



HISTORICAL RESOURCES TECHNICAL REPORT

Barry Building
11973-11975 West San Vicente Boulevard
November 2021

HISTORIC RESOURCES GROUP

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1.0 EXECUTIVE SUMMARY

1.1 Purpose

The purpose of this technical report is to determine if historical resources as defined by the California Environmental Quality Act (CEQA)¹ are located on the site of the Barry Building at 11973-11975 West San Vicente Boulevard (the Project Site) and, if so, to identify potential impacts to historical resources caused by the proposed demolition of the Barry Building (the Project). This report is intended to inform environmental review of the proposed Project.

Under CEQA the potential impacts of a project on historical resources must be considered. The purpose of CEQA is to evaluate whether a proposed project may have a significant adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation measures.

The impacts of a project on an historical resource may be considered an environmental impact. CEQA states that:

A project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.²

Thus, an evaluation of project impacts under CEQA requires a two-part inquiry: (1) a determination of whether the project site contains or is adjacent to an historical resource or resources, and if so, (2) a determination of whether the proposed project will result in a “substantial adverse change” in the significance of the resource or resources. This report investigates the proposed Project Site to identify historic resources located either within or adjacent to its boundaries and analyzes project impacts for any adverse change in the significance of such resources.

This report contains:

¹ California Public Resources Code, Sec. 21084.1.

² California Public Resources Code, Sec. 21084.1.

- A review of potential historical resources located on the Project Site;
- A review of previous evaluations of the Project Site through historic resource surveys, environmental review, or other official action;
- Review of the required consideration of historical resources under the California Environmental Quality Act (CEQA);
- Analysis of potential adverse effects, if any, of the proposed Project to historical resources.

1.2 Methodology

This report was prepared using sources related to the Project Site's development. The following documents were consulted:

- Historic permits for properties within the Project Site;
- Historic photographs, aerial photos and local histories;
- California *Built Environment Resource Directory* (BERD) for Los Angeles County;
- SurveyLA Historic Resources Survey Report, Brentwood-Pacific Palisades Community Plan Area.

1.3 Project Team

Research, evaluation, field observation, and analysis were performed by John LoCascio, AIA, Principal; and Robby Aranguren, Planning Associate/GIS Specialist. Both are qualified professionals who meet the Secretary of the Interior's Professional Qualification Standards (36 CFR 61) in their respective fields.

1.4 Summary of Findings

The Barry Building is a designated City of Los Angeles Historic-Cultural Monument (HCM #887) and appears eligible for listing in the National Register of Historic Places and the California Register of Historical Resources. It is therefore a presumptive historical resource as defined by CEQA. This evaluation has determined that the demolition of the Barry Building will result in an adverse change in the significance of the historical resource and cannot be mitigated to a level of less than a significant impact.

2.0 PROJECT LOCATION

The Barry Building is located at 11973-11975 West San Vicente Boulevard (APN 4404-025-008) on the north side of West San Vicente Boulevard, between Montana Avenue and South Saltair Avenue, in the Brentwood neighborhood of the City of Los Angeles.

Figure 1: Location Map



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3.0 PROJECT DESCRIPTION

The Applicant proposes to demolish the two-story, approximately 13,300-square-foot commercial building, the Barry Building, located on the Project Site. The Project does not include any plans for development of the property beyond demolition of the existing building.

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4.0 REGULATORY FRAMEWORK

4.1 Historical Resources Under CEQA

CEQA requires that environmental protection be given significant consideration in the decision-making process. Historical resources are included under environmental protection. Thus, any project or action which constitutes a substantial adverse change to a historical resource also has a significant effect on the environment pursuant to the State CEQA Guidelines.

When the California Register of Historical Resources was established in 1992, the Legislature 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 “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.”³

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. All resources determined eligible for the California Register are also to be considered under CEQA.

The courts have interpreted CEQA to create three categories of historical resources:

- *Mandatory historical resources* are resources “listed in, or determined to be eligible for listing in, the California Register of Historical Resources.”
- *Presumptive historical resources* are resources “included in a local register of historical resources, as defined in subdivision (k) of Section 5020.1, or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1” of the Public Resources Code, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant.

³ State CEQA Guidelines Section 15064.5(b)(1).

- *Discretionary historical resources* are those resources which do not fall under the mandatory or presumptive categories but may still be deemed historical resources at the discretion of the lead agency.⁴

Section 15064.5 of the CEQA Guidelines (California Code of Regulations, Title 14, Chapter 3) supplements the statute by providing two additional definitions of historical resources, which may be simplified in the following manner. An historical resource is a resource that is:

- Identified as significant in an historical resource survey meeting the requirements of Public Resources Code 5024.1 (g);
- Determined by a Lead Agency to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California. Generally, this category includes resources that meet the criteria for listing on the California Register (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).

The fact that a resource is not listed in, or determined eligible for listing in, the California Register, not included in a local register of historical resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, does not preclude a lead agency from determining that the resource may be an “historical resource” for purposes of CEQA.

4.2 Historic Designations

Historical and cultural resources fall within the jurisdiction of several levels of government. The framework for the identification and, in certain instances, protection of cultural resources is established at the federal level, while the identification, documentation, and protection of such resources are often undertaken by state and local governments. As described below, the principal federal, State, and local laws governing and influencing the preservation of historical resources of national, State, regional, and local significance include:

- The National Historic Preservation Act of 1966, as amended;

⁴ *League for the Protection of Oakland's Architectural and Historic Resources vs. City of Oakland*, 52 Cal. App. 4th 896, 906-7 (1997).

- The Secretary of the Interior’s Standards for the Treatment of Historic Properties (Secretary’s Standards);
- The California Environmental Quality Act (CEQA);
- The California Register of Historical Resources (California Register);
- The California Public Resources Code;
- The City of Los Angeles General Plan;
- The City of Los Angeles Cultural Heritage Ordinance (Los Angeles Administrative Code, Section 22.171);
- The City of Los Angeles Historic Preservation Overlay Zone Ordinance (Los Angeles Municipal Code [LAMC], Section 12.20.3); and
- The City of Los Angeles Historic Resources Survey (SurveyLA).

National Register of Historic Places

The National Historic Preservation Act of 1966 established the National Register of Historic Places (National Register) as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s historic resources and to indicate what properties should be considered for protection from destruction or impairment.”⁵ The National Register recognizes a broad range of historical and cultural resources that are significant at the national, state, and local levels and can include districts, buildings, structures, objects, prehistoric archaeological sites, historic-period archaeological sites, traditional cultural properties, and cultural landscapes.⁶ Within the National Register, approximately 2,500 (3 percent) of the more than 90,000 districts, buildings, structures, objects, and sites are recognized as National Historic Landmarks or National Historic Landmark Districts as possessing exceptional national significance in American history and culture.⁷

Whereas individual historic properties derive their significance from one or more of the criteria discussed in the subsequent section, a historic district derives its importance from being

⁵ 36 Code of Federal Regulations (CFR) 60.

⁶ The identification of archaeological sites and traditional cultural properties is outside the scope of this report.

⁷ United States Department of the Interior, National Park Service, National Historic Landmarks Frequently Asked Questions. <https://www.nps.gov/subjects/nationalhistoriclandmarks/faqs.htm>. Accessed October 20, 2021.

a unified entity, even though it is often composed of a variety of resources. With a historic district, the historic resource is the district itself. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties.⁸ A district is defined as a geographic area of land containing a significant concentration of buildings, sites, structures, or objects united by historic events, architecture, aesthetic, character, and/or physical development. A district's significance and historic integrity determine its boundaries.

A resource that is listed in or eligible for listing in the National Register is considered "historic property" under Section 106 of the National Historic Preservation Act.

Criteria

To be eligible for listing in the National Register, a resource must be at least 50 years of age, unless it is of exceptional importance as defined in Title 36 CFR, Part 60, Section 60.4(g). In addition, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A. Are associated with events that have made a significant contribution to the broad patterns of our history;
- B. Are associated with the lives of persons significant in our past;
- 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

⁸ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, page 5.

- D. Have yielded, or may be likely to yield, information important in prehistory or history.⁹

Context

To be eligible for listing in the National Register, a property must be significant within a historic context. National Register Bulletin #15 states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are “those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning... is made clear.”¹⁰ A property must represent an important aspect of the area’s history or prehistory and possess the requisite integrity to qualify for the National Register.

Integrity

In addition to meeting one or more of the criteria of significance, a property must have integrity, which is defined as “the ability of a property to convey its significance.”¹¹ The National Register recognizes seven qualities that, in various combinations, define integrity. The seven factors that define integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity a property must possess several, and usually most, of these seven aspects. Thus, the retention of the specific aspects of integrity is paramount for a property to convey its significance. In general, the National Register has a higher integrity threshold than State or local registers.

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

⁹ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, page 8. Criterion D typically applies to potential archaeological resources, which is outside the scope of this report.

¹⁰ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, pages 7 and 8.

¹¹ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, page 44.

- *Location* is the place where the historic property was constructed or the place where the historic event took place.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.¹²

Secretary of the Interior's Standards

The National Park Service issued the Secretary of the Interior's Standards with accompanying guidelines for four types of treatments for historic resources: Preservation, Rehabilitation, Restoration, and Reconstruction. The most applicable guidelines should be used when evaluating a project for compliance with the Secretary of the Interior's Standards. Although none of the four treatments, as a whole, apply specifically to new construction in the vicinity of historic resources, Standards #9 and #10 of the Secretary of the Interior's Standards for Rehabilitation provides relevant guidance for such projects. The Standards for Rehabilitation are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

¹² U.S. Department of the Interior, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1995), pages 44-45.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.¹³

It is important to note that the Secretary of the Interior's Standards are not intended to be prescriptive but, instead, provide general guidance. They are intended to be flexible and adaptable to specific project conditions to balance continuity and change, while retaining materials and features to the maximum extent feasible. Their interpretation requires exercising professional judgment and balancing the various opportunities and constraints of any given project. Not every Standard necessarily applies to every aspect of a project, and it is not necessary for a project to comply with every Standard to achieve compliance.

California Register of Historical Resources

The California Register of Historical Resources (California Register) is "an authoritative listing and guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change."¹⁴ The California Register was enacted in 1992, and its regulations became official on January 1, 1998. The California Register is administered by the California Office of Historic Preservation (OHP). The criteria for eligibility for the California Register are based upon National Register criteria.¹⁵ Certain resources are determined to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register. To be eligible for the California Register, a prehistoric or historic-period property must be significant at the local, State, and/or federal level under one or more of the following four criteria:

¹³ United States Department of the Interior, National Park Service, Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings, 2017.

¹⁴ California Public Resources Code, Section 5024.1[a].

¹⁵ California Public Resources Code, Section 5024.1[b].

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California or national history; or
3. It embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.¹⁶

A resource eligible for the California Register must meet one of the criteria of significance described above and retain enough of its historic character or appearance (integrity) to be recognizable as a historical resource and to convey the reason for its significance. It is possible that a historic resource may not retain sufficient integrity to meet the criteria for listing in the National Register, but it may still be eligible for listing in the California Register.

Additionally, 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. 770 onward; and,
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

Other resources that may be nominated to the California Register include:

¹⁶ Criterion 4 addresses potential archaeological resources, which is outside the scope of this assessment.

- Historical resources with a significance rating of Category 3 through 5 (those properties identified as eligible for listing in the National Register, the California Register, and/or a local jurisdiction register);
- Individual historical resources;
- Historic districts; and,
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an historic preservation overlay zone.

City of Los Angeles Historic-Cultural Monuments

The Los Angeles City Council adopted the Cultural Heritage Ordinance in 1962 and most recently amended it in 2018 (Sections 22.171 et seq. of the Administrative Code). The Ordinance created a Cultural Heritage Commission (CHC) and criteria for designating a Historic-Cultural Monument (HCM). The CHC is comprised of five citizens, appointed by the Mayor, who have exhibited knowledge of Los Angeles history, culture, and architecture. The City of Los Angeles Cultural Heritage Ordinance states that an HCM designation is reserved for those resources that have a special aesthetic, architectural, or engineering interest or value of a historic nature and meet one of the following criteria:

1. The proposed HCM is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. The proposed HCM is associated with the lives of historic personages important to national, state, city, or local history; or
3. The proposed HCM embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.¹⁷

Unlike the National and California Registers, the Cultural Heritage Ordinance makes no mention of concepts such as physical integrity or period of significance. However, in practice,

¹⁷ City of Los Angeles, Los Angeles Administrative Code, Section 22.171.7.

the seven aspects of integrity from the National Register and California Register are applied similarly and the threshold of integrity for individual eligibility is similar. It is common for the CHC to consider alterations to nominated properties in making its recommendations on designations. Moreover, properties do not have to reach a minimum age requirement, such as 50 years, to be designated as HCMs. In addition, the LAMC Section 91.106.4.5 states that the Los Angeles Department of Building and Safety “shall not issue a permit to demolish, alter or remove a building or structure of historical, archaeological or architectural consequence if such building or structure has been officially designated, or has been determined by state or federal action to be eligible for designation, on the National Register of Historic Places, or has been included on the City of Los Angeles list of HCMs, without the department having first determined whether the demolition, alteration or removal may result in the loss of or serious damage to a significant historical or cultural asset. If the department determines that such loss or damage may occur, the applicant shall file an application and pay all fees for the CEQA Initial Study and Check List, as specified in Section [19.05](#) of the LAMC. If the Initial Study and Check List identifies the historical or cultural asset as significant, the permit shall not be issued without the department first finding that specific economic, social or other considerations make infeasible the preservation of the building or structure.”¹⁸

¹⁸ City of Los Angeles, Los Angeles Municipal Code, Section 91.106.4.5.1.

5.0 PREVIOUS EVALUATIONS/DESIGNATIONS

The Barry Building was designated City of Los Angeles Historic-Cultural Monument No. 887 in 2007. The property is significant under local Criterion 1 because it reflects “the broad cultural, political, economic or social history of the nation, state, or community.” Specifically, the building was the longtime home of Dutton’s Brentwood Books, whose sponsorship of book signings and readings with local writers made it a symbol for the Los Angeles literary scene and fostered a sense of cultural identity along the San Vicente commercial corridor in Brentwood. The Barry Building is also significant under local Criterion 3 because it “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style or method of construction,” as an excellent example of International Style architecture.¹⁹ The International Style developed in Europe in the 1920s with the work of Le Corbusier in France, and Walter Gropius and Ludwig Mies van der Rohe in Germany. It promoted an aesthetic that stressed rationality, machined materials, and a break with the past. International Style buildings are minimalist in concept, stress functionalism, and are devoid of regional characteristics and non-essential decorative elements.

The Barry Building is a presumptive historical resource as defined by CEQA. A table of the Barry Building’s character-defining features is included in Appendix A.

¹⁹ “Barry Building Resource Report,” *Historic Places LA*, www.historicplacesla.org/reports/f9bb1c73-ef15-471a-13889f5d6cdd.

6.0 HISTORY AND DESCRIPTION OF THE SURROUNDING AREA

Brentwood²⁰

The Project Site is located in the Brentwood community of the Brentwood-Pacific Palisades Community Plan Area (CPA) in the City of Los Angeles. In Brentwood the area south of Sunset Boulevard generally slopes gently upwards to the north, with grid-patterned subdivisions dominating south of San Vicente Boulevard and immediately west of the 405 Freeway in the Brentwood Glen neighborhood. Gently curving streets with generously sized lots are found in the area between San Vicente and Sunset Boulevards west of Barrington Avenue. This street plan continues north of Sunset, merging into the hills and canyons, principally Mandeville Canyon and Kenter Canyon. Nearly all of the improved streets contain single-family houses, with multi-family residences confined primarily to the area between San Vicente and Wilshire Boulevards and in the vicinity of the Barrington Avenue corridor.

The CPA in its entirety is traversed by the circuitous route of Sunset Boulevard on the westernmost leg of its journey from the original pueblo of Los Angeles to the sea. Originally known as Beverly Boulevard, Sunset was extended all the way to the Pacific in 1926, stimulating residential development along its path. Historically the “Main Street” of Brentwood, San Vicente Boulevard provides a second east-west corridor that continues within the City of Santa Monica west of 26th Street all the way to Ocean Avenue. Similarly, Wilshire Boulevard and Montana Avenue function as east-west arterials, crossing into Santa Monica west of Carmelita Avenue. Although Mulholland Drive forms much of the northernmost boundary of the CPA, it is largely inaccessible except from the eastern edge at Sepulveda Boulevard. Major north-south thoroughfares include Barrington and Bundy Avenues, as well as the 405 Freeway. San Vicente Boulevard was formerly the location of railroad and streetcar lines and figured prominently in the famed “Balloon Route” excursions of the interurban Pacific Electric Railway.

²⁰ Description and history of Brentwood excerpted and adapted from City of Los Angeles, Department of City Planning, *Historic Resources Survey Report: Brentwood-Pacific Palisades Community Plan Area*, prepared by Historic Resources Group, November 2013.

Brentwood is overwhelmingly residential in development but also contains a handful of historic commercial clusters that service the surrounding neighborhoods. These are located along the eastern stretch of San Vicente Boulevard, at 26th Street and San Vicente Boulevard (Brentwood Country Mart), and at the intersection of Barrington Avenue and Sunset Boulevard (Brentwood Village). In addition, the Wilshire corridor is entirely commercial in use, although most of the extant development dates from the later part of the 20th century. The Brentwood Country Club near the western end of Brentwood provides a verdantly landscaped island in the middle of residential neighborhoods.

Development History

The impetus for the initial development of Brentwood was the establishment of the Pacific Branch of the National Home for Disabled Volunteers. Opening its doors in 1888 on land donated by Arcadia de Baker, Senator John P. Jones, and the owners of the Wolfskill tract, the “Old Soldiers’ Home” was located immediately east of the area that would become Brentwood. The town of Sawtelle grew up on the lands south of the institution.

Brentwood lies within the boundaries of the Rancho San Vicente y Santa Monica, granted in 1828 to Francisco Sepulveda. In 1905, Robert Gillis, who by that time controlled the Rancho lands through his association with the Santa Monica Land and Water Company, began to subdivide “Westgate,” so named because it was located adjacent to the west gate of the Soldiers’ Home. This subdivision was quickly followed by Westgate Acres, Westgate Gardens, and Westgate Heights. Los Angeles and Pacific Railroad Company tracks were installed along San Vicente Boulevard, which had been graded in 1905, to connect the new subdivisions by streetcar with the rest of Los Angeles. Advertisements for the Westgate subdivisions touted their proximity to the Soldiers’ Home and boasted that the trip downtown only required 35 minutes. The tracks remained in place until circa 1942, when the Pacific Electric Railroad, which had absorbed the Los Angeles and Pacific in 1911, discontinued streetcar service and five miles of coral trees were planted in place of the tracks down the center of San Vicente Boulevard.

The name “Brentwood” first appears in 1906, when the Western Pacific Development Company bought 350 acres from the Santa Monica Land and Water Company and announced development of an exclusive tract to be known as Brentwood Park. Said to be located “midway between the National Soldiers’ Home and the Pacific,” the tract extended north from San Vicente Boulevard beyond Sunset (then Beverly) Boulevard, with Bristol Avenue, originally called Grand Avenue, as its central thoroughfare. The

distinctive layout of the new subdivision incorporated over three dozen landscaped traffic circles, one at each intersection, and approximately the same number of ovals situated midblock. Streets curved gracefully to follow the contours of the land and at 75- to 180-foot wide were generously scaled. Lots were varied in size and shape and most had a minimum of a 100-foot street frontage. Publicity for the development claimed that John McLaren, famed landscaper of San Francisco's Golden Gate Park, had supervised the planting, which was said to incorporate some 80,000 trees, including many native sycamores and oaks. Restrictions stipulating minimum setbacks; prohibiting billboards and oil wells, business uses, more than one house per lot, and distillation or sale of alcohol; and dictating race, color, and creed of buyers and residents were imposed. Despite the reputed \$1,000,000 investment by its backers, Brentwood Park got off to a slow start, forcing Western Pacific to sell a substantial interest to Dr. Herman Janss of the Braly-Janss Company. By 1916 only about twenty-five percent of the lots had been sold, but sales and construction picked up markedly in the 1920s, when several of the most prominent architects in the region were called upon to design lavish homes in the then fashionable Period Revival architecture styles.

Subdivision activity also accelerated during the 1920s. San Vicente Park (running along Bundy between Wilshire, then called Nevada, Boulevard and Montana Avenue), Brentwood Canyon Estates (along Carmelina Avenue), Brentwood Green (north and south of Sunset along Gretna Green and Kenter) were some of the tracts recorded during the decade. In Mandeville Canyon, Alphonzo Bell, Robert C. Gillis, and Henry O'Melveny, among notables, organized the Garden Foundation, acquired some 3,500 acres stretching from Sunset Boulevard to Mulholland Highway, and established the California Botanic Garden. Residential lots on the upper slopes of the canyon were sold to endow the garden, for which 800 acres was reserved on canyon floor and lower slopes. The former dean of the University of California College of Agriculture, E. D. Merrill, was appointed director. Plans included artificial ponds and streams, woodlands, specialty gardens, and a "Forest of Fame," wherein celebrities planted trees, the event memorialized on plaques. Plant species from around the globe were imported. The partially completed garden opened in 1928, but soon ran into financial difficulties and closed permanently in 1935. A new subdivision, the Botanic Garden Park, opened in its place. Remnants of the gardens, including two ponds, non-native plant species, and some trees from the Forest of Fame, still survive on private property. The picturesque stone bridge on Westgate Road is a unique visual reminder of the area's past. Development in the canyon was further impacted by a flood in 1938, but resumed in the early 1940s, much of it oriented around horse properties.

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While building activity may have slowed in the early 1930s, it recovered as the decade progressed. Brentwood Glen, although subdivided in the 1920s as the Ratteree Tract, saw its definitive development between 1935 and 1942. More dense in layout than many other Brentwood neighborhoods, this Westwood-adjacent enclave saw its growth stimulated by the opening of the University of California campus in 1929, attracting many members of the UCLA faculty. It was somewhat isolated by the construction of the 405 Freeway between 1954 and 1960.

Brentwood was affected like all communities by the World War II suspension of building activity. In 1946, rising housing costs and the post-war housing shortage led four musicians to form a cooperative association for the purpose of combining their housing budgets, reasoning that they would therefore be able to afford communally what was beyond their means individually. Interest in the concept mushroomed, and membership in the Mutual Housing Association eventually reached five hundred. Eight hundred acres off of Kenter Avenue were purchased and leading architects were interviewed. A contract was signed with Whitney R. Smith and A. Quincy Jones as architects and Edgardo Contini as engineer. In 1948, the team presented the Association with a booklet, *Mutual Plans*, containing 28 house designs, from which the Association chose eight to be constructed. One hundred and sixty homes were eventually built, utilizing materials such as concrete block and wood, expansive glass walls, and low-pitched roofs. Communal facilities included a nursery school, credit union, and park; plans for other amenities and services were not realized. Crestwood Hills, as the development became known, was the only successful housing cooperative in the state of California. Unfortunately, approximately five dozen of these midcentury modern homes were destroyed in the 1961 Bel Air fire.

As construction of single-family homes accelerated to meet demand in the post-World War II years, builders ventured further up the canyons north of Sunset Boulevard. These years also witnessed a large leap in the scale of single-family development efforts. Additionally, a neighborhood of multi-family apartment buildings was constructed on the old Westgate tract.

Brentwood was from the outset a “suburb, away from the noise, dust, and inharmonies of the city.” A handful of commercial and institutional developments supported the growth of the community. As the main street of the Brentwood community and site of the interurban railway tracks that linked the area with the rest of Los Angeles, San Vicente Boulevard immediately west of the Old Soldiers’ home developed as the first commercial and institutional enclave. In 1928, the Sisters of St. Joseph of Carondelet, constructed a Catholic women’s college, Mt. Saint Mary’s, on 33 acres in the Brentwood hills. The Brentwood Country Club, which had a checkered history, changing sites and

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owners over the years, was established in its current location by the late 1920s. The Brentwood Presbyterian Church was constructed in 1929 and expanded following World War II. One of the most notable landmarks of the CPA, the Eastern Star Home, a retirement facility now the home of the Archer School, was erected on Sunset Boulevard in 1931, its Spanish Colonial Revival architecture by the William R. Mooser Company epitomizing the characteristics of the style. In 1943, the University Synagogue was organized and in 1955 moved into its permanent home on Sunset Boulevard and Saltair Avenue. Brentwood Country Mart opened in 1948 on land set aside in the 1920s Brentwood Place subdivision for commercial purposes. Brentwood Village developed around the same time, spurred by the post-war residential explosion in the area.

Development of the Project Site²¹

The Barry Building at 11973-11975 West San Vicente Boulevard was constructed in 1951 by David Barry, Jr., who worked in the insurance business and was also involved in real estate. Barry hired architect Milton Caughey to design the two-story commercial office building with shops on the ground floor, wrapping a central courtyard lushly landscaped with tropical plants. The east side of the building housed an art gallery, and the free-standing cube contained a women's clothing store and later became a coffee shop. Barry's offices were located on the second floor. From 1960 to 1984 Brentwood Books occupied the west wing of the Barry Building.

In addition to the office building, Barry facilitated the development of a nursery in the west section of the parcel. The nursery opened at the same time as the Barry Building and specialized in introducing new varieties of palms to Southern California. The nursery site consisted of a front gable greenhouse, with an open garden area located behind. California Jungle Gardens occupied the space from 1951 into the 1980s.

In 1961, William and Thelma Dutton started a bookstore in North Hollywood. In 1984 they bought Brentwood Books and changed it to Dutton's. Their sons managed the two stores, Doug in Brentwood and Davis in North Hollywood. Eventually Doug Dutton

²¹ Development history of the Barry Building excerpted and adapted from "Brentwood Town Green Historic Resource Report," prepared for Christopher A. Joseph & Associates by Galvin Preservation Associates, December 2010.

took over the leases of other stores in the Barry Building and expanded into four sections of the ground floor. The main room on the west side of the building housed literature, mysteries, and non-fiction. The north room housed non-fiction, music, and audio books. The east section had a children's room, travel books, cookbooks, gifts, and stationery items. Over the years, Dutton's became a beloved neighborhood gathering place and local literary center with many events and book signings.

In 1993, a one-story receiving and storage addition was constructed on the north side of the building. Another alteration in that area was removal of the screens separating the rear patios from the parking lot. A ramp was discretely added on the southeast side to enter the courtyard space. The landscaped courtyard was also changed. Some sections of the courtyard were paved and the flagstone paving and some of the concrete planters are not original. Other minor, reversible changes include removal of glass and boarding up of original windows; and addition of exterior air conditioning units. The men's restroom was also remodeled.

Milton H. Caughey, Architect, 1911-1958²²

The Barry Building was designed by Los Angeles architect Milton H. Caughey. Caughey earned his BA from Amherst College in 1934 and MFA from the Yale School of Architecture in 1938. In the summer of 1936, he worked in New York City for the influential Neoclassicist firm of McKim, Meade and White. After graduation he worked from 1938-39 for George Howe and later William Lescaze on buildings for the New York World's Fair; in 1932 Howe and Lescaze had designed the first International Style highrise building in the United States, the Philadelphia Savings Fund Society (PSFS) building. In 1940 Caughey moved to Los Angeles, where he worked for March, Smith and Powell until 1942 when he joined the U.S. Naval Reserve as a lieutenant. In 1947 he opened his own architectural practice in Los Angeles, Milton Caughey and Associates. From 1953-57 he worked in partnership with Brentwood architect Clinton C. Ternstrom. Caughey died suddenly of a heart attack in 1958 at the age of 46.

²² Biographical information on Milton Caughey excerpted and adapted from Los Angeles Department of City Planning Recommendation Report, CHC-2007-1585-HCM, May 3, 2007.

Caughey's work consisted primarily of residences and schools; the Barry Building is one of his few commercial projects. He received four Merit Awards for Excellence in Design and Execution from the Southern California Chapter of the American Institute of Architects; two in 1954, for the Pachappa School in Riverside and the Hillburg residence at Capistrano Beach; and two more in 1957 for the Riverside Juvenile Hall and the Monroe School, also in Riverside. Other notable projects include the Garred (1949 and Goss (1950) residences, both in Brentwood; the Barrington Playground (1950); his own residence (1951) on Chenault Street in Brentwood; and several schools in Riverside including Mountain View Elementary (1954), Victoria Elementary (1955), Ramona High (1956-57), Highland Elementary (1957) and Rubidoux High (1957-58).

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7.0 DESCRIPTION OF EVALUATED RESOURCE

The Barry Building is located on the north side of San Vicente Boulevard between Montana Avenue and South Saltair Avenue in the Brentwood area of Los Angeles. The two-story commercial building was designed in the International Style by architect Milton H. Caughey and was constructed in 1951. It is set back from the street by a narrow concrete-paved plaza with low planters. The building is flanked to the east by a shared driveway and to the north by a surface parking lot, both paved in asphaltic concrete.

The building consists of four ranges of offices around a central garden courtyard, forming an open square in plan. It has complex massing and is asymmetrically composed. The building has flat roofs at varying heights, with parapets around the perimeter and cantilevered plaster soffits with wood fascias around the courtyard. The second story of the south range is supported on slender steel pipe columns, leaving the ground floor open to both San Vicente Boulevard and the central courtyard. A small freestanding structure, slightly rotated from the building's orthogonal grid, is located under the southeast corner. The exterior walls are veneered in smooth cement plaster. Fenestration consists of fixed, wood-framed windows and window walls, and steel-sash casement windows. The second-story windows on the primary (south) façade are grouped in horizontal bands and were originally screened with louvered wood grilles. Individual unit entrances consist of flush wood doors with fixed transom lights.

The courtyard is raised slightly above street grade and is accessed by wide, angled steps. The central portion is paved with flagstone; the perimeter is a concrete walkway that provides access to the first-floor office suites. The courtyard is landscaped with raised flagstone and concrete planters containing a variety of palm trees. Two curved staircases, one in the northeast corner and one in the southwest corner, provide access to the cantilevered second-story balconies that encircle the courtyard. Each staircase consists of "floating" concrete treads in steel pans supported on triangular concrete mono stringers, with metal pipe railings. The four balconies are each at a different level, corresponding to the different second-floor levels in each of the four ranges, and have canted steel pipe guardrails. Louvered and gridded wood screens shelter portions of the east and west balconies. A passage at the northeast corner of the courtyard connects it to the rear parking lot.

The interiors of the office suites are finished with wood flooring, plaster walls, and textured acoustical plaster ceilings.

PHOTOGRAPHS OF EVALUATED RESOURCE, 2017



Photo 1: Barry Building, overall view northeast from San Vicente Boulevard. HRC



Photo 2: Barry Building, primary (south) façade, view northwest from San Vicente Boulevard. HRC

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Photo 3: Barry Building, east façade and driveway, view northwest from San Vicente Boulevard. HRG



Photo 4: Barry Building, overall view southwest from parking lot. HRG

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Photo 5: Barry Building, north façade, view southwest from parking lot. HRC



Photo 6: Barry Building, west façade, view southeast from adjacent parcel. HRC

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Photo 7: Barry Building, courtyard, view northwest from San Vicente Boulevard. HRC



Photo 8: Barry Building, courtyard, view southwest from second floor balcony. HRC

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Photo 9: Barry Building, courtyard, view northeast from second floor balcony. HRC



Photo 10: Barry Building, interior, typical first floor office suite, view northeast. HRC

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8.0 HISTORIC CONTEXT: SURVEYLA CONTEXTS AND THEMES

Los Angeles' Citywide Historic Context Statement (HCS) was designed for use by SurveyLA field surveyors and by all agencies, organizations, and professionals completing historical resources surveys in the City of Los Angeles. The context statement was organized using Multiple Property Documentation (MPD) format developed by the National Park Service for use in nominating properties to the National Register. This format provided a consistent framework for evaluating historical resources. It was adapted for local use to evaluate the eligibility of properties for city, state, and federal designation programs. The HCS used Eligibility Standards to identify the character defining, associative features and integrity aspects a property must retain to be a significant example of a type within a defined theme. Eligibility Standards also indicated the general geographic location, area of significance, applicable criteria, and period of significance associated with that type. These Eligibility Standards are guidelines based on knowledge of known significant examples of property types; properties do not need to meet all of the Eligibility Standards in order to be eligible. Moreover, there are many variables to consider in assessing integrity depending on why a resource is significant under the National Register, California Register or City of Los Angeles HCM eligibility criteria. SurveyLA findings are subject to change over time as properties age, additional information is uncovered, and more detailed analyses are completed. Resources identified through SurveyLA are not designated resources. Designation by the City of Los Angeles and nominations to the California or National Registers are separate processes that include property owner notification and public hearings.

Because the Barry Building is a designated City of Los Angeles Historic-Cultural Monument, as noted previously in this report, it was not re-evaluated by SurveyLA. The property does not appear to have been previously evaluated for eligibility for listing in the California or National Registers. Utilizing contexts and themes developed by SurveyLA, this report evaluates the Barry Building for eligibility for state and federal designation. The Barry Building does not meet eligibility criteria for any of the themes developed for SurveyLA's Commercial Development context; therefore, it is not evaluated for eligibility under Criteria A/1 or B/2. It does appear to meet eligibility criteria for the Architecture and Engineering context, and therefore is evaluated within the following context/theme/property type (CTPS) combination:

Context: Architecture and Engineering

Sub-context: L.A. Modernism, 1919-1980

Theme: Postwar Modernism, 1946-1975

Sub-theme: Mid-Century Modernism, 1945-1975

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Summary Statement of Significance: Resources evaluated under this sub-theme are significant in the area of Architecture as excellent examples of the Mid-century Modern style and exhibit quality of design through distinctive features. Mid-century Modernism is a broad classification of postwar modernism and represents one of the largest and most diverse collections of architecture in Los Angeles. The style is generally characterized by its geometric forms, smooth wall surfaces, flat or low-pitched roofs, and absence of exterior ornamentation. While some examples of the style may represent a particular influence – such as Post-and-Beam or Organic architecture – many incorporated elements of the various influences that shaped this style. It was a remarkably versatile style that was applied to almost every type of property: residential, commercial, institutional, and industrial.

Period of Significance: 1945-1975

Criteria: NR-C, CR-3, Local-3

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Is an excellent example of the Mid-century Modern style
- Was constructed during the period of significance

Character-defining/Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Direct expression of the structural system, often wood or steel post and beam
- Simple geometric volumes
- Unornamented wall surfaces
- Flat roof, at times with wide overhanging eaves
- Floor-to-ceiling windows, often flush-mounted metal framed
- Horizontal massing

Integrity Considerations:

- Should retain integrity of Design, Materials, Workmanship, and Feeling from the period of significance
- Retains sufficient integrity to convey significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted
- Surrounding building and land uses may have changed
- Original use may have changed

9.0 EVALUATION OF ELIGIBILITY

As noted previously, the Barry Building is a designated City of Los Angeles Historic-Cultural Monument (HCM #887) and therefore is considered a presumptive historical resource as defined by CEQA for purposes of this report. However, it appears that the Barry Building has not previously been evaluated for eligibility for listing in the National Register of Historic Places or the California Register of Historical Resources; therefore, the property is evaluated below within the applicable SurveyLA contexts and themes for eligibility for listing in the National and California registers.

9.1 Evaluation of Significance

Criterion C/3 (architectural merit or work of a master architect)

According to National Park Service guidance, to be eligible under Criterion C/3 a building must clearly contain enough of the “distinctive characteristics” to be considered a true representative of the style or type. Buildings eligible for artistic merit must embody the distinctive characteristics of a type, period, or method of construction, and they must possess high artistic value. A building with some applied detailing is not eligible if the details are not fully integrated into the overall design.

The Barry Building is an excellent example of Mid-century Modern commercial architecture in Los Angeles and embodies a distinctly local expression of the style. The building’s organization around a central courtyard with lush tropical landscaping, serving as both a central circulation hub and outdoor gathering space, reflects the particular Southern California ideal of indoor-outdoor living. The open ground floor of the south range, framed in slender steel pipe columns, simultaneously shelters the courtyard from, and opens it to, the busy street, giving it a dual private/public character. The clustered building masses around the courtyard reflect the severe minimalism of the International Style, with smooth plaster walls, large windows, and flat roofs. The building retains most of the essential character-defining features from its period of significance, including expressed steel pipe columns, simple geometric volumes, unadorned plaster wall surfaces, flat roofs with wide overhanging eaves, floor-to-ceiling windows, and horizontal massing; as well as its landscaped courtyard, curvilinear concrete-and-steel staircases, and cantilevered inner walkways with steel pipe guardrails and louvered screens. The Barry Building is therefore eligible for listing in the National Register of Historic Places and the California Register of historical resources under Criterion C/3. The property’s period of significance under this criterion is 1951, the year in which it was constructed.

9.2 Evaluation of Integrity

As noted previously, historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced

by the survival of physical characteristics that existed during the property's prehistoric or historic period." The National Park Service defines seven aspects of integrity for historic resources. These are *location, design, setting, materials, workmanship, feeling, and association*. The integrity of the Barry Building is evaluated below based on these seven aspects. The property's period of significance under Criterion C/3/3 is 1951.

Location

The Barry Building remains on its original site and therefore retains integrity of *location*.

Design

As noted previously, the building retains most of the essential character-defining features of its distinctive Mid-century Modern design, including its central courtyard with lush tropical landscaping, open ground floor framed with steel pipe columns, simple geometric volumes, unadorned plaster wall surfaces, flat roofs with wide overhanging eaves, floor-to-ceiling windows, horizontal massing, curvilinear concrete-and-steel staircases, and cantilevered inner walkways with steel pipe guardrails and louvered screens. It therefore retains integrity of *design*.

Setting

Although several properties in the surrounding area have been redeveloped in later years, some in a markedly larger scale, the Barry Building remains on a busy commercial thoroughfare in Brentwood and thus retains integrity of *setting*.

Materials

As noted previously, the building retains most of its original character-defining materials including plaster walls, steel pipe columns and railings, and steel-and-concrete staircases. It therefore retains integrity of *materials*.

Workmanship

The building retains most of its character-defining features and materials from the period of significance, and thus retains the physical evidence of the crafts of mid-20th century commercial design and construction in Los Angeles. It therefore retains integrity of *workmanship*.

Feeling

The Barry Building retains integrity of *location, design, setting, materials, and workmanship*, and therefore retains the essential physical features that convey the aesthetic and historic sense of a Mid-century Modern commercial building in Brentwood in the 1950s. It therefore retains integrity of *feeling*.

Association

The National Park Service defines *association* as the direct link between an important historic event or person and a historic property. The Barry Building is not significant for an association with an important historic event or person; therefore, integrity of *association* is not applicable in determining the property's historic integrity.

9.3 Summary of Eligibility

The Barry Building is significant under Criterion C/3 as an excellent example of Mid-century Modern commercial architecture in Los Angeles, and retains integrity of *location, design, setting, materials, workmanship, and feeling*. It is therefore eligible for listing in the National Register of Historic Places and the California Register of Historical Resources.

10.0 ANALYSIS OF POTENTIAL HISTORICAL IMPACTS

10.1 Framework for Analysis

The State Legislature, in enacting the California Register, amended CEQA to clarify which properties are significant, as well as which project impacts are considered to be significantly adverse.

A project with an effect that may cause a substantial adverse change in the significance of a historic resource is a project that may have a significant effect on the environment.²³ A substantial adverse change in the significance of a historic resource means demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.²⁴

The CEQA Guidelines further state that “[t]he significance of an historic resource is materially impaired when a project... [d]emolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources... local register of historic resources... or its identification in a historic resources survey.”²⁵

10.2 Analysis of Project Impacts

The Project would demolish the Barry Building and all those physical characteristics that convey its historical significance and that justify its designation as a local Historic-Cultural Monument, and its eligibility for listing in the California Register and the National Register. Therefore, the Project would materially impair the significance of the Barry Building and would cause a substantial adverse change in the significance of an historical resource as defined by CEQA.

²³ *CEQA Guidelines*, section 15064.5(b).

²⁴ *CEQA Guidelines*, section 15064.5(b)(1).

²⁵ *CEQA Guidelines*, section 15064.5(b)(2).

11.0 MITIGATION

In most cases the use of historic narrative, photographs, drawings, or displays does not mitigate the adverse effects on the environment caused by demolition of an historical resource.²⁶ However, CEQA requires that all feasible mitigation be undertaken even if it does not mitigate below a level of a significant effect on the environment.

The Project will demolish the Barry Building, a City of Los Angeles Historic-Cultural Monument that appears to be eligible for listing in the California Register and National Register, and thus a presumptive historical resource as defined by CEQA, and therefore will result in a significant adverse impact on the environment. The impact cannot be mitigated to a level of less than significant; however, as required by CEQA, feasible mitigation shall be undertaken as follows:

Prior to issuance of a demolition permit, the Barry Building shall be documented to meet Historic American Buildings Survey (HABS) Level I standards. The documentation shall include a full set of measured drawings depicting existing conditions; photographs with large-format negatives of exterior and interior views; photocopies with large-format negatives of select, existing drawings and historic views that are produced in accordance with the U.S. Copyright Act (as amended); and a written history and description. The documentation shall be submitted to the Library of Congress, with copies given to the Los Angeles Conservancy and the Los Angeles Public Library. A digital copy of the documentation shall be submitted to the South Central Coastal Information Center at California State University, Fullerton.

²⁶ 14 CCR Section 15126.4(b)(2).

12.0 CONCLUSION

The Barry Building is designated City of Los Angeles Historic-Cultural Monument No. 887 and is eligible for listing in the National Register of Historic Places and the California Register of Historical Resource. It is therefore a presumptive historical resource as defined by CEQA. The proposed Project will demolish the Barry Building. The Project does not include plans for development of the property beyond demolition.

The preceding analysis has demonstrated that the proposed Project will result in a significant adverse impact to an historical resource, the Barry Building. Section 9.0 of this report requires that the Barry Building be documented to meet HABS Level I standards prior to demolition. However, even after the implementation of this mitigation, the impact would remain significant and adverse. Demolition constitutes material impairment of the historical resource, and no feasible measures are available to mitigate the demolition of an historical resource to a level of less than significant. Therefore, demolition of the Barry Building would constitute a significant adverse impact on the environment.

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Character-Defining Features Inventory
Barry Building, 11973 San Vicente Boulevard

| <i>Exterior</i> | | | |
|------------------------|--|--------------|--|
| Location | Character-Defining Features | Notes | Photographs |
| Site and Setting | <p>Concrete-paved setback and flush planters along San Vicente Boulevard</p> <p>Access driveway to east</p> <p>Parking at rear (north) of the building on APN 4404-025-008</p> | |  |
| Massing | <p>Hollow square plan</p> <p>Central garden courtyard</p> <p>Two-story height</p> <p>Sculptural rectangular volumes</p> <p>"Floating" overhanging second-story volume at south façade supported on slender, steel pipe piloti; ground floor below open to courtyard</p> <p>Staggered floor and roof planes</p> | |  |

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Character-Defining Features Inventory
Barry Building, 11973 San Vicente Boulevard

| Exterior | | | |
|------------------------|---|--|--|
| Location | Character-Defining Features | Notes | Photographs |
| South (Primary) Façade | <p>Asymmetrical composition</p> <p>Smooth cement plaster veneer</p> <p>"Floating," overhanging second story volume raised on slender, steel pipe piloti</p> <p>Ground floor open to courtyard</p> <p>Plaster soffit with square, recessed lights</p> <p>Skewed, freestanding volume at ground floor at southeast corner</p> <p>Fixed wood-framed window walls</p> <p>Louvered metal window grilles in wood frames</p> <p>Angled concrete steps to courtyard</p> | <p>Window walls are currently covered with plywood</p> |  |

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Character-Defining Features Inventory
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| <i>Exterior</i> | | | |
|------------------------|--|--|--------------------|
| Location | Character-Defining Features | Notes | Photographs |
| East Façade | <p>Asymmetrical composition</p> <p>Smooth cement plaster veneer</p> <p>Projecting, overhanging second-story volume</p> <p>Steel sash casement windows</p> <p>Fixed wood-framed window walls</p> <p>Wood-veneered flush doors with metal hardware</p> | <p>Some windows have been replaced with fixed glass or aluminum sliders</p> <p>Window walls are currently covered with plywood</p> | |
| North Façade | <p>Asymmetrical composition</p> <p>Smooth cement plaster veneer</p> <p>Fixed wood-framed window walls and windows</p> <p>Wood-veneered flush doors with metal hardware</p> <p>Passage to courtyard</p> | <p>Window walls and some windows are currently covered with plywood</p> <p>CMU receiving/storage room is a later addition</p> | |

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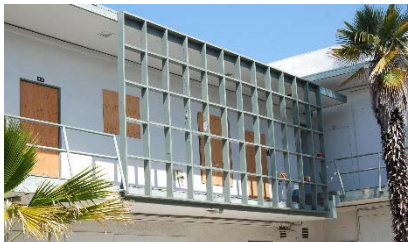
Character-Defining Features Inventory
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| <i>Exterior</i> | | | |
|------------------------|---|--------------|--|
| Location | Character-Defining Features | Notes | Photographs |
| West Façade | <p>Asymmetrical composition</p> <p>Projecting end volumes</p> <p>Smooth cement plaster veneer</p> <p>Steel sash casement and hopper windows</p> | |  |
| Roof | <p>Flat roofs with parapets</p> <p>Cantilevered canopies with plaster soffits, wood fascias and square, recessed light fixtures</p> | |  |

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Character-Defining Features Inventory
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| <i>Exterior</i> | | | |
|------------------------|---|---|---|
| Location | Character-Defining Features | Notes | Photographs |
| Courtyard | <p>Location, configuration and spatial relationships</p> <p>Asymmetrical composition</p> <p>Walls veneered in smooth cement plaster</p> <p>Fixed wood-framed window walls and windows</p> <p>Wood-veneered flush doors with metal hardware</p> <p>Curvilinear steel-and-concrete "floating" stairs with steel pipe handrails</p> <p>Cantilevered balconies with canted, steel pipe guardrails and plaster soffits with square recessed light fixtures</p> <p>Wood lattice and louvered metal screens</p> <p>Wall-mounted building directory</p> <p>Wall-mounted suite numbers</p> <p>Concrete walks</p> <p>Planters with lush landscaping</p> | <p>Window walls and windows are currently covered with plywood</p> <p>Flagstone paving in center of courtyard is a later addition</p> |         |

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Character-Defining Features Inventory
Barry Building, 11973 San Vicente Boulevard

| <i>Interior</i> | | | |
|------------------------|---|---|---|
| Space | Character-Defining Features | Notes | Photographs |
| General | Acoustical ceiling finish Plaster walls Wood-veneered flush doors with metal hardware | Interiors have been reconfigured and refinished over time |  |

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Years of Experience: 28

Professional License

California Architect C24223

Education

Master's Degree, Historic Preservation, University of Southern California

Bachelor of Architecture, University of Southern California

Honors and Awards

Los Angeles Conservancy Preservation Award

- Grand Central Air Terminal, 2017
- CBS Columbia Square, 2016
- 28th Street YMCA, 2013

California Preservation Foundation Preservation Design Award

- CBS Columbia Square, 2017
- Grand Central Air Terminal, 2016
- 28th Street YMCA, 2013

City of Pasadena Historic Preservation Award, Constance Hotel, 2015

AIA Institute Honor Award, 28th Street YMCA, 2015

Professional Affiliations

American Institute of Architects
Glendale Historical Society

- President, 2008-2011



JOHN LOCASCIO, AIA PRINCIPAL ARCHITECT

Experience Profile

A licensed, practicing architect since 1993, John has been involved with historic preservation since 2002 and working at HRG since 2011.

John's areas of focus at HRG include historic architecture and technology, building conservation, historic structure reports and federal historic rehabilitation tax credit projects. He provides technical assistance for construction documents, advises on compliance with the Secretary of the Interior's Standards and the use of the State Historic Building Code, provides construction monitoring, and paint and materials sampling and analysis services.

John has worked on a wide variety of projects involving historic buildings and structures in California as well as in other states. He is currently advising on historic tax credit projects in Los Angeles, the San Francisco Bay area and Washington State. In addition, John regularly provides historic architecture consultation for numerous LAUSD campus modernization projects.

Prior to joining HRG, John served as Executive Director of Claremont Heritage, including reviewing environmental documents and advising the City of Claremont on planning and design issues. John also worked for 14 years as a project architect in private practice, specializing in custom residential projects.

John LoCascio meets the *Secretary of the Interior's Professional Qualifications Standards* in Architecture and Historic Architecture.

Selected Projects

28th Street YMCA Rehabilitation and Adaptive Reuse, Los Angeles
Academy Museum of Motion Pictures Rehabilitation, Hollywood
CBS Columbia Square Rehabilitation and Adaptive Reuse, Hollywood
Constance Hotel Historic Tax Credit Project, Pasadena
Grand Central Air Terminal Rehabilitation and Adaptive Reuse, Glendale
Forum Rehabilitation and Historic Tax Credit Project, Inglewood
Los Angeles International Airport Preservation Plan and HSRs
Painted Desert Visitors' Center Rehabilitation, Arizona
University of Southern California Architectural Consultation
Venice High School Comprehensive Modernization, Los Angeles

HISTORIC RESOURCES GROUP

Years of Experience: 11

Education

Bachelor of Arts in
Interdisciplinary Studies:
Architecture, Urban Planning, and
Business (Real Estate)
University of Texas, Arlington

Honors and Awards

California Preservation
Foundation

- Preservation Design Award:
*Wallis Annenberg Center for
the Performing Arts, 2014*
- Preservation Design Award:
*Lincoln Place Apartments,
2015*

Professional Affiliations

Los Angeles Conservancy
Los Angeles GIS Data Portal
California Preservation
Foundation

ROBBY ARANGUREN PLANNING ASSOCIATE GIS SPECIALIST



Experience Profile

Robby Aranguren is a Planning Associate/GIS Specialist with 11 years of experience in historic preservation in Southern California. Robby joined Historic Resources Group in 2009 as an intern and became full staff in 2010.

At HRG, Robby provides mapping, database creation and management, photography, and research for historic assessments. He also provides assistance with character-defining features inventories and paint analysis studies. He is proficient with the Microsoft Access Database, FiGSS GIS Survey System, Photoshop, Google SketchUp, ESRI ArcMap and ArcCatalog. He has worked on numerous large-scale historic resources surveys, building and manipulating large databases.

Prior to joining HRG, Robby worked at the City of Los Angeles, Office of Historic Resources, Department of Planning, preparing staff reports for Historic-Cultural Monument applications, preparing E-newsletters, assisting in the development of the Mills Act 2010 Online Application and Guide. Robby also served as acting secretary at Cultural Heritage Commission meetings and conducted building permit research.

Robby Aranguren meets the *Secretary of the Interior's Professional Qualifications Standards* in History and Architectural History.

Selected Projects

SurveyLA, Los Angeles
CBS Columbia Square Paint Sampling
Chapman University VPOA Window Survey
City of Riverside Modernism Survey
City of Palm Springs Citywide Survey
City of South Pasadena Citywide Survey Update
Glendale Central Air Terminal Paint Sampling
South Glendale Historic Context Statement & Historic Resources Survey
Jordan House Rehabilitation & Construction Monitoring, Whittier
Lincoln Place Apartments Historic Tax Credit, Los Angeles
UC Riverside Citrus Experiment Station Character-defining
Features Inventory
Villa Elaine Character-defining Features Inventory
Wallace Annenberg Center for the Performing Arts Adaptive
Reuse and Historic Tax Credit, Beverly Hills