planning, Web site designer</p>

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	5. Promote heritage education in schools.	a. Develop slide shows, activity books on architecture and history, and walking tours. b. Set up visits with professionals in various fields such as historians, architects, and planners.	4	Planning, consultants, professionals in the field
Preservation of Cultural Resources through Incentives and Technical Assistance				
Goal Five: Promote the preservation of cultural resources through maintenance and rehabilitation incentives and technical assistance	1. Develop a resource library for City staff and property owners that has technical information on the treatment of historic properties and provides contracts for preservation architects, consultants, craftspeople, and contractors.	a. Gather materials to create library. Include the National Park Service's Preservation Briefs; the Secretary of the Interior's Standards for Rehabilitation; National Trust for Historic Preservation's Information Series; books on technical subjects; Los Angeles Conservancy's Restoration Directory A to Z; and other contacts for professional help. b. Establish a permanent location for the library in City Hall. c. Index the materials for easy access. d. Develop a bibliography to be used in expanding the library. Also, make the bibliography available to the public. e. Establish a lending policy. f. Seek funding in the City budget.	3-5	Planning
	2. Provide technical assistance on the maintenance, rehabilitation, and restoration of cultural resources.	a. Designate or retain a City Cultural resource ombudsperson to serve the public. b. Conduct workshops on a variety of topics such as how to upgrade utility systems in a historic property; lead and asbestos abatement; proper treatment of historic windows and doors, woodwork, tile, exterior masonry, and plaster; how to use the State Historical Building Code and how it relates to the Uniform Building Code, City Building Codes, and the American Disabilities Act. c. Create and make available to the public a list of architects, craftspeople, and building trades professionals experienced in working with historic buildings. d. Educate the owners of National Register listed and eligible properties in the use of the federal rehabilitation tax credits. e. Retain a historic preservation architect to assist the owners of cultural resources in assessing the condition of their buildings, applying the Secretary of Interior's Standards, and other ways.	3-5 3-5 1 1 3-5	Planning

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	<p>3. Provide relief from taxes and fees.</p>	<p>a. Continue executing Mills Act contracts. b. Educate the owners of historic properties in the potential benefits of the Mills Act and assist interested owners in the execution of Mills Act contracts. c. Keep track of changes of ownership of historic properties and inform new owners of the Mills Act. d. Monitor existing Mills Act contracts on an annual basis. e. Explore the use of other tax and fee relief measures such as the transient occupancy tax and waiving the rental registration fee and building permit fees. f. Continue to waive planning fees for cultural resources, including Mills Act fees.</p>	<p>1 (Ongoing)</p>	<p>Planning</p>
	<p>4. Create new financial incentives such as grants and loans for the maintenance, rehabilitation, or restoration of cultural resources.</p>	<p>a. Investigate the possibility of using existing funding sources including use of the City's Transient Occupancy Tax, Community Development Block Grants, and film location permit fees. b. Explore the use of new funding mechanisms such as bond measures c. Create incentive program(s) that support: • ongoing maintenance and • long-term property owners. d. Establish guidelines for the programs such as the amount and terms of the loan or grant. e. Explore fee reductions with utility companies for historic properties. f. Develop incentives and technical assistance programs specifically for the maintenance and operation of cultural resources. g. Help to establish a private trust which would financially support historic preservation projects.</p>	<p>3-5</p>	<p>Planning Finance, Public Information, Economic Development and Housing</p>
	<p>5. Locate within existing City programs opportunities to underwrite the maintenance, rehabilitation, or restoration of cultural resources.</p>	<p>a. Send the owners of cultural resources the City's Homes and Gardens program brochure. b. Identify cultural resources in the East Side Redevelopment Project Area that are eligible for the Residential Rehabilitation Loan Program. Send fact sheets about the program to the property owners.</p>	<p>1</p>	<p>Planning</p>

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
	<p>6. Work with the Rent Stabilization Board to develop special incentives and procedures for designated cultural resources.</p>	<p>a. Allow for higher annual percentage rent increases for cultural resources that do not have units with separately metered utilities and for cultural resources with antiquated mechanical, electrical, and plumbing systems.</p> <p>b. Streamline the NOI (Net Operating Income) process for cultural resources.</p> <p>c. Form a joint task force including commissioners and staff from Rent Stabilization and Cultural Heritage to modify the NOI process for cultural resources.</p> <p>d. Waive or reduce rental registration fees for cultural resources.</p>	<p>1</p>	<p>Planning, Rent Stabilization Board</p>
	<p>7. Seek private foundation grants to assist the owners of cultural resources with maintenance, rehabilitation, and restoration projects.</p>	<p>a. Form a task force to study the possible sources.</p> <p>b. Send city staff and commissioners to grantsmanship training classes.</p> <p>c. Assist property owners in the grant application process.</p> <p>d. Assist the Friends of the Schindler House in obtaining funding from the Getty Grant Program</p> <p>e. Develop a list of projects which may be eligible for grants through the Certified Local Government Program, National Trust for Historic Preservation, and National Park Service.</p>	<p>3-5</p>	<p>Planning, Cultural Heritage Commissioners, property owners</p>
	<p>8. Implement the City's Transfer of Development Rights Program.</p>	<p>a. Re-evaluate the mechanisms of the Transfer of Development Rights Program with regards to zoning.</p> <p>b. Recommend amendments to the existing ordinance if appropriate.</p>	<p>2</p>	<p>Planning, City Council</p>
	<p>9. Direct capital improvement funds toward the preservation and enhancement of cultural resources and historic districts.</p>	<p>a. The Cultural Heritage Commission shall review the City's Capital Improvement Program annually and make recommendations to the City Council.</p> <p>b. Direct funding to City-owned cultural resources.</p> <p>c. Identify new funding programs for City-owned cultural resources.</p>	<p>Annually</p> <p>3-5</p> <p>3-5</p>	<p>Planning, Cultural Heritage Commissioners, City Council</p>

GOALS	POLICIES	IMPLEMENTATION MEASURES	TIME FRAME ¹	PARTICIPANTS
Historic preservation concepts as tools for economic development				
Goal Six: Use historic preservation concepts as tools for economic development	1. Work with the City's Convention and Visitors Bureau and Chamber of Commerce to incorporate cultural resources into their promotions of business, tourism, and visitation.	a. Create more walking tour brochures of historic districts which attract people to explore parts of the City. b. Promote West Hollywood cultural resources as film location.	1	Planning consultants
	2. Incorporate goals and objectives related to cultural resources into plans for economic development.	a. Implement state goals and objectives related to cultural resources in the Sunset Specific Plan, which incorporates preservation ideals into its requirements and guidelines for development.	1 (Ongoing)	Planning, Economic Development and Housing
	3. Coordinate with the Economic Development and Housing Division to review projects which involve cultural resources.	a. Encourage preservation as an option in development and revitalization projects. b. Add materials to preservation resource library on the economic benefits of preservation.	1 (Ongoing) 3	Planning
	4. Hold a periodic seminar for City staff, Chamber of Commerce staff, and Visitors Bureau staff on the economic benefits of preservation.	a. Arrange for a preservation consultant to conduct the seminar. Economic benefits to discuss may include how: <ul style="list-style-type: none"> • preservation creates jobs. • preservation is labor intensive. • preservation has significant and ongoing economic impact beyond the project itself. 	1	Consultants

GLOSSARY

Adaptive Reuse/Change Of Use. A use of property within a particular zoning district which would not otherwise have been an allowed use but which would be allowed where circumstances indicate that a reuse would constitute the only means of making economic use of a designated cultural resource and would not significantly impair the integrity or character of the neighborhood in which it is located.

Alteration. Any act or process, through private or public action, that physically changes a cultural resource, including the reconstruction, new construction, additions, repair, restoration, rehabilitation, replacement or removal of any resource.

California Environmental Quality Act (CEQA). CEQA, enacted in 1971, requires governmental agencies at all levels to consider the impact proposed projects would have on the environment, including objects of cultural and historic significance.

California Register of Historical Resources. The California Register of Historical Resources was created in 1992 to recognize the state's historic resources. The register is administered by the State Office of Historic Preservation.

Certified Local Government (CLG). CLGs are designated by the federal government in communities that have approved historic preservation ordinances, commissions, inventories of historic resources, and overall commitment to historic preservation.

Commission. The City's Cultural Heritage Commission.

Conservation Zones. A residential or commercial neighborhood where a majority of the buildings are fifty years old or older which the City wishes to maintain and/or revitalize even though it may not contain a significant portion of potential or designated cultural resources or which may contain a significant number of remodeled properties.

Cultural Resource. Any building, structure, portion of a structure, improvement, natural area feature, object, or site, district, or any grouping of structures or improvements which may be of aesthetic, archaeological, architectural, cultural, educational, historic, landscape architectural, or scientific significance to the citizens of the City, State or Nation which is, or may be, eligible for designation or which has been designated and determined to be subject to historic preservation in compliance with the provi-

sions of the Cultural Heritage Preservation Ordinance. A cultural resource includes all potential and designated resources.

Demolition. Any act or process that destroys, in part or in whole, an individual cultural resource or a resource within a historic district.

Designated Cultural Resource. Any building, structure, improvement, natural area feature, object, or site which has been so designated in compliance with the Cultural Heritage Preservation Ordinance, and which is therefore listed on the local register.

Discretionary Action. Discretionary actions are those which require the exercise of judgement or deliberation when the public agency or body decides to approve or disapprove an activity.

Federal Rehabilitation Tax Credit. Buildings listed in the National Register may be eligible for a 20 percent rehabilitation tax credit. This federally mandated program is administered by the National Park Service in conjunction with the State Offices of Historic Preservation.

Historic District. A geographically definable area, possessing a significant concentration, continuity, or linkage of sites, structures, improvements, or objects united by past events, architectural style or design, or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically but linked by association or history. Thematic districts are also considered historic districts, but are more specifically defined below.

Historic Resources Inventory. The list of properties within the City which may be worthy of preservation and which are contained in the Historic Resources Survey commissioned by the City in 1986.

Historic Resources Survey. The survey, conducted in 1986, which systematically identified the potential cultural resources within the City. The methodology of this survey is contained within the Historic Resources Survey, 1986-1987, Final Report, on file in the Community Development Department. From the survey, the City of West Hollywood's Historic Resources Inventory, containing 118 properties, was documented.

Improvement. Any structure or object constituting a physical feature of real property, or any part of the feature.

Local Register. The properties located within the City that comprise the list of designated cultural resources and historic districts. The list contains the

address, name and designation date of every cultural resource designated by the City.

Mills Act. The Mills Act was created by State legislation in 1976 to encourage the preservation of historic properties. The law provides for a reduction in property taxes on historic properties when an owner enters into a contract with a local government to preserve the property in a manner compatible with its historic character.

Ministerial Action. Ministerial actions are those where a public agency or body merely has to determine whether there has been conformity with applicable statutes, ordinances, or regulations.

National Register of Historic Places. The National Register of Historic Places is the nation's official list of cultural resources. The register is administered by the National Park Service, a unit of the Department of the Interior.

Permit Fee Waivers. Waivers of any and all planning application fees for projects involving the rehabilitation of designated cultural resources. This does not include waiving fees for CEQA review or public noticing materials.

Potential Cultural Resource. Any building, structure, portion of a structure, improvement, natural area feature, object, district, grouping, or site, for which an application for nomination for designation has been filed, or for which a final designation determination has not yet been made. Pursuant to CEQA, potential resources may also include those resources which are considered significant by members of the preservation community, the general public, or any other preservation agency. These may be resources which have either been denied designation and removed from the City's inventory or local register or any resource which was contained on the initial survey conducted by the City (see definition under "Survey").

Preservation. The identification, protection, rehabilitation, restoration, or study of cultural resources.

Rehabilitation. The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

Rehabilitation Incentives. Incentives for designated cultural resources which provide financial or physical incentive to the property owner to upkeep, repair and otherwise maintain a designated cultural resource.

Incentives include, but are not limited to, changes of use, reduction in development standards, permit fee waivers, and the transfer of development rights.

Secretary Of The Interior's Standards For Rehabilitation. Identified in the Secretary of the Interior Standards and Guidelines for Historic Preservation Projects (36 C.F.R. 67), with accompanying interpretive guidelines used in the preservation of cultural resources. The Secretary of the Interior's Standards for Rehabilitation are aimed at retaining and preserving those features and materials which are important in defining the historic character of a cultural resource.

Section 106 Review. This term refers to the Federal review designed to ensure that historic properties are considered during Federal project planning and execution.

State Historical Building Code. The State Historical Building Code is contained in Part 8 of Title 24 (State Building Standards Code) and applies to all qualified historical structures, districts, and sites designated as cultural resources. It provides alternative to the Uniform Building Code in cases consistent with building regulations for the rehabilitation, preservation, restoration, or relocation of designated cultural resources.

State Office Of Historic Preservation (SOHP). Each state has such an office, established by the National Historic Preservation Act of 1966 and headed by a State Historic Preservation Officer, responsible for administering state and federal preservation programs. In California, SOHP is a unit of the State Department of Parks & Recreation.

Thematic Grouping. A type of historic district in which the sites need not be physically contiguous or otherwise in the same geographic area but which is characterized by buildings, structures, objects, sites, areas, or places that share one or more of the following features: 1) building type, such as gas stations, barns, or coffee shops; 2) architecturally significant style; 3) culturally or historically significant uses, such as movie studios or railroad yards; 4) homes or workplaces of culturally significant persons; or 5) distinctive use of materials or type of construction, such as adobe structures.

Transfer Of Development Rights (TDRs). The method by which a property owner's development rights, which are restricted on sites containing designated cultural resources are transferred to another receiving site for use and development. The TDR program, approved by City Council, is on file in the Community Development Department. This program may be

modified without amendment to the Cultural Heritage Preservation Ordinance, but requires an action of the City Council.

Uniform Code Of Building Conservation (UCBC). The UCBC establishes life-safety requirements for all existing buildings while preserving their historic character.

West Hollywood Cultural Preservation Ordinance. The West Hollywood Cultural Preservation Ordinance was adopted to help preserve the City's cultural resources. The Ordinance established the criteria, nomination process, and subsequent protections and incentives for designated cultural resources.

MATRIX OF DESIGNATED CULTURAL RESOURCES

Address	Name/District	NR	NR Dis	Cal Reg	WeHo Cul Res
1201 N Crescent Heights Blvd	Villa Italia				.
1285 N Crescent Heights Blvd	La Fontaine				.
1400 N Crescent Heights Blvd	The Tuscany/Courtyard Thematic				.
1424 N Crescent Heights Blvd	The Granville				.
9025 Cynthia Street	First Baptist Church				.
858 N Doheny Drive	Lloyd Wright Home and Studio	.		.	.
8341 Delongpre Avenue	Hart House				.
1296 Fairfax Avenue	Crescent Heights Methodist Church				.
1224-26 N Flores Street	Residential/Courtyard Thematic				.
1230-32 N Flores Street	Residential/Courtyard Thematic				.
1236 N Flores Street	Residential				.
1255-63 N Flores Street	Residential/Courtyard Thematic				.
8225 Fountain Avenue	Patio del Moro/N Harper Avenue Courtyard Thematic
8250 Fountain Avenue	Four Gables/N Harper Avenue		.	.	.
8320 Fountain Avenue	Beau Sejour				.
8352-56 Fountain Avenue	Fountain Corridor Group				.
8468-80 Fountain Avenue	Residential/Courtyard Thematic				.
8491-99 Fountain Avenue	El Palacio/Courtyard Thematic				.
916 Genessee Avenue	Adobe House				.
7219 Hampton Avenue	Normandie Towers				.
1009-11 N Hancock Avenue	Residential/Craftsman				.
1013 N Hancock Avenue	Residential/Craftsman				.
1017 N Hancock Avenue	Residential/Craftsman				.
1300-08 N Harper Avenue	Villa Primavera/N Harper Avenue Courtyard Thematic		.	.	.

Address	Name/District	NR	NR Dis	Cal Reg	WeHo Cul Res
1301-09 N Harper Avenue	Romanesque Villa/N Harper Avenue		•	•	•
1330 N Harper Avenue	El Pasadero/N Harper Avenue Courtyard Thematic		•	•	•
1334-36 N Harper Avenue	Harper House/N Harper Avenue		•	•	•
1338-52 N Harper Avenue	Villa Sevilla/N Harper Avenue Courtyard Thematic		•	•	•
1354 N Harper Avenue	Casa Real/N Harper Avenue		•	•	•
1400 N Havenhurst Drive	La Ronda/Courtyard Thematic	•		•	•
1416 N Havenhurst Drive	Colonial House	•		•	•
1314 N Hayworth Avenue	Hayworth Tower				•
8756 Holloway Drive	Commercial/Lingenbrick Commercial				•
8758-60 Holloway Drive	Commercial/Lingenbrick Commercial				•
8766 Holloway Drive	Commercial/Lingenbrick Commercial				•
833 N Kings Road	Schindler House	•		•	•
1216-24 N La Cienega Blvd	Lotus Apartments/Courtyard Thematic				•
1000-1012 ¹ / ₂ Larrabee Street	English Village				•
1334-42 N Laurel Avenue	Residential/Courtyard Thematic				•
1343 N Laurel Avenue	Residential				•
1355 N Laurel Avenue	Villa D'Este/Courtyard Thematic				•
8954 Norma Place	Residential				•
976 N Palm Avenue	Residential/Craftsman				•
986-88 N Palm Avenue	Residential/Craftsman				•
7200 Santa Monica Boulevard	United Artists/Samuel Goldwyn Studio			•	
7643 Santa Monica Boulevard	LA County Fire Station #8			•	
7900 Santa Monica Boulevard	Commercial			•	

Address	Name/District	NR	NR Dis	Cal Reg	WeHo Cul Res
7916 Santa Monica Boulevard	Commercial			•	
7924 Santa Monica Boulevard	Commercial			•	
8341 Santa Monica Boulevard	Emsler Building				•
8701 Santa Monica Boulevard	Commercial				•
8811 Santa Monica Boulevard	First National Bank of Sherman				•
8851 Santa Monica Boulevard	Commercial				•
8358 Sunset Boulevard	Sunset Tower	•		•	•
8439 Sunset Boulevard	Piazza del Sol	•		•	•
819-25 1/2 N Sweetzer Avenue	Residential/Courtyard Thematic				•
1302-10 N Sweetzer Avenue	El Mirador				•
1124-26 N Vista Street	Residential/Plummer Park Apt				•
1128-30 N Vista Street	Residential/Plummer Park Apt				•
1132 N Vista Street	Residential/Plummer Park Apt				•
1140 N Vista Street	Residential/Plummer Park Apt				•
1144-46 N Vista Street	Residential/Plummer Park Apt				•
903 N Westbourne Drive	County Library				•

NR - National Register, NR Dis - National Register Historic District, Cal Reg - California Register, WeHo Cul Res - West Hollywood Cultural Resource or Historic District

(Res. 98-1962, 9-14-1998)

1. Time frame: Number refers to the year(s) after City Council adoption of the Preservation Element in which policies will be implemented.