

Appendix IS-2

Historical Resources Assessment Report



6000 Hollywood Boulevard Project

Historical Resources Technical Report

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1. Introduction

1.1. Report Overview

Architectural Resources Group (ARG) has prepared this Historical Resources Technical Report for the 6000 Hollywood Boulevard Project (the Project). The Project Site occupies three legal parcels in the Hollywood Community Plan Area of Los Angeles and is located on the south side of Hollywood Boulevard, between Gower Street to the west and Bronson Avenue to the east.¹ The Project Site is currently developed with the Toyota of Hollywood car dealership. The Hollywood Freeway (U.S. 101) is located to the east, and the Hollywood Boulevard Commercial and Entertainment District is located to the west.

The Project Site is anchored by an automobile showroom building that was constructed in 1970. It also contains multiple ancillary structures and surface parking facilities that are associated with the existing automobile dealership. The showroom building and most of the ancillary structures were designed by architect Leason Pomeroy III, and exhibit some characteristics of the Mid-Century Modern style.

The Project involves demolition of the existing automobile dealership and associated uses, and construction of a new mixed-use development. The new development will comprise 501,185-sf of new residential, commercial, and retail uses distributed across multiple structures, with ample public and private open space. The Project consists of three anchor buildings of various heights, with eleven smaller buildings arranged in a “village” configuration and open space in between. Up to three levels of below-grade parking serve as the platform for the Project, with an activated sidewalk along Hollywood Boulevard to accommodate pedestrian traffic. The Project uses high-quality materials throughout. It also employs landscaping to create an urban oasis for the Project’s residents, workers, and visitors.²

The purpose of this Historical Resources Technical Report is to fulfill the requirements of the California Environmental Quality Act (CEQA) as they relate to historical resources. As described in the CEQA Guidelines, “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.”³

Toward this end, this report includes an evaluation of the Project Site to determine if any of its improvements are eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and/or local (City of Los Angeles) designation. It also includes an evaluation of impacts of the Project to historical resources on, and adjacent to, the Project Site.⁴

In summary, ARG arrives at the following conclusions regarding the Project Site:

- There are no historical resources on the Project Site. The buildings and other site improvements associated with the Toyota of Hollywood dealership are not eligible for listing in the National

¹ Assessor Identification Numbers (AINs) associated with the site include 5545.005.005, 5545.005.022, and 5545.006.029.

² A detailed description and renderings of the Project are included in *Section 8: Impacts Analysis*.

³ California Public Resources Code, Section 21084.1.

⁴ For the purposes of this study, “vicinity” refers to parcels adjacent to/abutting the Project Site or within view of the Project Site. Refer to *Section 7: Adjacent Historical Resources* of this report for more information.

Register, the California Register, and/or local (City of Los Angeles) designation, and are therefore not “historical resources” for purposes of CEQA.

- There are historical resources located adjacent to the Project Site including one designated historical resource (Hawaii Theatre), which is listed in the California Register; and three potential historical resources (Palms Grill, Florentine Gardens, and Celia Kreutzer Apartments), which were identified as eligible for listing in the California Register and local (Los Angeles Historic-Cultural Monument) designation in a 2020 historic resources survey of the Community Redevelopment Agency (CRA-LA)’s Hollywood Redevelopment Project Area.
- The Project will not result in direct impacts to historical resources since there are no historical resources located on the Project Site.
- The Project will not result in any indirect impacts to historical resources located adjacent to the Project Site. The Project will not require the demolition or alteration of adjacent historical resources, nor will it result in changes that will materially impair the significance of the resources.

The following sections include a detailed discussion of how these determinations were made.

1.2. Field and Research Methods

Preparation of this report included the following tasks related to research, documentation, and analysis:

- Site visit in March 2022, to assess existing conditions and document buildings and other site improvements with digital photographs;
- Review of pertinent background materials including local ordinances, historic resource survey data, and other reference materials related to the evaluation of historical resources;
- Review of applicable background materials including the State of California’s Built Environment Resource Directory (BERD) and historic resource survey data for the Hollywood community;⁵
- Archival research about the property’s development history, design, and occupancy;
- Identification of applicable historic contexts and themes;
- Evaluation of the site and its requisite improvements against federal (National Register), state (California Register), and local (Los Angeles Historic-Cultural Monument) designation criteria; and
- Identification of potential historical resources in the vicinity of the Project Site.⁶

⁵ The Built Environment Resources Directory (BERD) database provides information about non-archaeological resources in the California Office of Historic Preservation (OHP)’s inventory. For more information, refer to https://ohp.parks.ca.gov/?page_id=30338.

⁶ For the purposes of this study, “vicinity” refers to parcels directly adjacent to/abutting the subject property or directly across the street (Hollywood Boulevard) from the subject property.

Research materials were obtained from the following sources: the Los Angeles Public Library; the archives of the *Los Angeles Times* and other local publications; building permits obtained from the Los Angeles Department of Building and Safety; historic city directories of Los Angeles; online repositories; and ARG's in-house collection of architectural books, periodicals, and reference materials. To comply with public health directives imposed during the ongoing COVID-19 pandemic, most research was conducted using online sources of information. A complete list of sources is listed in *Section 10: Bibliography* of this report.

1.3. Preparer Qualifications

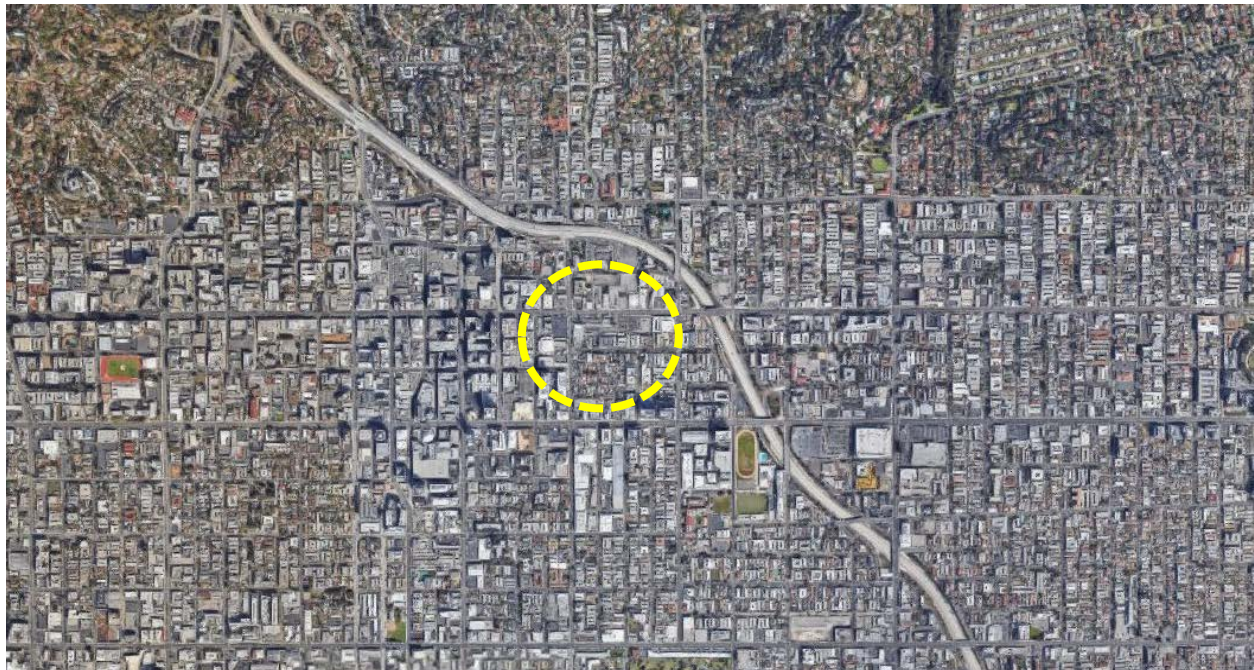
This report was prepared by ARG staff Katie E. Horak, Principal; Andrew Goodrich, AICP, Senior Associate; and Rosa Lisa Fry, all Architectural Historians and Preservation Planners who meet the *Secretary of the Interior's Professional Qualification Standards*, 36 CFR Part 61, in the discipline of Architectural History.

2. Physical Description

2.1. General Setting

6000 Hollywood Boulevard is located in central Hollywood. It sits about one block west of the Hollywood Freeway (U.S. 101) and two blocks east of the Hollywood Boulevard Commercial and Entertainment District, which was listed in the National Register of Historic Places in 1984. (The eastern boundary of the district is Argyle Avenue).⁷ This stretch of Hollywood Boulevard is somewhat sporadically developed with low-rise commercial and institutional buildings that were constructed at various periods in the twentieth century and are designed in various architectural styles. There is little cohesion between these adjacent buildings aside from the fact that they are used for commercial and institutional purposes. The area contains a substantial number of surface parking lots, which detract from the cohesion of the streetscape. This area of Hollywood is flat and has no variation in topography. Streets adhere to a rectilinear grid aside from the Hollywood Freeway (U.S. 101), which charts an irregular course through the Hollywood area.

The subject property occupies a large site on the south side of Hollywood Boulevard, between Gower Street (west) and Bronson Avenue (east). It encompasses three legal parcels. The site's western boundary abuts two low-scale commercial buildings that are used as dance and recording studios; its eastern boundary abuts a surface parking lot; and its south boundary abuts multi-family residences with frontage on Carlton Way. A portion of the southern boundary jogs south and also has frontage on Carlton Way.



Location map. The general location of the subject property is noted in yellow (Google Maps, annotations by ARG)

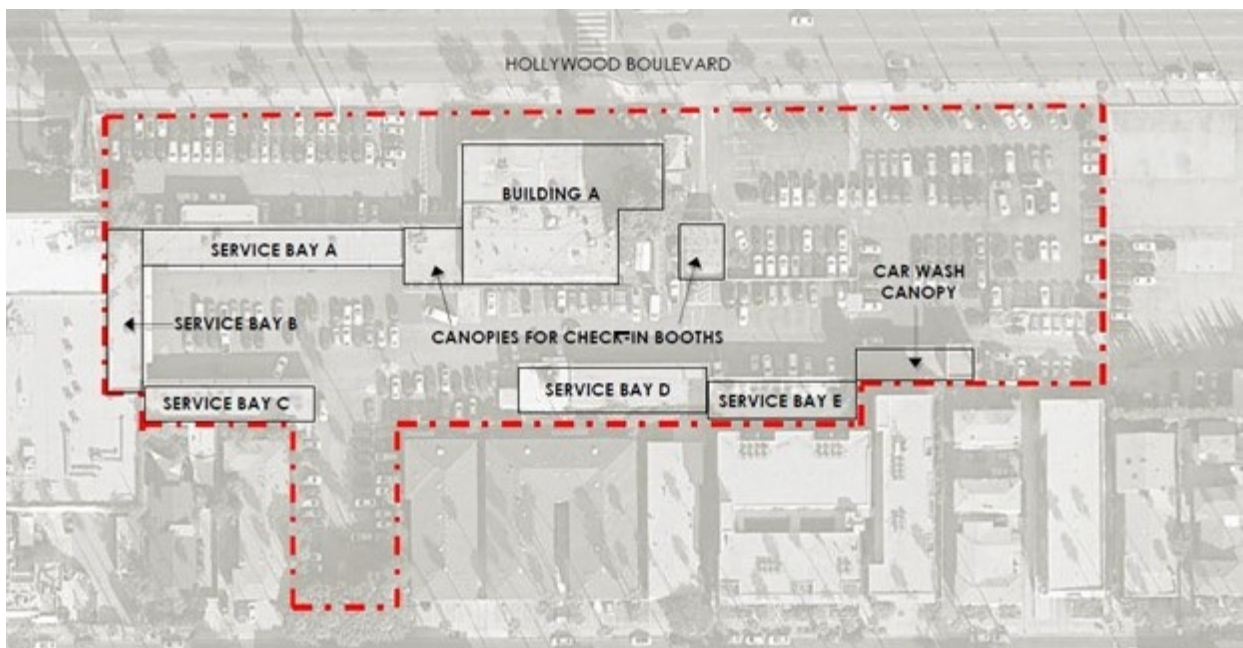
⁷ National Register of Historic Places Inventory-Nomination Form, Hollywood Boulevard Commercial and Entertainment District, prepared by Christy Johnson McAvoy of Hollywood Heritage, Aug. 1, 1984.



Boundary map. The boundaries of the subject property are noted in yellow (Google Maps; annotations by ARG)

2.2. Architectural Descriptions

There are multiple buildings and features on the subject property including an auto showroom building, six ancillary structures that are used for auto servicing, and a freestanding canopy structure. A site plan showing the location of the building/structures is included below, followed by a description of each.



Site plan. The boundaries of the subject property are outlined in red; building/structure footprints are outlined in black and labeled accordingly (Hines)

Building A (auto showroom – built 1970)

The property is anchored by an automobile showroom building that is located at the north end of the dealership site and fronts onto Hollywood Boulevard. It was built in 1970 and designed in the Mid-Century Modern style.⁸ The building reads as one story tall when viewed from the street, though it has a partial second story at the rear (south). The building is L-shaped in plan, is constructed of concrete block, and sits on a poured concrete foundation. It is capped by a flat roof with rolled asphalt sheathing and a low parapet. Exterior walls lack surface cladding and consist of exposed, painted split-face concrete blocks.

The primary façade faces north, toward Hollywood Boulevard, and is five bays wide. Each bay is delineated by squared, split-face concrete block columns that span the building’s height. This façade is extensively glazed with fixed aluminum display windows. Two building entrances are integrated into the glazed wall, each of which consists of paired, glazed aluminum doors and is approached by concrete steps. This fenestration pattern wraps around to the side (east, west) façades, each of which also has an entrance comprising paired, glazed aluminum doors. The west-facing entrance is set within a deep recess.

The building’s rear volume – including its rear (south) façade and the rear sections of the east and west façades – has less public visibility and exudes a utilitarian appearance. Features include secondary entrances (generally consisting of solid metal doors) and sliding metal windows. A canopy structure is appended to the west façade, connecting this building with an adjacent structure on the site (Service Bay A). The canopy serves as the primary point of ingress to the dealership’s service department, and is flanked by small metal booths that are staffed by attendants and are used to control access to the site.

Decorative details are limited to wall-mounted channel letter signage that is affixed to the north, east, and west eaves. The signage spells “TOYOTA” and “HOLLYWOOD,” and features the company’s insignia.



Building A, primary/north façade, view southwest (ARG, 2022)



Building A, primary/north façade, view southeast (ARG, 2022)

⁸ Los Angeles Department of Building and Safety, Permit No. LA10106, issued Jun. 1970.



Building A, east façade, view northwest (ARG, 2022)



Building A, south façade, view northwest (ARG, 2022)



Canopy structure appended to the west façade of Building A (left), view south (ARG, 2022)



Canopy structure appended to the west façade of Building A (right), view north (ARG, 2022)

Service Bay A (auto servicing and sales – built 1970)

At the northwest corner of the property is an ancillary structure (Service Bay A), which is appended to the adjacent showroom building via the aforementioned canopy and, like the showroom, is visible from the street. This structure is used for automobile servicing and also contains the sales office for the dealership’s pre-owned car department. This structure was built in 1970.⁹ While it exhibits some loose characteristics of the Mid-Century Modern style, it reads as a vernacular structure and contains minimal articulation. The structure has a long rectangular plan, is constructed of concrete blocks, and sits on a poured concrete foundation. It is capped by a flat roof with rolled asphalt sheathing and a low parapet. Its exterior walls lack surface cladding and consist of exposed, painted split-faced concrete blocks.

The primary façade faces north and is four bays wide. Three bays consist of solid walls and lack fenestration or other architectural details. The fourth bay – positioned off-center toward the west end of the structure – contains the entrance to the pre-owned sales office. The entrance consists of glazed

⁹ Ibid.

sliding aluminum doors with fixed transoms and sidelights, and is approached by concrete steps. Channel letter signage is affixed to the eave. The rear (south) façade is utilitarian and comprises eight service bays.



Service Bay A, primary/north façade, view southwest (ARG, 2022)



Service Bay A, primary/north façade, view southeast (ARG, 2022)



Service Bay A, detail of entrance on north façade, view southwest (ARG, 2022)



Service Bay A, south façade, view northwest (ARG, 2022)

Service Bays B and C (auto servicing – built 1970)

Two additional ancillary structures (Service Bays B and C) are located at the southwest corner of the site and abut the west and south lot lines, respectively. Both are used for automobile servicing and are largely obscured from public view. They were built in 1970, and are utilitarian structures that lack the characteristics of a particular architectural style.¹⁰ Each structure is rectangular in plan, is built of concrete blocks, sits on a poured concrete foundation, and is capped by a flat roof with rolled asphalt sheathing and a low parapet. Each structure is divided into multiple service bays. There are no decorative details of note associated with either structure.

¹⁰ Ibid.



Service Bay B (at center rear), view west (ARG, 2022)



Service Bay C, view southwest (ARG, 2022)

Service Bay D (auto servicing – built 1960, expanded 1970)

Located to the rear (south) of the auto showroom building is a fourth ancillary structure that is used for automobile servicing and is largely obscured from public view. This structure was constructed in 1960 and expanded in 1970.¹¹ It, too, is utilitarian and lacks the characteristics of a particular architectural style. The structure is rectangular in plan, is constructed of corrugated metal and concrete blocks, and sits on a poured concrete foundation. It is capped by a flat roof with rolled asphalt sheathing, and its north façade is divided into multiple service bays. There are no decorative details of note associated with the structure.



Service Bay D, view southwest (ARG, 2022)



Service Bay D, view southeast (ARG, 2022)

Service Bay E (auto servicing – built 1973)

A fifth ancillary structure (Service Bay E), which is also used for auto servicing, is appended to the east façade of Service Bay D and is set far back at the rear of the site. This structure was built in 1973 and, like

¹¹ Ibid; original construction date (1960) gleaned from the Los Angeles County Office of the Assessor.

most other improvements on the property, it lacks the characteristics of a particular architectural style.¹² The structure is rectangular in plan, is constructed of concrete blocks, sits on a poured concrete foundation, and is capped by a flat roof with rolled asphalt sheathing and a low parapet. The north façade is divided into four service bays. There are no decorative details of note associated with this structure.



Service Bay E, view south (ARG, 2022)

Car Wash Canopy (auto washing and detailing – built 1950)

Located to the east of Service Bay E is a sixth ancillary structure (called the Car Wash Canopy), which is used to wash and detail cars. This structure was built in 1950 as an automobile servicing and repair facility for a different enterprise, and was later incorporated into the Toyota of Hollywood facility.¹³ It is vernacular and lacks the characteristics of an architectural style. The structure is built of cast concrete, sits on a poured concrete foundation, and has a rectangular footprint. It is capped by a flat roof with rolled asphalt sheathing and a parapet. Exterior walls consist of painted concrete with vertical striations.

The building's massing is split between two volumes. The west volume is one story tall and is divided into multiple open bays, which are supported by squared concrete posts. The east volume is two stories tall, with a single garage bay at ground level and office space up above. This garage bay is enclosed by a hinged metal garage door and is flanked by a single paneled wood door. Two steel windows with fixed and awning sashes and divided lights surmount the garage bay. The glazing has been painted over on each window. The east façade features an exterior metal staircase with a galvanized steel handrail, which provides access to the upper story via a single paneled metal door on the upper story of the east façade.

¹² Los Angeles Department of Building and Safety, Permit No. LA77010, issued Dec. 1973.

¹³ Los Angeles Department of Building and Safety, Permit No. 18246, issued Jan. 1950.



Car Wash Canopy, view south (ARG, 2022)



Car wash canopy, view southwest. Note exterior stair and upper-story entrance (ARG, 2022)

Entrance Canopy (built 1982)

To the east of the auto showroom building is a freestanding entrance canopy structure that was constructed in 1982.¹⁴ The canopy is a small, utilitarian structure that acts as a point of ingress to the auto servicing and detailing facilities at the rear of the site. It has a rectangular plan, is constructed of wood frame, and sits on a poured concrete foundation. The structure is capped by a flat roof with rolled asphalt sheathing and a low parapet. The structure is supported by squared wood posts that are clad in stucco.



Entrance Canopy, view south (ARG, 2022)



Entrance canopy, view southwest (ARG, 2022)

¹⁴ Los Angeles Department of Building and Safety, Permit No. LA52597, issued Oct. 1982.

2.3. Site and Landscape Features

Typical of car dealerships, the site contains an abundance of paved surface parking, which is primarily used for the display of vehicles for sale but is also used for vehicle servicing and on-site customer parking. These parking facilities are accessed from the north, via curb cuts and driveways facing Hollywood Boulevard, and are illuminated by “cobra-head” style metal lights. The north property line is delineated by a low metal perimeter fence. Other site features include concrete block retaining walls in the parking lot, and multiple freestanding pole signs installed along the north property line. A cinder block retaining wall and chain link fence spans the small portion of the south lot line that has frontage on Carlton Way.

On-site landscaping is sparse. Landscape features are generally confined to the perimeter of the auto showroom building and consist of Canary Island pine trees and small manicured shrubs. There are also some small trees and shrubs adjacent to the entrance to the pre-owned sales office (Service Bay A), and a single Canary Island pine tree adjacent to that building. The parkway space along Hollywood Boulevard is planted with ornamental pear and Mexican fan palm trees. The portion of the south lot line that fronts onto Carlton Way is planted with ficus trees that create a buffer between the site and its residential environs.



Freestanding pole sign at northwest corner of property, view west (ARG, 2022)



Freestanding pole sign to the east of Building A/auto showroom, view west (ARG, 2022)



Surface parking at front of site, east of Building A/auto showroom, view southeast (ARG, 2022)



Surface parking at rear of site, view east (ARG, 2022)

3. Site History and Alterations

3.1. Site History

The subject property at 6000 Hollywood Boulevard spans multiple parcels that originally developed independent of one another and were eventually consolidated into a single site, which was improved with the existing car dealership (built 1970) that is currently occupied by Toyota of Hollywood.

The various parcels associated with the subject property were all subdivided in 1902 as part of two adjacent subdivisions: the Mount View Tract and the Brokaw Tract No. 2.¹⁵ Between them, the two tracts contained four dozen parcels on the south side of Prospect Avenue (now Hollywood Boulevard), between Gower Street and Bronson Avenue. These were among many new tracts to be recorded in Hollywood following the completion of a streetcar line down Prospect Avenue at the turn of the twentieth century.¹⁶

In its nascence, Prospect Avenue/Hollywood Boulevard was a predominantly residential street, and consistent with this pattern the earliest development of the subject parcels consisted of single-family houses that were oriented toward the boulevard.¹⁷ However, by the 1920s “Hollywood Boulevard had transformed into a tightly-developed commercial center with most blocks containing one- and two-story storefront buildings with taller, more impressive buildings at corners.”¹⁸ The subject parcels were emblematic of this shift. By circa 1920 many of the original houses on the site had been replaced by low-scale commercial buildings; those that remained were converted to offices and other commercial uses.



Hollywood Blvd, looking east from Gower St, ca. early 1900s. The subject site, then-developed with houses, is pictured at right (Los Angeles Public Library)



Hollywood Blvd, looking east from Gower St, ca. 1920s. By this time most of the houses had been replaced with businesses (Los Angeles Public Library)

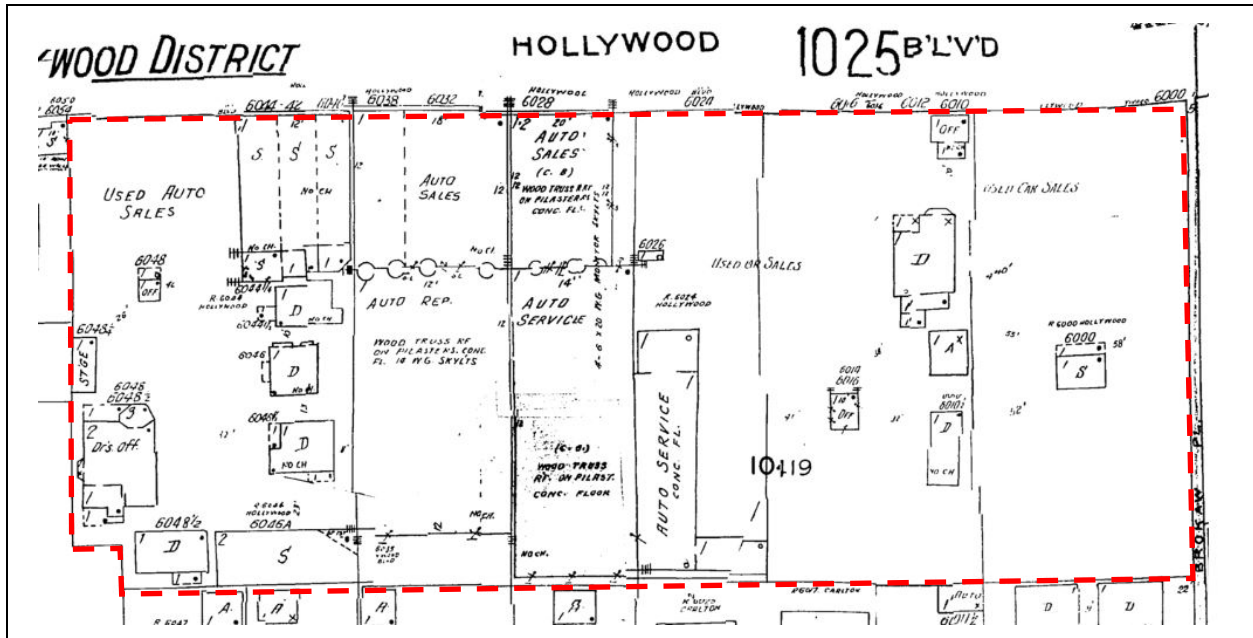
¹⁵ Subdivision maps of the Mount View Tract, Map Book 2-56 (Sept. 1902), and the Brokaw Tract No. 2, Map Book 2-67 (Sept. 1902), accessed Mar. 2022 via the Los Angeles County Department of Public Works.

¹⁶ “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” prepared for CRA/LA by Architectural Resources Group, GPA Consulting, and Historic Resources Group, Jan. 28, 2020, 15.

¹⁷ Development patterns gleaned from building permits, city directories, and Sanborn maps of the site and its environs.

¹⁸ “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” 2020, 48.

Auto-related commercial uses have occupied the subject property since the early days of car travel. In 1919, Jack Germond, touted as “one of the best-known automobile salesmen in the city,” opened an automobile showroom in a building at 6028 Hollywood Boulevard that sold cars under the Cleveland banner.¹⁹ In subsequent years the building was occupied by various other auto-oriented tenants including a garage, a tire shop, and small car dealers that sold Graham-Paige, DeSoto, Plymouth, Nash, Lincoln-Zephyr, Hudson, and Packard-branded vehicles. An adjacent building at 6032 Hollywood Boulevard also served as a showroom and garage, and several used car lots also operated nearby. By the late 1940s, 6028 Hollywood Boulevard was being used as a Lincoln-Mercury dealership; by the 1950s, it was operating as Hollywood Ford and sold and serviced cars under the Ford, Lincoln, and Mercury banners.²⁰



Sanborn map showing the 6000 block of Hollywood Blvd, 1950. The parcels marked in red were later consolidated into a single site and developed with the present-day dealership (Los Angeles Public Library; annotations by ARG)

In 1957, Toyota Motors – then an obscure company with little name recognition outside of Japan – ventured overseas and launched a presence in the United States for the first time. That year, Toyota leased a small storefront at 6032 Hollywood Boulevard and from this space, opened the first headquarters for Toyota Motor Sales USA, Inc., the sales division of its North American operations. This modest storefront also contained a showroom that was used to display Toyota’s first North American car, a small (and much derided) model called the Toyopet Crown, when it was released in 1958.²¹

The Toyopet Crown had a rocky launch. Designed for the rough and rutted roads of Japan, it struggled to perform on America’s smooth, free-flowing highways. “Coupled with its small size, many Americans jokingly called it a Japanese motorized stroller,” and dismal sales led the company to discontinue imports

¹⁹ “Firm Will Build Cleveland Bodies,” *Los Angeles Evening Express*, Oct. 18, 1919.

²⁰ Information about tenancy was gleaned from Los Angeles City Directories, accessed Mar. 2022 via the Los Angeles Public Library.

²¹ Wanda James, *Driving From Japan: Japanese Cars in America* (Jefferson, NC: McFarland & Company Inc, 2005), 44.

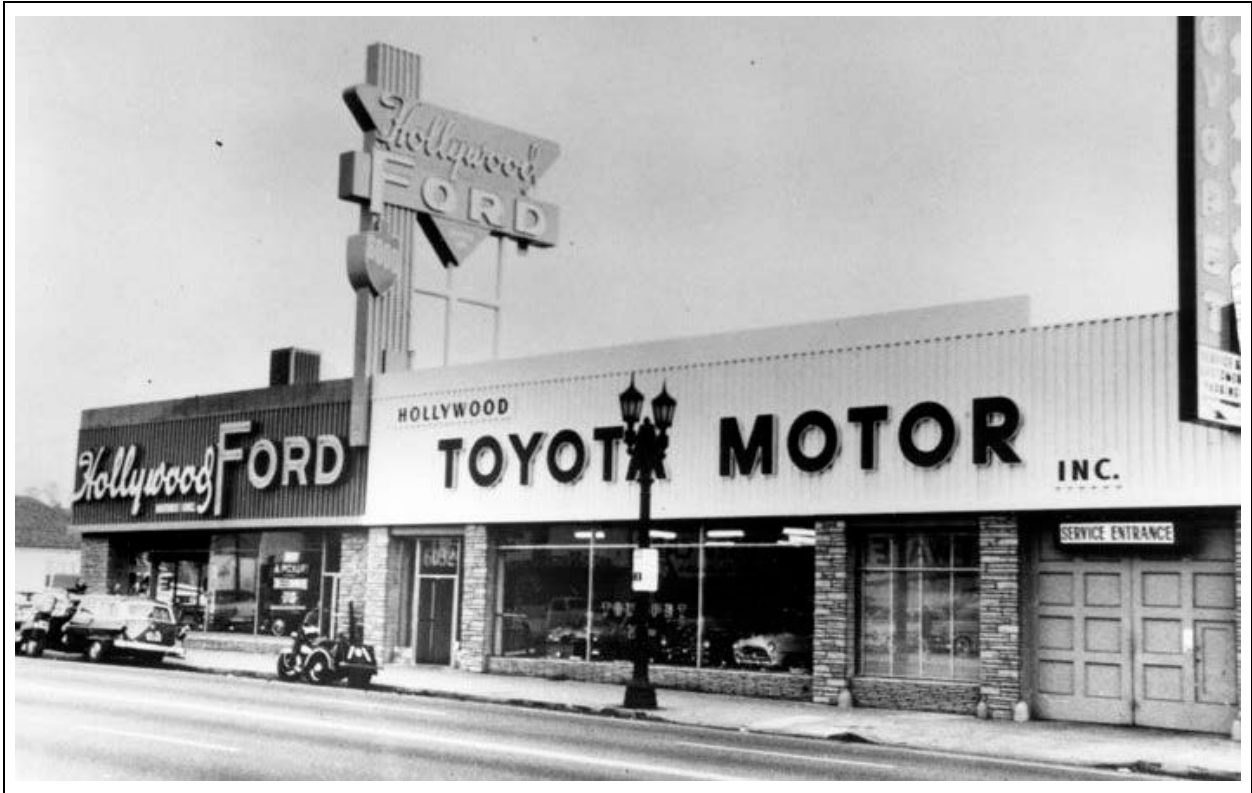
and sales of the Toyopet Crown by 1960.²² However, by the 1960s Toyota had found its footing and introduced popular (and better performing) models like the Corona and Corolla, which bolstered the company's image. In 1967 Toyota moved its headquarters from Hollywood to a new site in Torrance.²³



Toyopet Crown, 1958 (Toyota USA)



6000 block of Hollywood Bl. Toyota's original headquarters is visible at center (Toyota of Concord)



Original location of Toyota's sales headquarters at 6032 Hollywood Blvd. This building was demolished in 1970 to accommodate construction of the present-day dealership (Toyota USA)

²² Vlad Radu, "The Forgotten Story of the First Toyota Sold in the U.S., the Toyopet Crown," Mar. 11, 2021, accessed Mar. 2022.

²³ Sam Gnerre, "South Bay History: Toyota in Torrance," *Daily Breeze*, Feb. 24, 2010, updated Sept. 6, 2017.

In 1970, permits were issued to demolish the existing buildings along the south side of Hollywood Boulevard, east of Gower Street, with the address range of 6000-6048 Hollywood Boulevard. The Toyota sales building (6032 Hollywood) and Hollywood Ford showroom (6028 Hollywood) were among the buildings that were demolished, in addition to a number of commercial buildings and houses that once flanked this section of the boulevard. The various legal parcels associated with these buildings were consolidated into a single site with the address 6000 Hollywood Boulevard, on which a new, modern dealership was constructed in 1970. Designed by architect Leason Pomeroy III of Orange County, this new dealership was much more sprawling than the facilities that it replaced. The new site was anchored by a showroom building at the street; to its rear were ancillary structures that were used for service and detailing. The site included an abundance of paved surface parking that was used to display its inventory.

Permit records and city directories indicate that the dealership was constructed for the Ford Motor Company and principally operated as a Lincoln and Mercury dealer upon its construction, though various Toyota models were also sold here and constituted a portion of the dealer’s sales. By the 1980s the dealership was operating under the name “Hollywood Toyota-Lincoln-Mercury”; by the 2000s, Lincoln and Mercury had been stripped from the name and the dealer was known as “Toyota of Hollywood.”²⁴ Toyota of Hollywood continues to operate from this location.

3.2. Development Chronology

Following is a chronology of development and use of 6000 Hollywood Boulevard. Source materials include online building permits obtained from the City of Los Angeles Department of Building and Safety, Sanborn Fire Insurance Maps, historical newspaper articles from the *Los Angeles Times* and other local publications, historical photographs of the building and site, and other pertinent archival materials.

Prior to 1970, the property spanned multiple parcels and included a variety of buildings, all of which were demolished to accommodate construction of the present-day dealership, which was built in 1970. While many permits were issued prior to 1970, they pertain to buildings that are no longer extant. This section focuses on the period of 1970 onward to focus on what is currently present at the subject property. Some basic information from the pre-1970 period is included for purposes of context.

Pre-1970

Pre-1970	What is now a single site at 6000 Hollywood Blvd consisted of multiple buildings that were constructed independent of one another. These buildings were primarily used for commercial purposes and housed a variety of tenants. Among these tenants were auto-oriented businesses including a Ford dealership at 6028 Hollywood Blvd. The properties also contained several houses that had been repurposed into offices and commercial uses.
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²⁴ Gleaned from classified ads and display ads (various dates), *Los Angeles Times*.

1950	Permit issued to construct a 2-story automobile servicing and repair building at the rear of 5960 Hollywood Boulevard, which was then used as a used car dealership. (This is the current Car Wash Canopy). This structure was retained and incorporated into the present-day dealership when it was built in 1970. T.G. Atkinson is listed as the engineer; L.L. Hayes is listed as the contractor; Gordon Warren, Inc. is listed as the owner (Permit No. LA18246).
1957	Toyota Motor Sales, U.S.A., the first North American subsidiary of the Toyota company, opened in a leased commercial building at 6032 Hollywood Blvd. This building was used as the company's first North American headquarters, and also contained a small showroom that was used to display and sell its inaugural U.S. model, the Toyopet Crown. This building was demolished, and there are no physical remnants of it remaining at the property.
1960	One-story service bay constructed at the rear of the Hollywood Ford dealership at 6028 Hollywood Blvd (now Service Bay B). This structure was retained and incorporated into the present-day dealership when it was built in 1970 (L.A. County Office of the Assessor).
1967	Toyota moved its headquarters from 6032 Hollywood Blvd to a new campus in Torrance. The Hollywood Blvd building continued to operate as a showroom and dealer following this move.

1970-Present

1970	<p>Permits issued to demolish existing buildings on the parcels spanning 6022-6046 Hollywood Blvd and clear the site. This included the building at 6032 Hollywood Blvd that had been used by Toyota Motor Sales. Valley Loader Service Inc. is listed as the contractor; Ford Motor Co. is listed as the owner (Permit Nos. LA09928, LA09929, LA09930, LA09932, LA09933).</p> <p>Permit issued to construct a new, one- and two-story auto sales and service building. This culminated in the construction of the present-day showroom (Building A) and Service Bays A, B, and C. Leason Pomeroy III is listed as the architect; Snyder-Langston, Inc. is listed as the contractor; Ford Motor Co. is listed as the owner (Permit No. LA10106).</p> <p>Permit issued to build a 30'X30' addition to an existing service building (now Service Bay D). Leason Pomeroy III is listed as the architect; Snyder-Langston, Inc. is listed as the contractor; Ford Motor Co. is listed as the owner (Permit No. LA10107).</p>
1973	Permit issued for a new one-story auto sales and repair building (Service Bay E). Ford Leasing Devel. Co. is listed as the owner (Permit No. LA77010).
1982	<p>Permit issued to construct new wood-framed canopy structure (Entrance Canopy). Paul Winter is listed as the engineer; John S. Mason is listed as the contractor; Hollywood Toyota/ Lincoln Mercury is listed as the owner (Permit No. LA52597).</p> <p>Permit issued to enclose display area, erect partition, and add one toilet. The scope of work is interior only. Paul Winter is listed as the engineer; Hollywood Toyota/ Lincoln Mercury is listed as the owner (Permit No. LA52598).</p>

1983	Permit issued to construct interior partition on the ground floor of the showroom building. The scope of work is interior only. Hollywood Toyota is listed as the owner (Permit No 76549).
1985	Permit issued to enlarge mezzanine in the showroom building. The scope of work is interior only. Industrial Structures is listed as the architect; Anker Jacobsen is listed as the contractor; Hollywood Toyota is listed as the owner (Permit No. LA27796).
1990	Permit issued to add waiting room and small office within existing showroom building. The scope of work is interior only. Joseph Minoru Wstari [sic] is listed as the architect; Hollywood Toyota is listed as the contractor and owner (Permit No. LA54634). Permit issued to change waiting area to auto sales area in the showroom building. The scope of work is interior only. The architect's name is illegible; Hollywood Toyota is listed as the contractor and owner (Permit No. LA57894).
1992	Permit issued for tenant improvement. The location and scope of work is not clear, but it appears to be interior only. W.E. Sullivan is listed as the contractor; Mike Sullivan is listed as the owner (Permit No. LA95654).
1994	Permit issued to tear off existing roof and install new roof. Supreme Roofing Co. is listed as the contractor; Hollywood Lincoln Mercury is listed as the owner (Permit No. LA27519).
2005	Permit issued to construct new 12'X64' commercial coach for office use; this appears to be a reference to a modular building. Toyota of Hollywood is listed as the contractor and owner (Permit No. 05010-20000-05833).
2010	Permit issued to tear off existing roofing and install new roof with Class A materials. Circle City Roofing Inc. is listed as the contractor; Hollywood Motor Properties LLC is listed as the owner (Permit No. 10016-40000-17681).
2017	Permit issued for interior remodeling and relocation of the cashier station in the showroom building. Albert Guerrero Avila is listed as the architect; Hi-Level Restoration and Const. is listed as the contractor; Hollywood Motor Properties LLC is listed as the owner (Permit No. 17016-10000-06989).

3.3. Alterations

The following alterations were noted during a site visit conducted by ARG in March 2022. When possible, these alterations were corroborated by the above-listed building permits, Sanborn Fire Insurance Maps, historic aerial imagery, parcel data from the Los Angeles County Office of the Assessor, and other archival sources of information. The below-listed alterations pertain to building exteriors and site features only; building interiors were not evaluated. If known, the date of the alteration is listed parenthetically.

- Additional service bay (Service Bay E) added to the rear of the site (1973)
- Canopy structure (Entrance Canopy) added to the east of the showroom building (1982)
- Original roofing material has been replaced (1994, 2010)
- Signage has been modified to accommodate name changes/tenant changes
- Metal perimeter fence has been added to the north property line

The property and its requisite improvements have experienced minimal alterations since the original construction of the present-day dealership in 1970.

4. Historic Contexts

4.1. Postwar Commercial Development in Hollywood

The subject site occupies a prominent location along Hollywood Boulevard, an internationally-renowned commercial and entertainment corridor that has long served as the commercial heart of Hollywood.

Commercial development has been an important component of Hollywood’s built environment since the early decades of the twentieth century. Buoyed by the rise of Southern California’s motion picture industry, the community witnessed its first wave of commercial growth in the 1920s and ‘30s, at which time Hollywood Boulevard became known as one of Los Angeles’s premier shopping and entertainment districts. The corner of Hollywood and Vine was anchored by several height-limit buildings, many of which housed the offices of studio moguls.²⁵ Department stores, hotels, and other commercial uses flanked Hollywood Boulevard, and opulent movie palaces including Sid Grauman’s Egyptian (1922), El Capitan (1926), and Chinese (1927) theatres and the Pantages (1930) drew scores of patrons and were anchors of the business district. The Brown Derby, a restaurant on Vine Street that opened in 1929, was an infamous celebrity haunt and one of Los Angeles’s most iconic destinations during the Golden Age of Hollywood.²⁶

Hollywood Boulevard retained its identity as a major shopping and entertainment hub throughout the economically volatile 1930s and ‘40s, and into the early 1950s. The glamour and mystique of the entertainment industry attracted steady stream of visitors, as described in 1997 by the *Los Angeles Times*:

In its heyday from the late teens through the early 1950s, the boulevard was a complex fusion of the machinery of desire and the sleepiness of Main Street. Go to a premiere. Browse dusty books. It was all the same. The gaze of the aspiring starlet and the gaze of the shopper were interchangeable. And it was the interchangeability of those desires – of big dreams and small ones – that was Hollywood’s unique urban legacy.²⁷

Major new additions to Hollywood’s commercial landscape continued well into the postwar years. In 1956, Capitol Records constructed a new West Coast headquarters near the legendary intersection of Hollywood and Vine. The 150-foot, thirteen-story office tower was “the first large office building to be constructed in Hollywood in more than two decades,” and its unusual circular footprint and 90-foot-tall rooftop spire rendered the building an instant icon of Modern architecture.²⁸ In 1957, the City of Los Angeles rescinded its 150-foot building height limit, paving the way for large-scale commercial construction in the area. Hollywood’s first post-height limit skyscraper – the 20-story Sunset and Vine Tower – was completed in 1963. At almost twice the height of any other building in the area, the Corporate Modern style tower, with its rectangular steel frame and glass curtain wall system, “presented

²⁵ Nicolai Ouroussoff, “Could It Be Magic – Again?” *Los Angeles Times*, Nov. 23, 1997.

²⁶ Steve Harvey, “A New Brown Derby Tips Its Hat to the Past,” *Los Angeles Times*, Oct. 23, 1987.

²⁷ Ouroussoff, “Could It Be Magic – Again?” *Los Angeles Times*, Nov. 23, 1997.

²⁸ “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” 2020, 52.

a stark silhouette that radically altered the Hollywood skyline.”²⁹ Similarly scaled skyscrapers were constructed in Hollywood in subsequent years, many of which were located along Sunset Boulevard.³⁰

However, by this time the mystique surrounding Hollywood had begun to wane, and the infamous neighborhood had begun to decline. Construction of the Hollywood Freeway (U.S. 101) in the early 1950s dealt a blow to the area by severing Hollywood’s residential neighborhoods from the activity along Hollywood Boulevard. In 1956, the iconic Hollywood Hotel at the intersection of Hollywood and Highland was demolished and “replaced by a banal office tower in a failed scheme to [re]develop the block.”³¹ Film and television studios relocated to more suburban locales like Burbank, as did many of Hollywood’s affluent residents and the upscale stores and other establishments that they patronized. A pervasive lack of parking in central Hollywood further dissuaded people from patronizing shops along the boulevard.³²

In 1958, the Hollywood Improvement Association unveiled plans to construct the Hollywood Walk of Fame on Hollywood Boulevard between Sycamore Avenue and Gower Street, and on Vine Street between Sunset Boulevard and Yucca Avenue. Composed of terrazzo pavers imbedded with stars featuring the names of figures important to the entertainment industry, the monument was intended to commemorate Hollywood’s heritage, beckon tourists, and improve and beautify the local streetscape.³³ Ground was broken on the Walk of Fame in 1960, and ever since it has been an iconic local landmark and characteristic element of the linear commercial district that runs the length of Hollywood Boulevard.

Much of the new commercial development that occurred in Hollywood in the 1960s onward included vernacular structures like small strip malls, motels, and gas stations. With few exceptions, these buildings were designed with function – not aesthetics – in mind, and thus they lacked the architectural gravitas of the older buildings among which they were often sited. Increasingly, storefronts were occupied by unsavory businesses such as X-rated theaters and adult stores, low-cost motels, pawn shops, bars and liquor stores, and other commercial uses that belied the boulevard’s illustrious past.

The area continued to decline. In 1984, Max Factor shuttered the headquarters of his eponymous cosmetics brand on Highland Avenue; in 1985, the Brown Derby – arguably Hollywood’s most infamous celebrity haunt – closed, bringing an abrupt end to a storied era.³⁴ By the 1980s, “even generic stores like See’s Candy, Thom McAn and Florsheim were gone,” noted the *Los Angeles Times* about the declining state of the boulevard. “Testy civic leaders and bitter local merchants began heaping scorn on the street’s ‘bums’ and ‘creeps.’ Abandoned storefronts. Pawnshops. Cheap lingerie. Gangs cruising in lowriders. In the public imagination, it was all part of the same urban wasteland, a once-glamorous ideal gone bad.”³⁵

²⁹ Ibid, 52-53.

³⁰ Ibid, 53.

³¹ Ouroussoff, “Could It Be Magic – Again?” *Los Angeles Times*, Nov. 23, 1997.

³² “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” 2020, 50-52.

³³ Ibid, 53; “First Star Set in Hollywood Walk of Fame,” *Los Angeles Times*, Aug. 16, 1958.

³⁴ Judith Cummings, “Amid the Panhandlers, Hollywood Tries to Restore Its Former Glamour,” *New York Times*, May 18, 1986.

³⁵ Ouroussoff, “Could It Be Magic – Again?” *Los Angeles Times*, Nov. 23, 1997.

In 1984, the Hollywood Boulevard Commercial and Entertainment District was listed in the National Register of Historic Places by local historic preservation advocates. In addition to celebrating the history of the boulevard, designation was intended to work toward reviving and enhancing its tarnished image.³⁶

In an effort to curtail blight, the (now-defunct) Community Redevelopment Agency of Los Angeles (CRA-LA) established the Hollywood Redevelopment Plan Area in 1986, which spanned much of Hollywood Boulevard and almost all of central Hollywood.³⁷ (The subject site is located within the boundaries of the Redevelopment Plan Area). Using various tools at its disposal including tax increment financing and eminent domain, CRA-LA aspired to steer investment back into the area – a lofty aspiration that was met with some success. Successful projects that were made possible because of the involvement of CRA-LA include the renovation of the Egyptian Theatre in 1991, and the construction of a mammoth new commercial and entertainment complex at the corner of Hollywood and Highland, which was completed in 2001.³⁸ The Hollywood and Highland complex was the single-largest new construction project to occur along Hollywood Boulevard in several decades. Its presence was intended “to recapture the glamour and glitz of old Hollywood, to create a fashionable district that will draw both tourists and local shoppers.”³⁹

4.2. Toyota Motors

Since the 1950s, the subject site has been associated with Toyota Motors. It was the site of Toyota’s first North American sales headquarters when the company came to the United States in 1957.

The Toyota company was conceived in the late nineteenth century by Japanese inventor and industrialist Sakichi Toyoda (1867-1930), known as the “king of Japanese inventors.” Coming of age at the height of the Industrial Revolution, Toyoda was inspired by the spirit of innovation and was driven to invent something new and useful. After attending a machinery exposition in Tokyo, Toyoda launched his first successful (albeit humble) invention: a hand loom, which he patented in 1891. “The Toyoda wooden hand loom required only one hand to operate instead of two...[and] it removed the unevenness of the woven fabric,” thereby improving quality and increasing efficiency by 40-50 percent.⁴⁰ Toyoda went on to further hone his innovative loom technology in subsequent years. He filed a variety of patents and pioneered the principle of *jidoka*, a quality control process wherein a machine stops itself when an abnormality occurs.⁴¹

Sakichi Toyoda’s eldest son, Kiichiro Toyoda (1894-1952), is credited with modernizing his family’s business, shifting its primary focus from the production of automated looms to automotive engineering. Kiichiro’s interest in auto production was spurred by the Great Kanto Earthquake of 1923, which decimated Japan’s railway system and resulted in a surge in demand for cars. Japan’s lack of national

³⁶ Stephen Braun, “Preservationists Out to Breathe Old Life Into New Hollywood,” *Los Angeles Times*, Apr. 12, 1984; National Register of Historic Places Inventory-Nomination Form, Hollywood Boulevard Commercial and Entertainment District, prepared by Christy Johnson McAvoy of Hollywood Heritage, Aug. 1, 1984.

³⁷ “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” 2020, 53.

³⁸ Nicolai Ouroussoff, “Splendor on the Boulevard,” *Los Angeles Times*, Apr. 19, 1997; Mark Shiel and Tony Fitzmaurice, *Cinema and the City: Film and Urban Studies in a Global Context* (Malden, MA: Blackwell Publishers Ltd., 2001).

³⁹ Ouroussoff, “Could It Be Magic – Again?” *Los Angeles Times*, Nov. 23, 1997.

⁴⁰ Toyota Industries Corporation, “The Story of Sakichi Toyoda,” accessed Mar. 2022.

⁴¹ Toyota Motor Corporation, “The Inventions and Ideas of Sakichi Toyoda,” 2012, accessed Mar. 2022.

automotive production, coupled with the prohibitive costs of imported European cars, meant that this demand was met almost entirely by U.S. automakers. Ford and General Motors established assembly plants in Japan during the 1920s and attained a near-total monopoly on automobile sales in the country.⁴²

Kiichiro Toyoda began to take the company in new directions. In 1933 he established the Automotive Production Division of Toyoda; in 1934 he announced that the company intended to produce cars, and launched a prototypical straight-six engine called the Type A engine; and in 1935 he unveiled a prototype sedan (called the A1) and truck (called the G1).⁴³ In 1936, the prototypical A1 was redesigned and put into production as the AA (sedan) and AB (cabriolet/convertible) models. Also in 1936, the Japanese government designated the Toyoda company as an automobile manufacturer and supported its operations by preventing the import of the American competitors Ford and General Motors into Japan.⁴⁴

As the company moved increasingly toward auto production, its name was changed from “Toyoda” to “Toyota.” This change came at the behest of industry leaders who preferred “Toyota” since it was visually simpler, easier to pronounce, and would prevent the company from being associated with farming practices (as Toyoda translates to “fertile rice patties” in Japanese). The Toyota name was trademarked, and the automotive division of the company was registered as the Toyota Motor Company, Ltd. In 1937.⁴⁵

During World War II, Toyota was producing four-wheel-drive vehicles for the Japanese Army and following the war the company was requested to produce Jeep-type trucks for the U.S. Armed Forces and Japan’s Police Reserve Force. This vehicle evolved by 1954 into the Toyota Land Cruiser, which became a popular export in foreign markets including Asia, Latin America, and later the United States. An economical model called the Toyopet Crown was launched in 1955 and was Toyota’s first true passenger car. Designed for Japan’s rough roads, it was available in multiple versions including the standard Toyopet Crown, which was intended for everyday use; a posher model called the Crown Deluxe, which came equipped with radio and heater; and a durable model called the Master that was geared to taxi drivers.⁴⁶

The Toyopet Crown was well-received in the domestic market, “being praised as a complete Japanese-made car well suited to local driving environments.”⁴⁷ Given its success, Toyota officials began exploring an expansion into foreign markets, setting their sights on Europe and North America in particular. In 1957, company executives sent three ambassadors to Los Angeles to survey the U.S. market potential. Their research indicated that the U.S. presented a lucrative opportunity for growth as a substantial number of middle-income families “were moving to the suburbs and starting families, creating a demand for smaller, second cars.”⁴⁸ Americans were also increasingly buying compact cars, most of which were built by European companies, showing that Americans, on the whole, were accepting of foreign vehicles.

⁴² Toyota Motor Corporation, “The Japanese Automotive Market,” 2012, accessed Mar. 2022.

⁴³ Ibid.

⁴⁴ Phyllis A. Genter, *A History of Japan’s Government-Business Relationship: The Passenger Car Industry* (Ann Arbor, MI: University of Michigan Press, 1990), 15-17.

⁴⁵ “August 28, 1937 – Toyota Motor Co. is Established,” Aug. 28, 2016; accessed Mar. 2022.

⁴⁶ Toyota, “History of Toyota,” accessed Mar. 2022.

⁴⁷ Joe Clifford, “Toyopet Crown: America’s First Japanese Car,” *Toyota UK Magazine*, Dec. 16, 2016, accessed Mar. 2022.

⁴⁸ Vlad Radu, “The Forgotten Story of the First Toyota Sold in the U.S., the Toyopet Crown,” Mar. 11, 2021, accessed Mar. 2022.

In October 1957, company executives established Toyota Motor Sales, U.S.A. Inc., a California corporation, to secure a foothold in the U.S market – marking the beginning of Toyota’s presence in the United States. The offices of Toyota’s new North American sales division were located in a modest storefront building at 6032 Hollywood Boulevard, in a space that was previously occupied by a Rambler dealer and was shared with a Ford dealership. This site was selected because it had “airline access to Tokyo and because of its proximity to the Port of Los Angeles.”⁴⁹ The company’s first directly managed retail dealer – known as Hollywood Toyota – opened in February 1958 to coordinate retail operations, and was located in the headquarters building on Hollywood Boulevard.⁵⁰ Though some sources offer competing narratives, and company records from this period are murky, it is typically accepted that Hollywood Toyota was the first Toyota dealership to sell Toyota-branded vehicles in the United States.⁵¹

The first batch of Toyopet Crowns was imported to the United States and offered for sale in July 1958. The model was priced at \$1,999 – about \$500 more than the Volkswagen Beetle against which it was supposed to compete – but its lackluster performance thwarted sales.⁵² Designed for Japanese roads that were characteristically rough, rutted, and unpaved, the Toyopet Crown did not perform well on the comparatively smooth American roads. “It took an eternity to reach 60 mph, and when it did, it shook so badly that drivers found it almost impossible to see out the rear-view mirror.”⁵³ The company’s own sales administrator, James McGraw, quipped that “this thing is underpowered, overpriced, and it won’t sell” – a prediction that proved accurate, as only 287 Toyopet Crowns had been sold by the end of 1958.⁵⁴

Faced with dismal sales and a faltering public reputation, Toyota discontinued exports of the Toyopet Crown and instead focused on promoting the more rugged Land Cruiser – a model that proved far more popular among the American public. In the early 1960s, Toyota focused on engineering a passenger car that was better suited to the American market, which eventually led to the unveiling of a new model called the Corona in the summer of 1965 – a car that proved better suited to the American auto market.⁵⁵

In 1967, Toyota moved its headquarters out of the modest Hollywood Boulevard storefront and into a modern plant at 190th Street and Western Avenue in Torrance, which comprised more than 300,000 square feet and cost \$1.3 million to construct.⁵⁶ Hollywood Toyota continued to operate as one of many local dealerships that sold and serviced Toyota vehicles. In 1970, the Hollywood Boulevard building and most adjacent structures were demolished to make way for a new dealership at 6000 Hollywood Boulevard, which primarily served as a Ford, Lincoln, and Mercury dealer but was also partially occupied by Hollywood Toyota. The present-day Toyota of Hollywood is housed within the 1970 facility.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Toyota Motor Corporation, “Establishment of Toyota Motor Sales, U.S.A. and Crown Exports,” accessed Mar. 2022; “So Just Where Did Toyota Sell Its First Car in the United States?” Sept. 27, 2017, accessed Mar. 2022.

⁵² Radu, “The Forgotten Story of the First Toyota Sold in the U.S., the Toyopet Crown (2021), accessed Mar. 2022.

⁵³ Ibid.

⁵⁴ Wanda James, *Driving From Japan: Japanese Cars in America* (Jefferson, NC: McFarland & Company Inc, 2005), 44.

⁵⁵ Ibid, 49-50.

⁵⁶ Ibid.

4.3. The Car and Car Services: Car Showrooms

Typical of auto dealerships, the subject site is anchored by an automobile showroom, a common type of auto-oriented commercial property that is used to exhibit, sell, service, and detail cars.

The architecture of car dealerships has evolved considerably over the history of automobile travel. In the earliest days of the passenger car, consumers purchased automobiles at a livery stable, carriage dealer, or bicycle shop from vendors who obtained a license to sell a particular make of car.⁵⁷ Purpose-built auto dealerships first emerged in Los Angeles just before World War I and were largely concentrated in Downtown Los Angeles, particularly on Flower and Figueroa streets. These early urban dealerships were housed in buildings that were unequivocally urban and were “often designed to resemble banks and first-class office buildings, clad in traditional styles,” to assure consumers that they were dealing with a reputable vendor.⁵⁸ The various functions associated with the dealership – sales, service, repairs, washing and detailing – were all located under the same roof. Often, these buildings were multiple stories tall and included features like interior ramps and auto-sized elevators to provide access to upper story spaces.⁵⁹

In addition to the large downtown dealerships, car companies also operated a number of smaller showrooms in suburban locales like Hollywood. These suburban showrooms were, in essence, “single-story versions of the multi-story central business district dealerships.”⁶⁰ The typical suburban showroom was one story tall and rectangular in plan, and was dressed in the same *mélange* of historicist architectural styles. The typical façade was three bays wide, exhibited strict symmetry, and “consisted of an elaborate center entrance and symmetrically flanking show windows.”⁶¹

Car sales dropped precipitously during the Great Depression, ushering in changes to the ways that automotive companies chose to market and sell their cars. Starting in the 1930s, car dealers increasingly eschewed their downtown facilities in favor of large, sprawling sites along major roads that allowed for dealers to spread out horizontally over a larger area. Unlike the dense, urbanized city blocks on which the earlier generation of dealerships sat, these modern dealerships were housed in low-slung buildings with a stronger horizontal emphasis and wide expanses of plate glass. The typical showroom from this era consisted of a single-story showroom building with an integral sign at the front of the dealership site, service bays to the rear, and ample on-site parking facilities. Historically derived details were replaced by the clean lines, rounded corners, and horizontal forms that were characteristic of the Streamline Moderne style and were seen as more befitting of a product associated with modernity and progress.

World War II curtailed auto sales and dealership construction but gave automakers the opportunity to study the ideal car showroom. By the postwar period a new dealership model had emerged involving smaller glassed-in showrooms, greater focus on automotive services, the added presence of used car lots, and dominant free-standing signs. Common features of showroom buildings constructed during the

⁵⁷ SurveyLA, Los Angeles Citywide Historic Context Statement, “Context: Commercial Development 1850-1980, Theme: Commercial Development and the Automobile 1910-1970,” Aug. 2016, 35.

⁵⁸ Ibid.

⁵⁹ Chester Liebs, *Main Street to Miracle Mile: American Roadside Architecture* (Baltimore: Johns Hopkins University Press, 1995), 77-84.

⁶⁰ SurveyLA, “Commercial Development and the Automobile,” 2016, 36.

⁶¹ Ibid.

postwar era included simple building forms, flat roofs, plain surfaces, and massive plate glass windows on main façades, which were used to display vehicles for sale. Signage – which had previously been incorporated into showroom buildings – was removed from the building and took the form of enormous, freestanding signs that drew attention and effectively served as billboards for their respective brands.⁶²

The architecture of postwar car showrooms trended toward the Mid-Century Modern style, but the appearance and design of these buildings and any other dealership structures was intentionally subdued so that consumers’ attention would be directed to the merchandise for sale and not to the building itself.

From the mid-1950s onward, the typical car showroom was reduced to a simple, minimalist box surrounded by an on-site surface parking lot. The primacy of the parking lot – as opposed to the showroom – as the focal point of a dealership became more important in the 1960s as dealers pivoted to displaying cars in expansive on-site parking lots rather than in dealerships. This shift necessitated even more space than the large lots of the 1950s, often resulting in dealership locations even further from urban cores. At the same time the showroom itself no longer needed to be strategically placed directly along the street, instead the rows of new cars parked out front served as their own advertisements.

Many of the newer dealerships are larger in size than their predecessors, but since the 1960s there has been a significant decrease in the total number of dealerships, both regionally and nationally. In part this has to do with space requirements – contemporary modes of selling require expansive on-site parking lots and a great amount of space – but also has to do with the fact that many American car brands have become defunct, and those that remain have largely consolidated their facilities. Showrooms and service bays at present have largely been relegated to the most basic of utilitarian forms, with only free-standing dealer signs attracting attention and imparting commercial intentions.⁶³

4.4. Mid-Century Modern Architecture

The auto showroom building at 6000 Hollywood Boulevard (Building A) is designed in a modest interpretation of the Mid-Century Modern style, a popular choice for commercial architecture in the post-World War II period. The various ancillary structures on the subject site are vernacular but exhibit some loose characteristics of the Mid-Century Modern style, consistent with those of the showroom building.

“Mid-Century Modern” is a broad term that is used to describe the various derivatives of Modern architecture that flourished in the post-World War II period. These include post-war adaptations of the chaste and machined International Style, the rational aesthetic associated with post-and-beam construction, and more organic and expressive interpretations of the Modern architectural movement.

Various experiments in Modern architecture that were introduced in the early twentieth century eventually lent impetus to the Mid-Century Modern style. The International Style, which came out of Europe in the 1920s, introduced an unusually straightforward approach to design that was characterized by simple geometries, smooth wall surfaces, the honest expression of structure and materials, and the

⁶² Liebs, *Main Street to Miracle Mile: American Roadside Architecture*, 1995, 88-90.

⁶³ *Ibid.*, 93.

absence of superfluous ornament.⁶⁴ International Style buildings were characteristically lithe, airy, “gleaming and seemingly machine-made.”⁶⁵ At about the same time, a group of maverick American architects including Frank Lloyd Wright and Irving J. Gill were also dabbling in experimental new forms, methods, and materials in their quest to develop an indigenous style of American architecture.⁶⁶

Mid-Century Modernism draws upon these earlier paradigms and is emblematic of how the Modern movement was adapted to the conditions of post-World War II life. Over time, architects took the basic tenets of the International Style and similar experiments in domestic Modernism and transposed them into new dialects of Modernism that were both rational and sensitive to their respective physical and cultural contexts. In Southern California, this gave rise to an architectural vocabulary defined by structural and material expression, wide expanses of glass, and open, free-flowing interior plans.⁶⁷ Some architects including Lloyd Wright and John Lautner, captivated by the movement’s emphasis on freedom of form and structural innovation, incorporated sweeping volumes and expressionistic elements into Mid-Century Modern design, devising a sub-set of the style that was organic and sculptural in appearance.

Mid-Century Modernism was popular between the mid-1940s and early 1970s.⁶⁸ It proved to be a remarkably versatile idiom that was expressed through a wide variety of property types ranging from single-family residences, to large-scale housing tracts, to commercial buildings and institutional campuses, to industrial complexes. Its aesthetic was deftly incorporated into both high-style buildings and the local vernacular, and was employed by architects, developer-builders, and lay contractors alike.

Mid-Century Modern architecture is addressed in the “Architecture and Design: L.A. Modernism 1919-1980 context/sub-context combination of the Los Angeles Citywide Historic Context Statement. Per this document, common character-defining feature of the Mid-Century Modern style include the following:

- Simple, geometric building forms
- Wood post-and-beam construction; concrete, glass, and steel are often used in non-residential buildings
- Direct expression of the structural system
- Flat roofs, with or without eaves
- Stucco and/or wood exterior cladding
- Flush-mounted metal frame windows, often incorporated into building façades
- Minimal surface ornament and decorative details
- Integrated landscapes, often in the form of courtyards or plazas
- Organic sub-type: bold, geometric building forms and motifs that abstractly reference nature

⁶⁴ Natalie W. Shivers, “Architecture: A New Creative Medium,” in *LA’s Early Moderns: Art/Architecture/Photography* (Los Angeles: Balcony Press, 2003), 132.

⁶⁵ Mark Rozzo, “Architect Dion Neutra, Who Fought to Save His Father’s Iconic Buildings, Dies,” *Los Angeles Times*, Nov. 25, 2019.

⁶⁶ Shivers, “Architecture: A New Creative Medium,” in *LA’s Early Moderns: Art/Architecture/Photography* (2003), 124.

⁶⁷ SurveyLA, Citywide Historic Context Statement Summary Tables, “Architecture and Engineering, 1850-1980.”

⁶⁸ Ibid.

4.5. Architect and Builder

Leason Pomeroy III, FAIA, Architect

The dealership building at 6000 Hollywood Boulevard and most of its ancillary structures were designed by architect Leason Pomeroy III, FAIA (1937 -).

Leason Fredrick Pomeroy, III was born in Orange, California in 1937. He studied at Arizona State University and received a Bachelor of Architecture degree from the University of Southern California in 1965.⁶⁹ That year, Pomeroy opened his own practice, which was located in Orange and initially operated out of his garage. In the firm’s nascence, “the projects were local and small such as the Orange YMCA and renovations on buildings in and around where the office was located in Old Towne Orange.”⁷⁰ However, as the firm grew and matured its commissions became larger, more prominent, and more complex. By the 1970s, the firm had become known as an adept designer of office buildings, business parks, and industrial campuses – property types that accounted for much of the firm’s output. Pomeroy also worked on projects entailing the rehabilitation of historic buildings, particularly in his hometown of Orange. In 1971, Pomeroy’s firm received the first of many AIA Design Awards for its role in rehabilitating 44 Plaza Square, an early twentieth century business block overlooking the central plaza in Old Towne Orange.⁷¹

Between the 1970s and ‘80s Pomeroy’s firm designed a substantial number of mid- and large-scale institutional projects. While its headquarters and much of its project base continued to be located in Orange County, the firm, by this time, was involved in projects across a greater swath of California and the western United States. Among the institutional projects that the firm designed was a new city hall building for the Northern California community of Yuba City (1982); a new business building on the campus of CSU San Bernardino (1986); a new 50-million-dollar terminal building at John Wayne Airport in Santa Ana (1990); and a number of projects for the Irvine Company. In 1988, the firm was selected as the principal architectural advisor to the University of California, Irvine, taking over following the death of original campus plan architect William Pereira in 1985.⁷² By the early 2000s the firm had multiple offices and had grown to more than 200 employees, and offered interior design, landscape architecture, and sustainability in addition to its core architectural practice.⁷³ The firm continues to operate as LPA, Inc.

In 1999, after more than 30 years at the helms of the firm, Pomeroy retired from LPA, though he continued to work with the firm as a consultant. Pomeroy has been a member of the American Institute of Architects (AIA) since 1967 and was inducted as an AIA Fellow in 1984.⁷⁴

⁶⁹ American Institute of Architects (AIA) Historical Directory, “Leason Fredrick Pomeroy, III,” accessed Mar. 2022.

⁷⁰ LPA, “Celebrating 50 Years: LPA by the Decades,” Jan. 15, 2015, accessed Mar. 2022.

⁷¹ Ibid.

⁷² “UC Irvine Picks New Architectural Adviser,” Los Angeles Times, Aug. 24, 1988.

⁷³ LPA, “Celebrating 50 Years: LPA by the Decades,” Jan. 15, 2015, accessed Mar. 2022.

⁷⁴ American Institute of Architects (AIA) Historical Directory, “Leason Fredrick Pomeroy, III,” accessed Mar. 2022.

Snyder-Langston, Inc., Builder

The dealership building at 6000 Hollywood Boulevard and most of its ancillary structures were constructed by building contractor Snyder-Langston, Inc.

Based in Orange County, Snyder-Langston, Inc. is a contracting company that was established in 1959 by Don Snyder and Bill Langston. The company's profile notes that "Don is the field expert who manages the building process and Bill is the classic entrepreneur who focuses on sales and the client relationship."⁷⁵ The company quickly developed a penchant for building car dealerships, a commercial property type that proliferated amid the suburbanization that took root in Southern California during the post-World War II period. The company built its first car dealership in 1961 in Newport Beach, and between 1964 and 1974 it designed and built more than 100 dealerships, mostly for the Chrysler Corporation and Ford Motor Company. The company established "an in-house architecture group that managed the design needs of projects with a focus on economical options in order to provide clients with added value."⁷⁶

Over time the company expanded its repertoire to include other types of properties. In the 1970s, it increasingly worked on construction projects involving large-scale office buildings and industrial parks, and was tapped to build several such projects for the Irvine Company. Snyder-Langston was a frequent collaborator with Leason Pomeroy Associates. By the 1980s Snyder-Langston was building retail centers, and in 1985 it embarked upon what was one of its most ambitious endeavors to date – the 42-acre Hazard Center in San Diego, a retail and office complex that was anchored by a high-rise office tower. By the 1990s the company had broadened its purview even further, and was retained to construct facilities for the emerging biotech industry and studio facilities for industry titans CBS, Sony, and Warner Bros. In the early 1990s it built the first several phases of the Irvine Spectrum Center, a vast retail and entertainment complex, which helped bolster its image as a skilled builder of large and complex construction projects.⁷⁷ Snyder-Langston remains in operation and has offices in Irvine and El Segundo.

⁷⁵ Snyder-Langston, "History," accessed Mar. 2022.

⁷⁶ Ibid.

⁷⁷ Ibid.

5. Regulations and Criteria for Evaluation

5.1. National Register of Historic Places

The National Register of Historic Places (National Register) is the nation’s master inventory of known historic resources. Established under the auspices of the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service (NPS) and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Eligibility for listing in the National Register is addressed in National Register Bulletin (NRB) 15: *How to Apply the National Register Criteria for Evaluation*. NRB 15 states that in order to be eligible for the National Register, a resource must both: (1) be historically significant, and (2) retain sufficient integrity to adequately convey its significance.

Significance is assessed by evaluating a resource against established eligibility criteria. A resource is considered significant if it satisfies any one of the following four National Register criteria:⁷⁸

- Criterion A (events): associated with events that have made a significant contribution to the broad patterns of our history;
- Criterion B (persons): associated with the lives of significant persons in our past;
- Criterion C (architecture): embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction;
- Criterion D (information potential): has yielded or may be likely to yield, information important in prehistory or history.

Once significance has been established, it must then be demonstrated that a resource retains enough of its physical and associative qualities – or *integrity* – to convey the reason(s) for its significance. Integrity is best described as a resource’s “authenticity” as expressed through its physical features and extant characteristics. Generally, if a resource is recognizable as such in its present state, it is said to retain integrity, but if it has been extensively altered then it does not. Whether a resource retains sufficient integrity for listing is determined by evaluating the seven aspects of integrity defined by NPS:

- Location (the place where the historic property was constructed or the place where the historic event occurred);
- Setting (the physical environment of a historic property);
- Design (the combination of elements that create the form, plan, space, structure, and style of a property);

⁷⁸ Some resources may meet multiple criteria, though only one needs to be satisfied for National Register eligibility.

- Materials (the physical elements that were combined or deposited during a particular period of time and in a particular manner or configuration to form a historic property);
- Workmanship (the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory);
- Feeling (a property’s expression of the aesthetic or historic sense of a particular period of time);
- Association (the direct link between an important historic event/person and a historic property).

Integrity is evaluated by weighing all seven of these aspects together and is ultimately a “yes or no” determination – that is, a resource either retains integrity, or it does not.⁷⁹ Some aspects of integrity may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for significance. Since integrity depends on a resource’s placement within a historic context, integrity can be assessed only after it has been concluded that the resource is in fact significant.

5.2. California Register of Historical Resources

The California Register of Historical Resources (California Register) is an authoritative guide used to identify, inventory, and protect historical resources in California. Established by an act of the State Legislature in 1998, the California Register program encourages public recognition and protection of significant architectural, historical, archeological, and cultural resources; identifies these resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA).

The structure of the California Register program is similar to that of the National Register, though the former more heavily emphasizes resources that have contributed specifically to the development of California. To be eligible for the California Register, a resource must first be deemed significant under one of the following four criteria, which are modeled after the National Register criteria listed above:

- Criterion 1 (events): associated with events or patterns of 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;
- Criterion 2 (persons): associated with the lives of persons important to local, California, or national history;
- Criterion 3 (architecture): 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;
- Criterion 4 (information potential): has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state, or the nation.

Mirroring the National Register, the California Register also requires that resources retain sufficient integrity to be eligible for listing. A resource’s integrity is assessed using the same seven aspects of

⁷⁹ Derived from NRB 15, Section VIII: “How to Evaluate the Integrity of a Property.”

integrity used for the National Register. However, since integrity thresholds associated with the California Register are generally less rigid than those associated with the National Register, it is possible that a resource may lack the integrity required for the National Register but still be eligible for listing in the California Register.

Certain properties are automatically listed in the California Register, as follows:⁸⁰

- All California properties that are listed in the National Register;
- All California properties that have formally been determined eligible for listing in the National Register (by the State Office of Historic Preservation);
- All California Historical Landmarks numbered 770 and above; and
- California Points of Historical Interest which have been reviewed by the State Office of Historic Preservation and recommended for listing by the State Historical Resources Commission.

Resources may be nominated directly to the California Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register. There is no prescribed age limit for listing in the California Register, although guidelines state that sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with a resource.

5.3. Local (City of Los Angeles) Designation

Los Angeles Historic-Cultural Monument

The local designation programs for the City of Los Angeles include Historic-Cultural Monument (HCM) designation for individual resources and the adoption of Historic Preservation Overlay Zones (HPOZs) for concentrations of buildings, commonly known as historic districts.

The City of Los Angeles Cultural Heritage Ordinance (Chapter 9, Section 22.171 *et seq.* of the Los Angeles Administrative Code) defines an HCM as any site (including significant trees or other plant life located thereon), building, or structure of particular historic or cultural significance to the City of Los Angeles, meaning that it meets one or more of the following criteria:

1. It 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; or
2. It is associated with the lives of historic personages important to national, state, city, or local history; or

⁸⁰ California Public Resources Code, Division 5, Chapter 1, Article 2, § 5024.1.

3. It 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.

Local historic preservation ordinances often include standards for determining whether a resource retains sufficient integrity to merit local historic designation, and this language can vary widely from municipality to municipality. Some local ordinances do not mention integrity at all. The Los Angeles Cultural Heritage Ordinance does not include language about integrity. When evaluating historic resources in municipalities where the historic preservation ordinance does not provide guidance for assessing integrity, in accordance with best professional practices it is customary to use the National Register seven aspects of integrity to assess whether or not a resource retains sufficient integrity to convey its significance at the local level.

As with the National and California Registers, in assessing integrity at the local level, some aspects may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for its significance. For example, if a property is significant as an excellent example of an architectural style, integrity of design, workmanship and materials may weigh more heavily than integrity of setting. In contrast, if a property is significant for its association with an important event or person, integrity of setting, feeling, and association may weigh more heavily than integrity of design.

Los Angeles Historic Preservation Overlay Zone

Historic districts in Los Angeles are regulated by the Historic Preservation Overlay Zone (HPOZ) Ordinance. The City of Los Angeles established the HPOZ ordinance in 1979. The ordinance was revised in 1997, 2000, 2004, and 2017. According to §12.20.3.B.17 of the Los Angeles Municipal Code (LAMC), an HPOZ is “any area of the City of Los Angeles containing buildings, structures, landscaping, natural features or lots having historic, architectural, cultural or aesthetic significance.”⁸¹ The ordinance describes the procedures for the creation of new HPOZs, the powers and duties of HPOZ boards, and the review process for development projects within HPOZs. New HPOZ designations are typically initiated by the City Council through a motion of the Councilmember of the district, though the Director of Planning, the Cultural Heritage Commission, the City Planning Commission, or the owners and renters of properties within the district may also initiate an HPOZ designation. Once the designation is initiated, a historic resource survey of the district is completed by a qualified professional and reviewed for completeness and accuracy by City staff; public workshops and hearings are conducted; the survey is certified by the Cultural Heritage Commission; and the zoning changes associated with the HPOZ are ultimately adopted by the City Planning Commission and City Council.

⁸¹ City of Los Angeles, Ordinance No. 184903, amending Section 12.20.3 of the Los Angeles Municipal Code, Jun. 17, 2017.

6. Evaluation of Significance

6.1. Previous Evaluations

The subject property, 6000 Hollywood Boulevard, does not appear to have previously been evaluated for historical significance. The property has not been identified in any of the historic resource surveys that have been completed in Hollywood, including the most recent survey of the CRA-LA's Hollywood Redevelopment Project Area that was completed in 2020. None of the addresses associated with the site appear in the State of California's Built Environment Resources Directory (BERD) for Los Angeles County.⁸²

6.2. Evaluation of Eligibility

Individual Eligibility

ARG concludes that 6000 Hollywood Boulevard is not eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and/or as a local (City of Los Angeles) Historic-Cultural Monument (HCM) or Historic Preservation Overlay Zone (HPOZ). Following is an evaluation of the property against each criterion and a discussion of how this determination was made.

National Register Criterion A: *associated with events that have made a significant contribution to the broad patterns of our history.*

California Register Criterion 1: *associated with events or patterns of 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.*

Local (HCM) Criterion 1: *is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community.*

The Toyota of Hollywood dealership at 6000 Hollywood Boulevard is often mentioned in accounts of automotive history as the site of the first Toyota dealership in the United States. The dealer's web site states that "Toyota of Hollywood opened in 1957 and was the first Toyota dealership in the nation" – a claim that is sometimes disputed, but is generally accepted to be true and is substantiated by documentary evidence.⁸³ Whether or not this was the *first* dealer to sell Toyotas in the nation., it can be said with certainty that the Hollywood Boulevard facility was among the *earliest* U.S. dealerships at which

⁸² The Built Environment Resources Directory (BERD) database provides information about non-archaeological resources in the California Office of Historic Preservation (OHP)'s inventory. For more information, refer to https://ohp.parks.ca.gov/?page_id=30338.

⁸³ Toyota of Hollywood, "About Toyota of Hollywood," accessed Mar. 2022.

one could purchase a Toyota. Company records also substantiate the fact that the subject property served as the first headquarters of Toyota’s sales division during the formative years of its U.S operations.

When Toyota opened its first U.S. sales headquarters on Hollywood Boulevard in 1957, it occupied an existing commercial building that had previously been occupied by various other auto-oriented commercial tenants and shared space with the adjacent Hollywood Ford dealership. Historic photographs show that the building was a vernacular structure that was positioned directly on the street and lacked architectural interest or distinctive features, aside from prominent corporate signage – a testament to the Toyota company’s humble beginnings.

In 1970, permits were issued to demolish the existing showroom buildings on the site, as well as most ancillary structures along the 6000 block of Hollywood Boulevard. The small commercial building from which Toyota made its debut into the American market was demolished as part of that project. In its place, a new automobile dealership that sold Ford, Lincoln, Mercury, and Toyota-branded vehicles was built in 1970 – three years after Toyota had moved its sales headquarters to Torrance.

National Register Bulletin (NRB) 15: How to Apply the National Register for Evaluation states that to be eligible for listing, a resource must be significant, and it must also retain integrity to convey its significance. Implicit in the discussion of integrity is an understanding that a resource must retain physical characteristics from its historic period to be eligible. Per NRB 15, “the evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property’s physical features and how they relate to its significance.”⁸⁴ Conversely, it is also understood that resources that do not retain sufficient physical characteristics from their historic period are generally not eligible for listing. Implicit in this is an understanding that significance is grounded in the presence of physical evidence.

Further, NRB 15 emphasizes that properties that are associated with historical events, patterns of events, or people must retain physical evidence relating to the event/pattern/person. NRB 15 states that:

- “A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of association with the important event, historical pattern, or person(s);”⁸⁵ and
- “Properties eligible under Criteria A, B, and C must not only retain their essential physical features, but the features must be visible enough to convey their significance.”⁸⁶

When this guidance is applied to the subject site, it does not appear to be significant for any potential association with the early history of the Toyota company. The above-referenced guidance emphasizes the importance of physical evidence in conveying associative significance, but as noted there are no physical features associated with the commercial building from which Toyota launched its United States operations. That building was demolished and replaced with the present-day dealership in 1970, and there are no traces of it remaining on the property. Therefore, there is no direct physical relationship between the Toyota company’s early history at the site and the present-day dealership. The buildings

⁸⁴ *NRB 15, How to Apply the National Register Criteria for Evaluation*, 44.

⁸⁵ *Ibid*, 46.

⁸⁶ *Ibid*, 46.

associated with the present-day dealership are contemporary improvements that date to the 1970s and beyond, and have no direct relationship with the Toyota company's early presence at the site.

In the broader context of commercial development in Hollywood, there is insufficient evidence demonstrating that there is anything about the subject site that would render it historically significant. A number of post-World War II commercial properties can be found along Hollywood Boulevard and other major commercial thoroughfares and, like the subject site, most of these postwar commercial properties consist of simple, utilitarian buildings that reflect the gradual decline of Hollywood at this time. The subject site is a representative – but not distinctive – example of commercial development from this era.

For these reasons, ARG concludes that the subject site is not associated with events that have made a significant contribution to the broad patterns of national, state, or local history. Therefore, the site does not satisfy National Register Criterion A/California Register Criterion 1/Local (HCM) Criterion 1.

National Register Criterion B: associated with the lives of persons significant in our past.

California Register Criterion 2: associated with the lives of persons important to local, California, or national history.

Local (HCM) Criterion 2: associated with the lives of historic personages important to national, state, city, or local history.

National Register Bulletin (NRB) 15: How to Apply the National Register Criteria for Evaluation provides guidance related to properties associated with historic personages. It identifies two benchmarks that should be met for a property to meet Criterion B: first, “the persons associated with the property must be individually significant within a historic context,” and second, the property is “associated with a person’s productive life, reflecting the time period when he or she achieved significance.”⁸⁷

The subject site has been in continuous operation as a car dealership since the construction of its present-day buildings and facilities in 1970. Numerous individuals have patronized the dealerships that have operated out of the site between 1970 and the present day. In addition, the site has been frequented by generations of salespeople, technicians, mechanics, inspectors, engineers, porters, clerical staff, and others who have worked for these dealerships. This is typical of commercial properties like car dealerships, which are intended to be accessible to the public and thus are very loosely associated with an extensive number of people. Extensive research into the property’s development history and occupancy did not produce information indicating that any of the people associated with the subject site made notable contributions to history in a manner that would merit consideration under this criterion.

Absent information toward this end, there is insufficient evidence demonstrating that the subject site is associated with the lives of historically significant individuals. For this reason, the site does not satisfy National Register Criterion B/California Register Criterion 2/Local (HCM) Criterion 2.

⁸⁷ Ibid.

National Register Criterion C: *embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction.*

California Register Criterion 3: *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.*

Local (HCM) Criterion 3: *it 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.*

The showroom that anchors the site is designed in the Mid-Century Modern style, and exhibits characteristics that are commonly associated with the style as applied to the context of commercial architecture. The ancillary structures associated with the site are vernacular but also exhibit some loose characteristics of the Mid-Century Modern style. However, these improvements read as typical examples of the style and lack the level of detail and articulation that would be needed to render them architecturally significant. Their modest presence demonstrates how architects took signature elements of the Mid-Century Modernism and pare them down to a vernacular context more befitting of everyday properties like car dealerships, but do not present as particularly assertive architectural statements.

Neither the showroom building nor any of its associated ancillary structures are notable for their method of construction. The showroom and most of the service bays are constructed of concrete block, a common material that was likely selected because of its simplicity and economy – not because their builders were dabbling in innovative or experimental construction methods. The same applies to the freestanding canopy structure that was added to the site in 1982, which is of wood frame construction – another ubiquitous building material that is not unusual for properties like car dealerships.

The property exhibits characteristics of a post-World War II automobile dealership, a common commercial property type during this period. However, it is not rare, nor is there evidence indicating that it was a notable or influential example of a postwar car dealership. There are myriad examples of postwar car dealerships in the City of Los Angeles, several of which were identified in SurveyLA as excellent examples of their respective type and period. Dealerships including Don Lee Cadillac/Casa de Cadillac in Sherman Oaks (1949, Randall Duell and Phillip A. Conklin), Galpin Square in Panorama City (1966, Richard Dorman and Associates), and Guy Martin Oldsmobile in Woodland Hills (1968, Paul R. Williams) exhibit a comparatively high degree of architectural detail and clearly convey the design and site planning principles that dictated the architecture of car showrooms after World War II. These dealerships were all identified in SurveyLA. In contrast, the Toyota of Hollywood dealership has some of the essential features that are characteristic of postwar car dealerships, but lacks the same level of articulation seen in the above-listed examples and does not express the principles of postwar car dealerships in a particular compelling way. Compared against the broader pool of extant postwar car dealerships in Los Angeles, the subject dealership reads as a relatively modest and ubiquitous example of its respective type and period.

Most improvements on the subject site – including the showroom building – were designed by architect Leason Pomeroy III. Pomeroy began his career in the mid-1960s. In 1965 he stated an architectural practice that specialized in the design of commercial office buildings, business parks, and large industrial and institutional campuses. Pomeroy headed the firm until his retirement in 1999. Built in 1970, the

showroom and various structures on the subject site fit into Pomeroy's oeuvre of corporate commercial architecture. However, there is insufficient evidence that Pomeroy or his firm contributed to the architectural profession in a manner that would render him/them "masters" in the spirit of this criterion. There is also insufficient evidence that Snyder-Langston Inc. – contractor for the subject property and a frequent collaborator of Pomeroy – is a master.

Pomeroy is still living and his firm is still active, as is Snyder-Langston, Inc., so the full arc of each practitioner's work is not yet known. Perceptions of their work may also be colored by factors apart from their professional contributions, making it difficult to arrive at objective conclusions at this time.

For these reasons, there is insufficient evidence demonstrating that the subject site is significant for reasons relating to its architecture and physical design. Thus, ARG concludes that the property does not satisfy National Register Criterion C/California Register Criterion 3/Local (HCM) Criterion 3.

National Register Criterion D. Has yielded, or may be likely to yield, information important in prehistory or history.

California Register Criterion 4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state, or the nation.

As an archaeological assessment was not conducted as part of this study, the property's potential for containing subsurface archaeological resources is unknown.

Historic Preservation Overlay Zone (HPOZ) Eligibility

Though it contains multiple buildings, structures, and site features, the subject property occupies a singular site and does not meet the definition of a Historic Preservation Overlay Zone (HPOZ). An HPOZ is a zoning tool that "aims to identify and protect the distinctive architectural and cultural resources of Los Angeles's historic neighborhoods," and is generally applied to the context of residential neighborhoods.⁸⁸

6.3. Evaluation of Integrity

Integrity is the ability of a property to convey its significance, and is defined by the National Park Service (NPS) 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."⁸⁹ NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

For a property to be eligible for listing in the National and California Registers, it must first meet one or more eligibility criteria and must also retain sufficient integrity to convey its historic significance. Integrity

⁸⁸ Los Angeles Department of City Planning, "Local Historic Districts (HPOZs)," accessed Mar. 2022.

⁸⁹ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.

is also evaluated when assessing local eligibility. As stated in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, “only after significance is fully established can you proceed to the issue of integrity.”⁹⁰ In accordance with best professional practices, it is customary to apply this same methodology when evaluating resources at the state and local levels. Since the property does not appear eligible for federal, state, or local listing, an analysis of integrity was not completed.

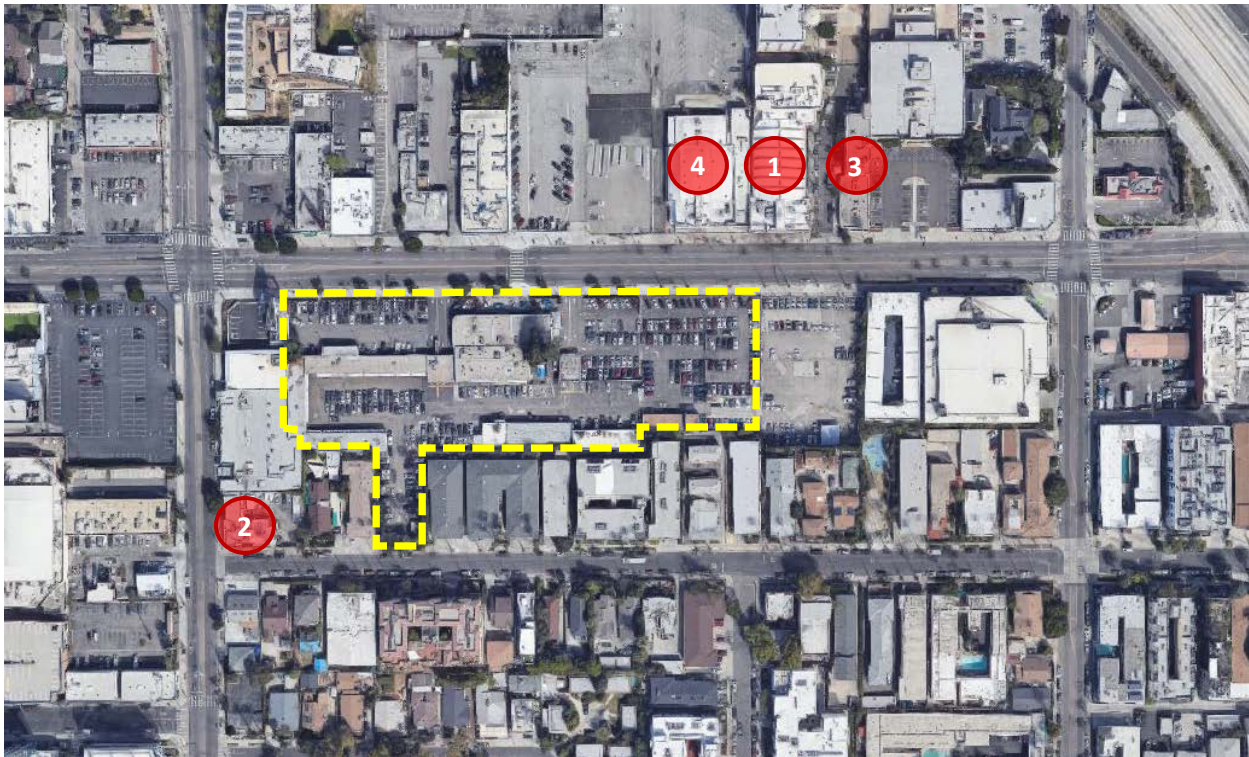
⁹⁰ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, (Washington, D.C.: United States Department of the Interior, 1990, revised 1991, 1995, 1997), 45.

7. Adjacent Historical Resources

This section provides information about previously identified historical resources that are located adjacent to the Project Site. For purposes of this analysis, taking into consideration the size and location of the Project and its Site, “adjacent” refers to parcels within approximately 500 feet of the Project Site, which include those located across the street and/or within view of or from the Project Site.⁹¹ Information about adjacent historical resources was obtained from existing historic resources survey data, and Built Environment Resources Directory (BERD) data for Los Angeles County.⁹²

There is one designated historical resource and three eligible historical resources adjacent to the Project Site. The designated historical resource is individually listed in the California Register; the three eligible historical resources were all identified in the survey of the CRA-LA’s Hollywood Redevelopment Project Area (2020).

These adjacent historical resources are summarized in the tables below, and their locations are indicated on the corresponding map. The following sections include a brief description of each adjacent resource.



Adjacent resources map. The Project Site is noted in yellow; the location of each adjacent historical resource (designated and eligible) is noted in red. Refer to the following sections for information about each resource (Google Maps; annotations by ARG)

⁹¹ For purposes

⁹² The Built Environment Resources Directory (BERD) database provides information about non-archaeological resources in the California Office of Historic Preservation’s inventory. For more information, refer to https://ohp.parks.ca.gov/?page_id=30338.

Designated Historical Resources

MAP NO.	ADDRESS	AIN	YEAR BUILT	RESOURCE NAME	STATUS ⁹³
1	5941 W. Hollywood Bl.	5545.003.028	1940	Hawaii Theatre	2S2

Eligible Historical Resources

MAP NO.	ADDRESS	AIN	YEAR BUILT	RESOURCE NAME	STATUS ⁹⁴
2	1622 Gower St.	5545.006.075	1923	Celia Kreutzer Apartments	3CS/5S3
3	5939 W. Hollywood Bl.	5545.003.028	1936	Palms Grill	3CS/5S3
4	5951 W. Hollywood Bl.	5545.003.006	1938	Florentine Gardens	3CS/5S3

5941 W. Hollywood Boulevard (Hawaii Theatre)

The Hawaii Theatre (now Salvation Army Tabernacle) is a former theater building located at 5941 W. Hollywood Boulevard, across the street and slightly to the east of the Project Site. The resource was formally determined to be eligible for listing in the National Register in 1994 through the Section 106 process, and by virtue of this determination it was listed in the California Register with the California Historical Resource Status Code of 2S2.

1622 Gower Street (Celia Kreutzer Apartments)

The Celia Kreutzer Apartments is a multi-family residential building at 1622 Gower Street, to the southwest of the Project Site. It does not directly abut the boundaries of the Project Site, but is located on the same city block. It was constructed in 1923 and designed by architect R.M. Schindler. The resource was identified in the 2020 CRA-LA historic resources survey as individually eligible for the California Register and for local designation, and was assigned the corresponding California Historical Resource Status Codes of 3CS and 5S3. The survey noted that the resource is “a rare remaining example of an intact 1920s multi-family residence in Hollywood,” and a “significant example of Early Modern residential architecture in Hollywood [and the] work of master architect R.M. Schindler.”⁹⁵

5939 W. Hollywood Boulevard (Palms Grill)

The Palms Grill (now Salvation Army Hollywood Weingart Youth Center) is a former restaurant building at 5939 W. Hollywood Boulevard, across the street and to the east of the Project Site. It was built in 1936 and designed by architect Gordon Kaufmann. The resource was identified in the 2020 CRA-LA historic

⁹³ The California Historical Resource Status Code 2S2 indicates that the property is individually listed in the California Register.

⁹⁴ The following California Historical Resource Status Codes were used to identify eligible resources: 3S (individually eligible for National Register), 3CS (individually eligible for California Register), 5S3 (individually eligible for local listing).

⁹⁵ “Historic Resources Survey Report, Hollywood Redevelopment Plan Area,” prepared by Architectural Resources Group, GPA Consulting, and Historic Resources Group, Jan. 28, 2020, Appx. A, 41.

resources survey as individually eligible for the California Register and for local designation, and was assigned the corresponding California Historical Resource Status Codes of 3CS and 5S3. The survey noted that the resource is an “excellent example of Streamline Moderne commercial architecture in Hollywood [and the] work of noted Los Angeles architect Gordon Kaufmann.”⁹⁶

5951 W. Hollywood Boulevard (Florentine Gardens)

Florentine Gardens is an events and entertainment venue at 5951 W. Hollywood Boulevard, across the street from the Project Site. It was constructed in 1938 and designed by architect Gordon Kaufmann. The resource was identified in the 2020 CRA-LA historic resources survey as individually eligible for the California Register and for local designation, and was assigned the corresponding California Historical Resource Status Codes of 3CS and 5S3. The survey noted that the resource is a “significant example of a commercial property associated with the entertainment industry. Between the 1930s and 1950s, Florentine Gardens was one of Hollywood’s most popular dinner theaters and nightclubs known for its celebrity-studded lineups and risqué performances.”⁹⁷

⁹⁶ Ibid, 52.

⁹⁷ Ibid, 53.

8. Impacts Analysis

8.1. Summary of Historical Resource Findings

In summary, there are no historical resources located on the Project Site as none of its existing buildings or other improvements satisfy eligibility criteria.

There are four historical resources located adjacent to the Project Site. These include one designated historical resource (Hawaii Theatre), which is listed in the California Register; and three potential historical resources (Celia Kreutzer Apartments, Palms Grill, and Florentine Gardens), all of which were flagged as appearing eligible for listing in the California Register and as local (Los Angeles) Historic-Cultural Monuments in the 2020 CRA-LA historic resources survey of the Hollywood Redevelopment Project Area.

8.2. Significance Threshold

The CEQA Guidelines state that a project has the potential to impact a historical resource when the project causes a “substantial adverse change” to the significance of the resource. Substantial adverse change is the “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.”⁹⁸

The significance of a historical resource is materially impaired when a project:

- a) Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, the California Register of Historical Resources; or
- b) Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of Section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project by a preponderance of evidence that the resource is not historically or culturally significant; or
- c) Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for the purposes of CEQA.⁹⁹

⁹⁸ CEQA Guidelines, Section 15064.5.

⁹⁹ Ibid.

8.3. Project Description

The Project involves demolition of the existing automobile dealership and all associated improvements that currently occupy the Project Site, and construction of a new mixed-use development in its place. The Project Site encompasses ten adjacent parcels on the south side of Hollywood Boulevard (collectively the “Hollywood Lot”), and one adjoining parcel on the north side of Carlton Way (the “Carlton Lot”).

The new development will comprise 501,185-sf of new residential, commercial, and retail uses distributed across multiple structures, with ample public and private open space. Inspired by the famous canyons in the Hollywood Hills—Runyon, Laurel, Beachwood—the Project includes three anchor buildings, including a residential tower of 35 stories, with eleven two-to-three story (above podium) buildings arranged in a village and open space in between. Up to three levels of below-grade parking serve as the platform for the Project, with an activated sidewalk along Hollywood Boulevard to accommodate pedestrian traffic. The Project uses high-quality materials throughout. It also employs landscaping to create an urban oasis for the Project’s residents, workers, and visitors.

The Project will demolish existing improvements and replace them with 342,643-sf of residential uses, 136,000-sf of commercial office uses, 18,004-sf of retail uses, and 4,038-sf for dining. The total floor area ratio is 3.08:1. The Hollywood Lot includes no setbacks in the front, 16 feet on both the east and west sides, and 20 feet on the rear side. The Carlton Lot, which will be located on a separate parcel in connection with the tentative tract map application, includes 15 feet on the front setback, 7 feet on both side setbacks, and 16 feet on the rear. The Project includes a total of 894 parking stalls across the site.

The first of the three anchor buildings is a six-story Class A office and retail building reaching 113 feet in height (120 feet including mechanical). The ground floor will include two retail spaces and an office lobby. The second floor will include an office lobby and 19,060-sf of office space, plus restrooms, and electrical. The third through sixth floors will include between 20,097-sf and 27,348-sf of office space, plus a lobby and restrooms on each. The building also contains several outdoor patios for office use and enjoyment. The ground floor includes two pedestrian-oriented retail spaces fronting Hollywood Boulevard: the larger space, located on the western half of the building, is 6,413-sf, and the smaller space, located on the eastern half, is 3,125 sf. Ground floor parking for the retail spaces is located south of the retail spaces on the same level, and can be accessed through an adjacent driveway. A ramp will allow for access to additional parking levels below.

The second of the three anchor buildings is a residential tower located on the northeast side of the Property reaching 35 stories and 404 feet in height (419 feet including mechanical). It will contain 265 dwelling units, including approximately 52 studios, 166 one-bedroom units, and 47 two-bedroom units. The first level includes an approximately 8,597-sf lobby and residential services area with pedestrian access from Hollywood Boulevard. It can also be accessed via the adjoining porte cochère to the west of the building. The porte cochère will be accessed from a driveway to the west of this tower and located under the podium. Also located on the first floor will be back of house and trash spaces. The second level is open to the lobby below. Residential units are available beginning on the third level, which also contains an amenity space for residents that is open to the fourth floor, and is accessible through the elevated open space area to the south. Level 13 is reserved for additional residential amenity space that

is open to Level 14; it includes an elevated terrace with a pool and spa, along with indoor space. Levels five through 12, and then 15 through 35 are comprised exclusively of residential units, plus hallways and elevator and stair access.

The third of the three anchor buildings is a four-story residential building located entirely on the Carlton Lot and reaching 44 feet, six inches in height (55 feet including mechanical). It will contain 46 one-bedroom units. The building is designed as a single structure, with a pedestrian bridge connecting it to the main Hollywood Lot.

Between these three anchor buildings will be a village containing eleven buildings ranging from two to three stories above a podium. One will be used as a 4,038-sf two-story restaurant reaching 56 feet in height surrounded by approximately half an acre of publicly-accessible space across two levels. The remaining structures will include 10 townhome structures ranging from two to three stories above a podium, and containing 39 dwelling units, including approximately 26 two-bedroom units and 13 three-bedroom units. Underneath the village on the ground floor will be two pedestrian-oriented retail spaces that are 4,458-sf and 4008-sf, respectively. Additionally, a 2,544-sf amenity space for residential uses, along with long term bike parking, a trash space, and a back-of-house area will sit underneath the central village area. Approximately 57 ground-floor parking spaces, both tandem and standard, will be available for restaurant and retail parking in the lot located south of the restaurant and retail uses.

Overall, the site contains approximately 94 dwelling units per acre, with 350 dwelling units total. Of these, 44 will be reserved for Very Low Income tenants. In total, the Project will include approximately 52 studio units, 212 one-bedroom units, 73 two-bedroom units, and 13 three-bedroom units. One unit may be reserved for a property manager. The Project also includes approximately 14,446-sf of indoor amenity space and 42,602-sf of usable open space for residents.

Two levels of below-ground parking sit underneath the entire Project, with a third level under the eastern half of the property. The site will have three vehicular entrances from Hollywood Boulevard. Of the 894 total stalls, 455 are reserved for residential uses, 307 are reserved for office uses, 111 are reserved for retail uses, and 21 are reserved for dining uses. The Project will also include parking for 244 bikes: 163 long-term and 16 short-term stalls for residents, along with 39 long-term and 26 short-term stalls for non-residents. Loading docks will be provided on the southern side of the Property with access via the porte cochère, with truck exiting planned for the driveway on the east.

Open spaces, landscaping and hardscaping are incorporated throughout the Project Site. The Project includes approximately half an acre of activated space across two levels connecting the three anchor buildings and the village. A portion of the space, adjacent to the planned restaurant, will be a public plaza area and event space, with the remainder reserved for tenants and office workers. Green roofs are incorporated throughout, and the Project will be LEED-certified or an equivalent. The Project landscaping will incorporate local and drought-resistant flora, including at least 88 trees.

Project Renderings



Rendering of proposed project, view southwest (OFFICEUNTITLED)



Rendering of proposed project, view southeast (OFFICEUNTITLED)



Rendering of proposed project, with village buildings in foreground, view southeast (OFFICEUNTITLED)

8.4. Project Impacts Analysis

This section analyzes the Project’s impacts on historical resources, including direct impacts to historical resources on the Project Site and indirect impacts to historical resources adjacent to the Project Site.

Direct Impacts

The Project will not result in direct impacts to historical resources. As discussed in *Section 6: Evaluation of Significance*, there are no historical resources located on the Project Site.

Indirect Impacts

The Project will not result in indirect impacts to historical resources, as follows.

Palms Grill, Hawaii Theatre, and Florentine Gardens

The Project Site is located across the street from three of the four above-listed adjacent historical resources: Palms Grill (5939 W. Hollywood Boulevard), the Hawaii Theatre (5941 W. Hollywood Boulevard), and Florentine Gardens (5951 W. Hollywood Boulevard). All three of these adjacent resources are located on the north side of Hollywood Boulevard. One of the properties (Florentine Gardens) directly faces the Project Site; the other two (Palms Grill and Hawaii Theatre) are located slightly to the east and do not directly face the Project Site.

Of these resources, one (Hawaii Theatre) is listed in the California Register, and two (Palms Grill and Florentine Gardens) have been identified as eligible for listing in the California Register as well as for local (City of Los Angeles) Historic-Cultural Monument (HCM) designation.

As discussed, a project has the potential to impact a historical resource if the project would cause a “substantial adverse change” to the significance of a historical resource. Substantial adverse change is the demolition or material alteration in an adverse manner of those physical characteristics of a historical resource that convey its significance and justify its inclusion in, or eligibility for, the California Register.

The Project would not result in the demolition of Palms Grill, the Hawaii Theatre, or Florentine Gardens. Demolition undertaken as part of the Project would involve the removal of existing buildings and improvements associated with the Toyota of Hollywood dealership, but would not encroach onto other properties beyond the Project Site. Neither Palms Grill, the Hawaii Theatre, nor Florentine Gardens are located on the Project Site, and these resources would therefore remain extant at Project completion.

The Project would also not result in the material alteration of Palms Grill, the Hawaii Theatre, or Florentine Gardens such that their inclusion in, or eligibility for, the California Register would be compromised. As noted, none of these three properties are located on the Project Site, which is where all construction activity associated with the Project would take place. The Project would not require the removal or modification of any of these buildings’ features as they are not located within the Project Site.

Construction of the Project would not impede important views of Palms Grill, the Hawaii Theatre, or Florentine Gardens. These buildings' primary (south) façades would continue to be highly visible from Hollywood Boulevard, as they are currently.

The Project would replace an existing automobile dealership and parking lot – uses that are low in scale and sprawl across the Project Site – with a mixed-use development that would be much larger and denser than existing conditions. In particular, two of the three anchor buildings associated with the Project – one rising to a height of 404 feet, and the other rising to 113 feet – would be visible from Palms Grill, the Hawaii Theatre, and Florentine Gardens by virtue of their relative height as well as their frontage on Hollywood Boulevard. This would result in changes to the immediate setting of Palms Grill, the Hawaii Theatre, and Florentine Gardens – all of which face directly toward the Project Site. However, these resources have already experienced significant changes in their setting. When these buildings were constructed (1936-1940), this stretch of Hollywood Boulevard contained low-scale commercial buildings, resulting in a continuous flank of commercial development on either side of the boulevard. Most of those buildings have since been razed, and Palms Grill, the Hawaii Theatre, and Florentine Gardens are now located amid surface parking lots and vacant/underutilized parcels. Further modifying a setting that has already witnessed change would not impede the ability of these buildings to convey their significance.

For these reasons, the Project will not cause a substantial adverse change to the significance of Palms Grill, the Hawaii Theatre, or Florentine Gardens.

Celia Kreutzer Apartments

The Project Site is located in proximity to the Celia Kreutzer Apartments, which is located on a nearby parcel at the northeast corner of Gower Street and Carlton Way. The Celia Kreutzer Apartments has been identified as eligible for listing in the California Register as well as for local (City of Los Angeles) Historic-Cultural Monument (HCM) designation.

The Celia Kreutzer Apartments is located outside the boundaries of the Project Site and occupies a separate legal parcel. The building would not be demolished or materially altered; as noted, all demolition and construction activities associated with the Project would be confined to the Project Site.

Portions of the Project would be partially visible from the Celia Kreutzer Apartments. Specifically, two of the three anchor buildings would be located to the rear (northeast) of the Celia Kreutzer Apartments and would rise to heights of 404 feet and 113 feet, respectively; the third anchor building – which would be located on Carlton Way, four parcels east of the Celia Kreutzer Apartments – would rise to a height of 44 feet, six inches (55 feet including mechanical). However, the placement of these buildings would not impede important views of the Celia Kreutzer Apartments, which is oriented to the south and west and faces away from the Project Site. The building's two street-facing (west and south) façades, which contain its character-defining features, would remain intact and legible.

In addition, several existing one- and two-story commercial and residential buildings that are located between the Celia Kreutzer Apartments and the Project Site would remain, which would buffer the historic building from the Project Site and would help to soften the visual transition between these sites.

For these reasons, the Project will not cause a substantial adverse change to the significance of the Celia Kreutzer Apartments.

8.5. Summary of Continued Eligibility

In summary, there are no historical resources located on the Project Site. However, there are four historical resources located adjacent to the Project Site: one (Hawaii Theatre) is listed in the California Register, and three (Palms Grill, Florentine Gardens, and Celia Kreutzer Apartments) have been identified as eligible for listing in the California Register and as local (Los Angeles) HCMs.

As discussed, the Project will not result in the demolition or material impairment of these adjacent historical resources and therefore will not result in a substantial adverse change to their significance. The Hawaii Theatre, Palms Grill, Florentine Gardens, and the Celia Kreutzer Apartments will all continue to be eligible for listing in the California Register at Project completion.

9. Conclusion

In summary, ARG arrives at the following conclusions regarding the Project Site:

- There are no historical resources on the Project Site. The buildings and other site improvements associated with the Toyota of Hollywood dealership are not eligible for listing in the National Register, the California Register, and/or local (City of Los Angeles) designation, and are therefore not “historical resources” for purposes of CEQA.
- There are historical resources located adjacent to the Project Site, including one designated historical resource (Hawaii Theatre), which is listed in the California Register; and three potential historical resources (Palms Grill, Florentine Gardens, and Celia Kreutzer Apartments), which were identified as eligible for listing in the California Register and local (Los Angeles Historic-Cultural Monument) designation in a 2020 historic resources survey of the Community Redevelopment Agency (CRA-LA)’s Hollywood Redevelopment Project Area.
- The Project will not result in direct impacts to historical resources since there are no historical resources located on the Project Site.
- The Project will not result in any indirect impacts to historical resources located adjacent to the Project Site. The Project will not require the demolition or alteration of adjacent historical resources, nor will it result in changes that will materially impair the significance of the resources.

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