

1 BEFORE THE HISTORIC PRESERVATION COMMISSION
2 OF THE CITY OF WEST HOLLYWOOD
3 COUNTY OF LOS ANGELES, STATE OF CALIFORNIA

4 Address:)
5 7377 Santa Monica Boulevard)
6 West Hollywood, CA)
7 _____)

8 DATE OF MEETING: August 26, 2019

9

10 HEARING EXAMINER: PROVIDING TESTIMONY:

11 Jacob La Joie, Chair

STAFF:

12 Yawar Charlie, Vice Chair

Jennifer Alkire

13 Lola Davidson, Commissioner

14 Matthew Dubin, Commissioner

15 Edward S. Levin, Commissioner

16 Gail Ostergren, Commissioner

17 APPLICANT:

18 Jake Stevens

19 J.D. Moore

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1 **August 26, 2019**

2 LaJoie: All right if everybody could be seated, we'd like
3 to call the meeting to order. Start off with roll
4 call.

5 Houston: Commissioner Dubin?

6 Dubin: Here.

7 Houston: Commissioner Davidson?

8 Davidson: Present.

9 Houston: Vice Chair Charlie?

10 Charlie: Here.

11 Houston: Chair LaJoie.

12 LaJoie: Here.

13 Houston: Commissioner Ostergren. Commissioner Levin.

14 Levin: Here.

15 Houston: Noting the absence of Commissioner Winters.

16 LaJoie: And now I'd like to move on to Item #3; approval of
17 the agenda. Is there any comments?

18 Charlie: I believe staff has a comment about an item being
19 delayed.

20 Alkire: Yes, I believe it is Item 8C, the applicant for
21 Item 8C has requested a continuance to a date
22 uncertain.

23 Levin: Can I make a suggestion on the agenda that because
24 we're going to have members of the public here for

1 nine, I'm sorry of 8A and 9A that we move 8B until
2 after 9A.

3 LaJoie: I second that.

4 Levin: With that amendment and continuation and the
5 continuance to a date uncertain for 8C I'll move
6 the agenda.

7 Charlie: I second that.

8 LaJoie: All right, number 4. Moving on number 4; approval
9 of the minutes. Anybody have any comments?

10 Charlie: Nope.

11 La Joie: All right, I'll move the minutes.

12 Charlie: I'll second that.

13 Dubin: I was not present so I'll abstain.

14 LaJoie: All right I'll move to Item 5.

15 LaJoie: All the..

16 LaJoie: Oh, yeah, call to vote.

17 Levin: We're just all in favor.

18 LaJoie: All in favor?

19 LaJoie: Aye.

20 Davidson: Aye.

21 Levin: Aye.

22 Levin: And we have abstention, do we?

23 Dubin: Oh, yes sorry. I did abstain.

24

1 LaJoie: All right moving on to Item number 5. Public
2 comment. We have 1 speaker. Victor Omelczenko.
3 Oh, and before you start, we have a lot, for all
4 public speakers tonight we have a lot of people who
5 would like to comment so if we could keep it short
6 and sweet.

7 Omelczenko: Short and sweet, oh yes Chair. Good evening Chair
8 LaJoie, Vice Chair Charlie and Commissioners. I'm
9 Victor Omelczenko, President of the West Hollywood
10 Preservation Alliance and first what I'd like to
11 quickly say is congratulations to Jennifer Alkire
12 for now serving as our Acting Planning Manager in
13 the City's Community Development Department and
14 we're working closely with Jennifer as time goes on
15 and I wish you the very best in this acting
16 position and let's see what happens maybe in a
17 permanent position. We'll see everything that,
18 what, what transpires in that Jen. So I'm always
19 fascinated, I will just briefly say that when I see
20 something like Item 8C, 1251 North Detroit Street,
21 cultural resource designation continued to a date
22 uncertain when people are interested in the topic
23 and people want to talk about it, we're looking
24 forward to a date being set because, and we will

1 talk about it in the future, but it's very, very
2 interesting and very rare for City Staff to be
3 recommending to you, our Historic Preservation
4 Commissioners, that you consider recommending to
5 the City Council that the 106 year old, built in
6 1913 Craftsman duplex, a very rare configuration
7 few of which are left in this city is worthy of
8 cultural, local cultural resource designation. And
9 I know that is going to be a topic in the future
10 and I look forward to our continuing community
11 discussions on that and I will be trying to figure
12 out you know what's happening with that project
13 offline. Thank you and I know it's a full meeting
14 and you'll be hearing from more people in the
15 preservation community.

16 LaJoie: Thank you Victor. Moving on to the consent
17 calendar we don't have anything and there's nothing
18 excluded from the consent calendar. Now we're
19 moving on to Item 8A. 7965 to 7985 Santa Monica
20 Boulevard, also known as the French Market. I
21 wanted to note that there was a number of consent
22 positions. The splits will be -- oh, it's not? Is
23 that better?

24 Levin: It's too far away yeah.

1 LaJoie: There we go. Is that better? Okay. Sorry about
2 that. Just wanted to note that there was a number
3 of citizen position slips.

4 Levin: We do those after public comments.

5 LaJoie: After public? Okay. So now, we'll have staff do
6 the report.

7 Alkire: Good evening, thank you. So this item is the
8 French Market project which is located at 7965-7985
9 Santa Monica Boulevard. The Historic Preservation
10 Commission tonight has two main tasks related to
11 this project. The first is to recommend to council
12 on adequacy of the EIR, that's the environmental
13 document and two is to recommend to Council on
14 Certificate of Appropriateness associated with this
15 project. So a little bit about the project and
16 background. The project like I mentioned is at
17 7965-7985 Santa Monica Boulevard and that is on the
18 north side of Santa Monica Boulevard just east of
19 Laurel. The current or recent uses of the property
20 include a restaurant, a nightclub, and service
21 parking lot. It has had many different iterations
22 and uses over the years as discussed at length in
23 the EIR and the historical documents but most
24 recently it was the French Market restaurant in the

1 main building and then there's Delilah nightclub
2 over to the east of there. The proposed building
3 would be approximately, I'm sorry there's a typo on
4 the PowerPoint slide, it says 83,445 square feet
5 but there's an extra 5 in there. So it's 83,455
6 square feet up to 60 feet in height. This is a 45
7 foot maximum zone so the applicant is requesting a
8 specific plan to allow for the additional height
9 and that's something that the Planning Commission
10 and Council will consider. And the proposed uses
11 in the new building would include creative office,
12 retail, restaurant, design show room and nightclub
13 and it has 174 parking spaces in a subterranean
14 parking garage and it includes the partial
15 rehabilitation of the former French Market
16 restaurant building as we'll get into in a little
17 bit more detail. So like I mentioned, the first
18 half for the HPC tonight is to determine the
19 adequacy of the environmental document and so the
20 term adequacy is something that's found in the CEQA
21 guidelines and what it means is that we need to
22 determine whether the document has been prepared
23 with the sufficient degree of analysis to provide
24 decisionmakers with information which enables them

1 to make a decision which intelligently takes
2 account to the environmental consequences and
3 specifically for this Commission we're talking
4 about the cultural resources section of the
5 environmental analysis. So, in short, is there
6 enough evidence in the record to support the
7 conclusions that are reached. So CEQA defines,
8 CEQA says that a project that causes a substantial
9 adverse change to a historical resource is a
10 project with a significant impact on the
11 environment. And it defines further substantial
12 adverse change as a physical demolition,
13 destruction, relocation or alteration of the
14 resource or its immediate surroundings, such that
15 the significance of a historical resource would be
16 materially impaired. And so then it goes on to
17 define material impairment in a few different ways.
18 The most relevant here is that it demolishes or
19 materially alters in an adverse manner those
20 physical characteristics of an historical resource
21 that convey it's historical significance and
22 justify its inclusion in the California Register of
23 Historic Resources as determined by the lead agency
24 for the purposes of CEQA. That's what we're doing

1 here. The EIR reached the conclusion that looking
2 at the whole of the record at the end of the day
3 with implementation of the project the building as
4 it exists is sufficiently rehabilitated and
5 preserved in a manner that would continue to convey
6 its historical significance. And it would retain
7 its eligibility for listing both at a local and
8 state level. And so that's the test that CEQA
9 hands us and the conclusion that was reached in the
10 document is that it will, in fact, reach, pass that
11 test. The final EIR addresses comments and
12 questions raised during the draft public EIR
13 comment period and among these were two that were
14 of particular interest to the HPC. The first was
15 the feasibility of shoring the original structure
16 during excavation and, of the below grade levels,
17 and discussion of the interiors and analysis of
18 whether this part of the building is character
19 defining. So Appendix D to the EIR was revised to
20 reflect these updated analyses and continues to
21 find that the changes to the building would not
22 const-, rise to the level of substantial adverse
23 change. The applicant provided extensive
24 structural information from its structural

1 engineering consultant to support the feasibility
2 of the planned excavation below grade and in
3 addition the EIR consultant team performed
4 additional evaluation of the interiors of the
5 building and while these spaces can be considered
6 character defining, they are secondary. They are
7 not primary character defining features and have
8 lost substantial integrity over the years. The
9 interiors of the building are not essential at the
10 end of the day to conveying its historical
11 significance and if they are removed the building
12 remains eligible for listing on both local and
13 California registers and therefore the project does
14 not have a significant impact on the environment
15 with respect to cultural resources. I know that's
16 a lot of information and we've got a lot of experts
17 in the room to answer questions as, as we go on,
18 but I'm going to finish out with the other task
19 that you guys are facing tonight, which is the
20 Certificate of Appropriateness. So, a Certificate
21 of Appropriateness is an entitlement that is
22 specific to historical resources. And essentially
23 there are four findings that need to be made for a
24 Certificate of Appropriateness and these really

1 revolve largely around the Secretary of Interior
2 standards for rehabilitation. These are a set of
3 10 standards that ensure any work will be
4 respectful to the resource. The standards for
5 rehabilitation are intended to apply to adaptive
6 reuse projects and as such it is expected that a
7 certain amount of change can be incurred as a
8 result. Here we, the Secretary of Interior
9 standards defines rehabilitation in a specific way
10 right at the beginning of the rehabilitation
11 section of the standards and it says that the act
12 or process of making possible compatible use for a
13 property through repair, alterations, and additions
14 which preserving those portions or features which
15 convey its historical, cultural or architectural
16 value. An example of a, there's a couple of
17 examples put forward in the staff report to
18 illustrate what we think the intent of the
19 Secretary of Interior Standards for rehabilitation
20 really can mean and I think one, the best one and
21 most near and dear to us is the Wallace Annenberg
22 Center for Performing Arts which was originally a
23 post office and has been adaptively reused as a
24 performing arts center. It's a successful Historic

1 Preservation Project and it came out really nicely
2 and it obviously is still a historic resource and
3 functioning in a more contemporary manner. The
4 post office no longer needs that kind of facility
5 and now, we can reuse this beautiful building as
6 something new. So that's kind of the intent of
7 what these standards are meant to help do and
8 achieve. Another good way to put this all in
9 context is to think about the context study that
10 San Francisco put together regarding LGBTQ
11 resources in particular. Obviously, similar to
12 West Hollywood that is, they have a very strong
13 sense of history with the LGBTQ movement, and they
14 acknowledge that sometimes the interiors of these
15 buildings aren't necessarily essential to conveying
16 the resources significance, and also that these
17 resources are more important for certain aspects of
18 integrity such as feeling, association, location
19 than they are with architecture and materials. And
20 then finally, you know, a very prominent example of
21 something in the LGBTQ history that is very
22 prominent and important but has been completed
23 renovated on the interior is the Stonewall Inn,
24 which is on the national register and is obviously

1 still able to convey its historical significance.
2 So those are some examples to help illustrate what
3 rehabilitation can mean. And so to summarize, I
4 know this is a lot of information and we're here
5 for questions, we're looking at the adequacy of the
6 EIR whether it has enough information to support
7 its conclusions, and the Certificate of
8 Appropriateness in the Secretary of Interior
9 standards and whether we think that this, the
10 alterations being made to the resource fit with
11 those standards. And with that I will conclude and
12 like I said we are here for questions. Thank you.

13 LaJoie: Do we have any questions at this time?

14 Dubin: I have no, just questions of staff.

15 Davidson: No questions.

16 Levin: Will we be hearing from the applicant? Okay, then
17 I'll reserve my questions.

18 Ostergren: I do actually have a question about, sorry. I have
19 a question about the packet and the, the fact that
20 the updated historical resource section wasn't
21 actually in it. There's a errata, and there are the
22 responses to the concerns that were raised with the
23 Draft EIR but we have two members on this
24 Commission who weren't part of this body when the

1 Draft EIR was reviewed and reading this errata
2 notes out of context, I have a hard enough time
3 remembering what I read 10 months ago and
4 correlating these things but I'm a little concerned
5 about the process that two members of the body
6 didn't actually have access to all the material.

7 Alkire: The access to all the material was provided. There
8 was a link to the entire final EIR and in the
9 future as if you need anything in the hard copy
10 format, please let us know. I think it was a
11 judgment call how much we actually printed because
12 it was becoming quite unwieldy but that's noted and
13 I'll keep that in mind.

14 Ostergren: Yeah, I mean certainly the entire EIR isn't
15 necessary but the historic, the cultural resources
16 piece would be very useful.

17 LaJoie: I'd like to hear from the applicant at this time.

18 Stevens: I'll go ahead and pull up my presentation. All
19 right, cool. All right, thank you Commissioners.
20 My name is Jake Stevens, I'm a resident of the City
21 of Los Angeles and I am the Community Engagement
22 Director at Faring the only made in West Hollywood
23 developer that lives, works and plays in our fair
24 City. After many years of dialogue and

1 collaboration with the preservation community, our
2 neighbors who are here tonight and city leaders
3 we're so pleased to bring you the French Market
4 back. We listened to our community partners. Took
5 demolition off the table and we are so proud to
6 bring you a project that is going to add to West
7 Hollywood's prestige and add another landmark in
8 West Hollywood to the state and local historic
9 registers. As we always enter into at Faring, this
10 project will deliver a community treasure and we
11 hope you agree with us tonight. So right now, this
12 is the French Market we all know and love at the
13 corner of Laurel and Santa Monica. Obviously, it
14 needs some TLC but you see many of the character
15 defining features that we're so proud to preserve
16 in this final project. So as concluded in the EIR
17 the significance of the French Market is not
18 derived from its architectural value, workmanship
19 or craftsmanship. Instead the building is eligible
20 for historic status because of its cultural, social
21 and political values. Namely, that LGBT people
22 were claiming public spaces out and proud. So
23 central to this geographic pattern, was the French
24 Market's front porch or patio many people here this

1 evening dined on that patio right on historic Route
2 66 proclaiming their place in the civic life of our
3 city. Today that action would seem a little less
4 than revolutionary but back then being out,
5 literally out, and proud on that patio was a big
6 deal. No longer would LGBT people be, you know,
7 scurrying through back doors with unmarked
8 entrances and barred windows. So, here's an
9 elevation that shows a perspective demonstrating
10 our attention to detail that we've taken in regard
11 to the historic materiality and our work to get the
12 building back to its original appearance. Original
13 raw brick stays original raw brick. We're
14 highlighting the pylons and other things like that.
15 The first design plan for the French Market that
16 you saw during our DEIR comment had large murals
17 painted all over it. So we refined that with the
18 Arts and Cultural Affairs Commission and now we
19 will have a 92 foot mural along the eastern
20 elevation that will be created by internationally
21 acclaimed Latina lesbian artist, Judy Baca.
22 Continuing on the theme of street front dining and
23 activity, at the pedestrian frontage, we've
24 extended the café space into the two buildings east

1 that will be part of the larger development project
2 but plan refinements include restoring the Mansard
3 roof, the bullseye detail on the pylons, the curved
4 bays at each end, I mean, I'd love to eat dinner in
5 there and I look forward to cutting that ribbon
6 with you all very soon. This is another
7 perspective that demonstrates the separation of the
8 existing structure from the new structure. The kind
9 of width of that pedestrian paseo so you make sure
10 that the French Market is still experienced as a
11 complete building with you know its own size and
12 seen as a standalone structure. This is the Laurel
13 elevation. We're taking it basically back to
14 original. You'll see the bullseye detail and the
15 terracing and basically the large setbacks of the
16 upper floors of the creative office so we're
17 looking at a change so it is a design improvement
18 from the DEIR proposal. We are proposing to remove
19 all the area in red in the DEIR. That area has been
20 significantly reduced in the current. Basically
21 the two little red bunny ears you see are non-
22 original additions to the building that we're added
23 in the 50's and the 70's and so we're really
24 keeping, compared to the 66 percent at outset, 89

1 percent of the current existing footprint area but
2 if you look at the original box of the original
3 grocery is 100 percent of that original footprint
4 minus the northern wall which opens up for traffic
5 and entrances. So the EIR concluded that there are
6 eight character defining features, all external to
7 the buildings, which are the essential
8 characteristics that demonstrate that this is the
9 French Market. We are pleased that we are saving
10 every single one of those eight and making them
11 incredible. There's always been a sign at the
12 southeast, southwest corner, I'm sorry, of the
13 building and so in 2003 a signage package was
14 processed by the City of West Hollywood for three
15 awning signs and one wall sign so there's always
16 been a sign there at the corner but the sign that
17 we know, can think of most recently is definitely
18 non-original. It has been replaced multiple times
19 over the building's history. So here is a diagram
20 showing where the character defining features are
21 primarily located on the building's façade. We see
22 the rounded bays, the arch opening, the large doors
23 and in the top right I will admit as we go through
24 the building and safety process of the final

1 construction, we will determine how best to
2 negotiate the new building's construction and its
3 attachment to the existing French Market which will
4 involve necessarily taking off maybe the top third
5 portion of the windows along the eastern façade of
6 the building. D.J.?

7 Moore:

8 Good evening Commissioners. D.J. Moore of Lathman
9 Watkins on behalf of Faring. When the project
10 first came before this Commission late last year
11 for EIR comments, Commissioners raised questions in
12 four primary areas that are outlined here. So we
13 just want to make sure those four areas are covered
14 in a little detail. First there was the question
15 of shoring feasibility. Ms. Alkire covered that
16 earlier essentially the question was whether the
17 existing building components could be retained on
18 site during construction and whether that would be
19 feasible. In response to respected engineering
20 firms Sophaly & Angle Kirk both of which have
21 extensive experience excavating under existing
22 buildings, reviewed Faring's plans and confirmed
23 that it was, the proposed shoring plan was in fact
24 feasible and achievable and their assessments are
included in the final EIR. The second issue Jen

1 also brought up was requested the building interior
2 be examined as part of the historic analysis.
3 While the city does not typically examine
4 interiors, the city's EIR consultant evaluated the
5 building's interior in connection with the overall
6 project. Rincon prepared an updated cultural
7 resources assessment that made two primary
8 conclusions about the interior. Number one with
9 much of its integrity had been substantially
10 compromised and two, the features that do remain
11 are secondary and their retention is not necessary
12 for the building to remain eligible under the
13 California Register or the City of West Hollywood
14 Register. Third, there was a concern about the bow
15 trussed roof structure and that it was not
16 adequately described in the cultural resources
17 assessment. The updated assessment included in the
18 EIR does now address the roof and concludes that it
19 is not a character defining feature of the building
20 and that it can be removed without causing an
21 impact. Finally there were questions about the
22 applicant's proposed art program. Jake just spoke
23 to those. The art program is now confined to a
24 single façade, a single mural on the paseo and

1 therefore those issues have been addressed. As Ms.
2 Alkire covered briefly at the beginning the
3 cultural resources assessment found the building
4 eligible under both state and local criteria. At
5 the state level for its association with LGBT
6 activism and public gathering primarily through
7 visibility on the front patio and at the local
8 level for its setting on Route 66 and again for
9 being an LGBT gathering place with a visible public
10 presence. Under CEQA, the primary task for whether
11 a project will impact the historic resource is
12 whether it will cause changes to the resource that
13 would preclude its continued eligibility at the
14 state or the local level. That generally occurs if
15 it's primary character defining features are
16 altered or destroyed. Here, as Jake mentioned, all
17 the primary character defining features of this
18 building, its front porch, its archways, its
19 Mansard roof, its bullseye motif are all being
20 retained. The building will still be readily
21 identifiable as the French Market building. The EIR
22 specifically examines the removal of secondary
23 features and concludes that with the retention of
24 the primary character defining features the project

1 will have no adverse impact. Most projects that
2 come before this commission have the input of one
3 historic resources consultant and city staff; this
4 project has been assessed by three separate expert
5 teams. Rincon, Chattle, Architectural Resources
6 Group, three of the most respected groups in this
7 field. Each of them and your staff agree that the
8 proposed project will comply with the Secretary of
9 the Interior standard and that no impact will
10 occur. That's a strong cross section of consensus.
11 The Certificate of Appropriateness, this
12 Commission's standards are essentially, they
13 essentially mirror the EIR's assessment. The
14 question is whether there will be adverse impacts
15 and whether the project ultimately complies with
16 the Secretary of the Interior standard. As I just
17 mentioned, there won't be an adverse CEQA impact
18 and in addition the cultural resources assessment
19 includes a detailed standards compliance analysis
20 that includes the Secretary of Interior's standards
21 will be met. This includes findings of the new
22 construction that is designed to be compatible with
23 the old, including the increased step backs and the
24 massing and the three levels that are above the

1 French Market building, the inclusion of the paseo,
2 framing the building and the distinctive but
3 compatible building materials that are proposed.
4 The finding also confirmed that new construction
5 can be removed without impairing the character
6 defining features that justify the building's
7 eligibility in the first place if at some point in
8 the future the new construction were to be
9 demolished. As I mentioned, or has been mentioned
10 the standards have been interpreted with more
11 flexibility when you're dealing with resources that
12 are designated for their cultural merit as opposed
13 to their architectural merit and here again three
14 separate experts have reviewed the project and
15 confirm that it is standard to compliance so that's
16 a substantial amount of evidence. On behalf of the
17 entire Faring team, we want to thank you for your
18 consideration this evening and respectfully ask
19 that you recommend approval of this Certificate of
20 Appropriateness and the EIR as presented. Our team,
21 of course, is here to answer any question you may
22 have. Thank you.

23 LaJoie: Do we have any questions?

1 Dubin: Yeah, for the applicant my first question is your,
2 for the designation and the programming of the
3 resource once it's open and complete, what can you,
4 tell us a tiny bit about what that would look like
5 because it is so cultural and not architectural?

6 Stevens: Sure, and you know so in the long process of
7 developing this design and plan we heard about the
8 loss of the Silver Spoon, and the loss of community
9 gathering spaces that, you know, as described in
10 the EIR the French Market was a jumping off point
11 and a coming back and gathering place, so it's our
12 commitment that the ground floor restaurant in the
13 French Market would remain a 24 hour restaurant.
14 We don't have an operator. We can't speak to the
15 interior kind of orientation of the space but
16 that's our intention to return that kind of
17 community space that's accessible. I can't promise
18 a tortilla soup, but we'll try and get it as close
19 as we can, but I hear more about that tortilla soup
20 than this building, I swear. But that's the intent,
21 Commissioner.

22 Dubin: And how do you intend to tell the story of its
23 history is that through...

24

1 Stevens: So there's three project design features that are
2 included in the EIR. Commemoration, HABS level
3 documentation and an onsite plaque and display.
4 Also the history of the French Market is displayed
5 in that mural along the east elevation. We don't
6 want to get into the particulars of that because
7 that goes through Arts and Cultural Affairs but it
8 will be included.

9 Dubin: Thank you.

10 Ostergren: I have a question about the mural. So Judy Baca is
11 the artist, is this mural that's described here
12 that's attached? It's on metal; it's attached to
13 the building rather than being painted on the
14 surface of the building?

15 Stevens: Yes, Commissioner they're attached at the mortar
16 joints in the, yeah, pegs. Correct.

17 LaJoie: Ed?

18 Levin: No, I have no questions of the applicant at the
19 moment. I'd like to hear from the public first.

20 Stevens: Thank you Commissioners.

21 LaJoie: All right. We have a lot of people talking tonight
22 so if we keep it to the, to the time allocated.
23 The two minutes allocated and if you've heard
24

1 something before, maybe just agree but anyways. So
2 the first speaker is Scott Schmidt.

3 Alkire: Are we, you mentioned two minutes allocated. Are
4 you making the time two minutes? Can we just make
5 it clear so people understand?

6 LaJoie: Yeah. Sorry, so sorry. The maximum amount is two
7 minutes. Okay. So Scott Schmidt followed by
8 George Credle.

9 Schmidt: Here we go. Good evening, Scott Schmidt, resident
10 of West Hollywood. When I first moved to West
11 Hollywood it was in the mid 1990's and a lot of the
12 LGBT establishments were inward focused. And then
13 we passed a law banning indoor smoking and the city
14 took over Santa Monica Boulevard, did all this
15 great construction and we had this café culture and
16 it really did change the gay and lesbian experience
17 in our city and put people out in the street and
18 out in the open. The French Market actually was
19 doing that decades earlier and that's really what's
20 important about its history and I'm so glad that
21 Faring is making an effort to protect and preserve
22 that as they move forward with plans and support
23 the staff recommendation. Thank you.

24 LaJoie: Thank you, George Credle followed by Roy Oldenkamp.

1 Credle: George Credle, City of West Hollywood. I'm fully in
2 favor of you all accepting the EIR and issuing the,
3 a Certificate of Appropriateness. I'm impressed
4 with the degree to which the façade has been
5 maintained, I would say in essence it's sort of an
6 upgrade and it really keeps the features, which
7 were so prevalent in the original iteration in
8 this. I do hope, and I heard mentioned that
9 perhaps the use will still be a restaurant use
10 which is good because that was what made it a
11 gathering place for the community. And while the
12 interior has been significantly altered, perhaps
13 the tenant, assuming it's a restaurant or it could
14 be possibly be another kind of tenant, will want to
15 keep this sort of open space that was there that
16 allowed circulation and really contributed to the
17 buildings being a meeting spot. So I hope that can
18 be taken into consideration if it's not absolutely
19 iron clad. I think overall this is a wonderful
20 contribution to the community and I'm also very
21 interested too that those two deco pylons are the
22 echoes of the building in its first iteration as a
23 supermarket. So buildings grow and change over
24 time and so we have these two pylons and of course

1 the bow roof structure allows a great open space so
2 it could function as a grocery store and later on
3 as the French Market. So the sense of openness in
4 the interior even if the structure of the roof is
5 altered is certainly important to maintain and I
6 think the focus should be on it being a gathering
7 place and I hope a restaurant. Thank you very
8 much.

9 LaJoie: Thank you. Roy Oldenkamp followed by David Reid.

10 Oldenkamp: Good evening Commissioners, Roy Oldenkamp City of
11 West Hollywood speaking on behalf of the West
12 Hollywood Preservation Alliance. I'll speak very
13 quickly. I just wanted to put into the record that
14 we are in concurrence with staff recommendation for
15 HPC-19-138. We also recommend that we certify the
16 EIR and issue the COA. Months ago, I guess
17 actually now, I guess now a couple of years ago,
18 when we were Michael Faze has sold the building,
19 and we were afraid of its fate we called around to
20 gay resort areas. Gay cities, gay meccas,
21 gayberhoods from Key West to Midtown Atlanta, to
22 Provincetown, to Fire Island, to Palm Springs and
23 we asked did people in 1972, 3, 4, 5 sit on a major
24 thoroughfare on a patio in a gay owned and operated

1 establishment and not fear for their lives and the
2 answer I got from everybody was we can't think of
3 an example. So it really seems we have a treasure
4 here and that is, to me, the most important aspect
5 to the historic nature of the building. Thank you.

6 LaJoie: Thank you. David Reid followed by Tracy Pattin.

7 Reid: Good evening, I'll try to be brief. I moved here
8 in July of 1984 and had many meals at the French
9 Market. During all those 35 years the building
10 itself was already changed. They changed the façade
11 during my short time here, but the building is very
12 historic for what happened there. Not only the
13 first gay and lesbian pact, Mecla which was such a
14 closeted time that it didn't even have an LGB or T,
15 heaven forbid a Q in the name. It was the
16 municipal elections committee of Los Angeles. Ted
17 Kennedy came out here to speak at the dinners at
18 what went on but it was organized at the French
19 Market as were so many other political things. But
20 the building itself is not that significant, it's
21 the space. Dorothy Surrender was amazing. The
22 post office, not only people come to meet for
23 breakfast, there was a mail drop post office there
24 that people could get the Advocate without having

1 it worry to come to their home. Or probably some
2 videos of some nature that they wanted to pick up
3 there. A lot of people used 7985 or the mailbox.
4 I had one there for a while myself. The fact
5 they're gonna keep it the French Market will spur
6 many conversations. Why in the world so you call
7 this the French Market? And hopefully people will
8 talk about the history that happened here. This is
9 a beautiful project and it deserves your support.
10 They're going to respect the history that happened
11 here. On their website, on site and everything else
12 and a lot more history will happen here. So please
13 add your endorsement to the staff recommendation to
14 move this ahead so they can get working on this
15 project.

16 LaJoie: Thank you. Tracy Pattin followed by Brian Barnes.

17 Pattin: Good evening Commissioners, Tracy Pattin, long time
18 West Hollywood resident. I am very excited about
19 the French Market. I only went there once, I think
20 but I'm excited to come, go back when it reopens
21 and I just want to say I really appreciate Faring
22 Capital's devotion to West Hollywood preservation.
23 I think you always consider the community. I feel
24 that with every project that they create so, and I

1 know it's likely very costly for you to do that but
2 we, WeHoan's really do appreciate it. Thank you.

3 LaJoie: Thank you. Brian Barnes followed by Amanda
4 Goodwin.

5 Barnes: Brian Barnes, West Hollywood resident. Good
6 evening Commissioners. This space is on my
7 pedestrian commute from home to work, because I'm
8 one of those fortunate people who is able to walk
9 to and fro. And so much of what I'm excited about
10 with this project is not just something that
11 creates space where life can continue but it's done
12 in a way that Jake and Jason and everyone at Faring
13 has done, that honors the past while keeping an eye
14 on what's possible in the future. So just to echo
15 what everyone else has said here, it's a great way
16 to reflect on where we have been and show us where
17 we can go next and I hope you support this project
18 tonight. Thank you.

19 LaJoie: Thank you. Amanda Goodwin followed by Dan Morin.

20 Goodwin: Hi, Amanda Goodwin, resident of West Hollywood. I'm
21 dating myself again. First time I went to French
22 Market was 1982. I was going to Lee Strasberg
23 Acting School and wandered over there many times
24 for lunch and over the years as well as Peanuts the

1 club that was next door, not knowing that it was a
2 lesbian club at the time, but I found out really
3 quick. I think looking at this it's very clear
4 that it's the French Market. My hope for it is not
5 only is it a restaurant but maybe it's going to be
6 like an eatery and it becomes a frenchery of
7 amazing French foods and gathering and I love
8 Faring Capital. I'm always in their pocket because
9 they are very considerate of preservation and the
10 community. They know how to work with all of us
11 and they do sacrifice finance in order to preserve.
12 This does have a long history. I think you guys
13 are very clear. I think you're going to support
14 this but I think it's always important to know that
15 long time residents especially you know we like to
16 have reminders of our history as well and I've said
17 this many times when we've tried to save buildings
18 in West Hollywood that in order to create history
19 you have to preserve history and I think this
20 building, even though at one time it was even a
21 Smart and Final back in the 50's, it clearly is
22 going to maintain its art deco feel as well as its
23 French feel and I can't wait to see it. It's a
24 beautiful project. Thank you.

1 LaJoie: Thank you. Dan Morin followed by Kimberly
2 Copeland.

3 Morin: Dan Morin, West Hollywood resident. I moved in
4 1978 so one of the first gay friendly restaurants I
5 went to was the French Market and I went there
6 often. I remember the days when there were long,
7 long lines for Sunday brunch. I continued to
8 patronize it up until the day it closed, which was
9 a very sad for me and many others in the community.
10 My late mother who lived with me the last six years
11 of her life, always enjoyed going there. She
12 enjoyed the space, she enjoyed the restaurant, the
13 food was, there was an extensive menu, it was
14 reasonably priced. I also spoke to Ivy Bottini
15 recently, who many of you know that I was a
16 roommate of for almost three years and so I'm
17 echoing some of her comments. But I think what
18 Faring has done is a great, great job and does
19 justice to this building. Also when I was the
20 volunteer director of AIDS Project Los Angeles in
21 1983 to '89, what you may not know is there were
22 some board meetings that took place on the second
23 floor of this building. So there's another added
24 component to the significance of this edifice. I

1 heartily endorse what Faring has done, again, like
2 with the Robertson Lane project, I think they've
3 gone above and beyond what anyone anticipated and I
4 hope you will pass this along and I'm 75. I'd like
5 to see this before I croak. Thank you.

6 LaJoie: Thank you. Kimberly Copeland followed by Paul
7 Keith.

8 Copeland: That was good. Good evening, Kimberly Copeland,
9 resident of West Hollywood and I live right around
10 the corner from this site. I support the
11 recommendation to certify the EIR and approve a
12 Certificate of Appropriateness for the proposed
13 French Market project. I think most of us that
14 have lived in West Hollywood for any length of time
15 have fond memories of the old French Market. And
16 I'm no exception. When I first arrived here it was
17 one of the first places that I experienced that
18 warmth and that welcoming of my neighbors that made
19 me decide this is where I want to be. But for
20 others, it had a much more significant, a special
21 significance as one of the first places they felt
22 safe to publicly be who they are, be on a date with
23 the person that you love. And it's hard for me to
24 imagine that was something that was so difficult to

1 achieve but it was a loss when it closed. It was
2 very sad. And when I saw the first proposed design
3 for the redevelopment of the site which was a
4 complete demolition, I have to admit I was
5 disappointed and a bit sad. So it meant a lot to
6 me that the developer was willing to listen to
7 residents, recognize the historic emotional
8 significance of the French Market and do a
9 redesign. I want to thank them for that. So I'm
10 very happy that this, I think it's a stunning
11 design. I'm happy that they retained as much of
12 the old structure as they have and it's still very
13 significant and recognizable and I look forward to
14 it having new life and once again, becoming a place
15 that we can go to and see our neighbors and create
16 some more fond memories. Thank you very much.

17 LaJoie: Thank you. Paul Keith followed by Stephanie Harker.

18 Keith: I'm not quite sure why I'm here, but I heard that
19 there was a possibility of the French Market
20 becoming the French Market again. It's not only a
21 home for or always has been for gay and lesbian
22 people. It's also for other kinds of artists. You
23 go in there and you say oh, my God, there was my
24 accompanist in New York. Or there was someone that

1 I was in a show with and people would come from the
2 Valley to meet at the French Marketplace. To me,
3 the interior is the thing that had to be preserved
4 and I understand it's gone already. Is that a nod
5 yes? Okay.

6 Levin: We can't really answer questions.

7 Keith: Well, what?

8 Levin: We can't really answer your questions.

9 Keith: Oh. Okay. At any rate, that's what I would like.
10 It's a very emotional place for me and for many
11 people you just meet and you gather and it was a
12 wonderful, wonderful place. So I hope that you can
13 get it and I hope you can get the inside and also
14 please use your microphone. I haven't understood
15 anything that you guys have said. The people up
16 here at the mic I can understand, but there you're
17 having these intimate little tete to tete's and
18 you're either talking too fast or talking too
19 quietly. Please don't do that. Thank you.

20 LaJoie: Thank you. Stephanie Harker followed by Shea
21 Wigton.

22 Harker: Good evening, Stephanie Harker, City of West
23 Hollywood. This is another meeting that if you
24 have any doubts about the interest and concerns of

1 the citizens in regards to historic preservation in
2 West Hollywood, here we are and we are like bees to
3 honey drawn. In regard to the French Market
4 itself, I am happy as a preservationist and I feel
5 that Faring has taken the Commission, this
6 Commission's previous comments and advice. I
7 support the staff's recommendation to approve this
8 project and to Jake and Jason, that gives me two
9 for two and you didn't even have to buy me lunch.

10 LaJoie: All right. Shea Wigton followed by Steve Martin.

11 Wigton: Hello, I guess my handwriting was a bit, Shea
12 Wigton.

13 LaJoie: Oh, I apologize.

14 Wigton: That's all the time. Resident of West Hollywood,
15 resident for four years. Unfortunately I was not
16 able to visit the French Market when it was open
17 but I'm really excited to get to visit it in its
18 new form. I live in walking distance and it's
19 always been something I've been so intrigued about
20 so I'm really excited that Faring has decided to
21 preserve it as strongly as they have. Personally,
22 with the evolution of the city I would love to see
23 if the interior is going to be completely redone,
24 that it have an open community format much like the

1 Packing District in Anaheim or like Eckeley where
2 people are about. There is a variation of
3 restaurants the community can all share in
4 together. Also I have a concern about the height
5 of the building. Mostly because the surrounding
6 buildings in the area are all very low and if this
7 one is requesting to go above the height
8 requirement it's going to seem a bit like a
9 behemoth and probably cast a very large shadow and
10 not really mesh well with the rest of the
11 surroundings. So just my concern of it, but
12 otherwise I'm very excited for this project. Thank
13 you.

14 LaJoie: Thank you. Steve Martin.

15 Martin: Steve Martin, West Hollywood and I guess I'm the
16 only person who comes close to Dan Morin. I was
17 going to French Market in the mid-70's when I was
18 in my early 20's and I, I don't if, well probably
19 none of you remember but when we incorporated in
20 1984 there were 40 candidates running for City
21 Council. And you could go into French Market on
22 probably almost any given night during the cityhood
23 campaign and probably see a dozen City Council
24 candidates. It was just really the meeting place.

1 for the whole community and it wasn't just a place
2 for gays and lesbians, it really brought everybody
3 together and everybody together in a real positive
4 way. Because there was just such a great wonderful
5 energy there and I really like what Faring has done
6 here. I like the way that they're, certainly the
7 fact that they're keeping that street dining on
8 there is something that is so important to the
9 community and if that's the only thing they did as
10 homage to French Market that would be fabulous.
11 But you know it wasn't just Dorothy Surrender more
12 recently Daddy Dann was in there for years and
13 years providing accounting services to the leather
14 and the non-leather community. I went to many
15 meetings there over the years on city business.
16 Just down the street you guys may recall there was
17 Queer Village where Matthew Shepard is now. A lot
18 of activists who weren't fasting for that would go
19 to French Market to get coffee. I was part of the
20 security detail there, we would be able to go there
21 in the middle of the night and get coffee and stuff
22 while we were acting as security. But yeah, I was
23 kind of surprised that it really brought back so
24 many memories and I think this is really good. You

1 know the community back in the day when you go by
2 it, all the bars were fortress like. They were
3 just doors and a few years before that, the Four
4 Star which is now Mickey's had redesigned and that
5 was very revolutionary because they had a glass
6 façade but it was all black because they didn't
7 want anybody looking in. So the French Market
8 really did sort of open up a place that was very,
9 very liberating and thank you for your
10 consideration.

11 LaJoie: Thank you. And that's the last public speaker we
12 have. I'd like to note that we have 11 citizen
13 position slips in favor, that support the
14 recommendation of the item. We won't read all 11
15 names in the effort of time but they will be noted.

16 Levin: You can.

17 LaJoie: Okay. All right. If I butcher your name I
18 apologize. Colin Spitler, James Noll, Jeremy
19 Mullady, Brian Majeda, Brian Gleason, Judson Feder,
20 Pat Hand, there we go, Steven Andrews, Mark Bauman,
21 Susan Miller and Cathy Blaivas. All of them are in,
22 oh and also Victor Omelczenko. I don't know I have
23 the hardest time with your name, Victor but all of
24

1 those individuals are in support of the recommended
2 item. So now, we'd like to open it up for debate.
3 Dubin: First I'd like to thank all of the members of the
4 public. It was really nice to hear the context of
5 how significant this space is to so many of you and
6 I also want to commend Faring for listening to the
7 community and changing this and modifying this as
8 well as listening to the Commission in, going from
9 the draft EIR to the final EIR. In general, I
10 think this is an excellent project that you know
11 clearly this space deserves to be preserved for its
12 meaning to the community. I do have some concern
13 which I'd like to share with my fellow
14 Commissioners about how large it is and how the
15 historic piece is being a little bit dwarfed by the
16 size and the massing and I'm certain that our three
17 experts know better than I in the reports, but that
18 is a bit of a concern to me. I also should
19 disclose, should have disclosed earlier that I did
20 meet with the applicant this morning.

21 Davidson: I did also meet with the applicant and had a
22 walkthrough of the site on Friday and I also in
23 full disclosure had a conversation with Victor
24 about the thoughts from the West Hollywood

1 Preservation Alliance. And I do, also I echo your
2 compliments to our community in coming out in
3 support and I love hearing the stories each and
4 every time. Thank you so much.

5 Charlie: Again echoing what my fellow Commissioners just
6 said, thank you so much to the public. It's really
7 important when we get your feedback and we get you
8 to come out and speak on topics, especially ones
9 that you're passionate about. For myself, I had an
10 office in the French Market for two years. I spent
11 a lot of time there so the fact that it is being
12 preserved in a way that it is being preserved, I
13 appreciate. Something else I do want to just say
14 kind of for clarification purposes, often times
15 when things come before us, we have a very narrow
16 scope of what we can comment on, or what is being
17 proposed in front of us. So sometimes some of your
18 questions might be appropriate for planning or the
19 arts commission, just know that we hear you. It's
20 taken on record but we're here to specifically talk
21 about the item in front of us and the narrow scope
22 that we have and that being said, I want to commend
23 Faring because I feel like for the items that are
24 before us, they are really on point and for me,

1 it's satisfied very well. I think that it's very
2 well thought out. I appreciate the way that, the
3 thoughtful way in which our concerns were addressed
4 from the last time this came before us, because you
5 know as being part of the, some of the
6 Commissioners who were here then, I do appreciate
7 that some of my concerns were addressed and I think
8 that this will do wonders for the community and
9 again just sets the tone and standard for when we
10 do have historic buildings how we're able to really
11 do a wonderful adaptive reuse and bring them into
12 the modern space and to me, this is a great example
13 of that.

14 Ostergren:

15 I would like to turn to the issue of the interior
16 which one speaker mentioned and I hope he can hear
17 me. And the question was asked about whether the
18 interior has been removed. I'm looking at, now I
19 have a question I think for the applicant and that
20 is it the photos of December 2018 that show the
21 interior. Is that it's current status or have there
22 been further alterations since that date? Those are
23 correct, okay. So a lot of the ornamentation has
24 been removed and a lot of the detail has bene
removed but the basic spatial arrangement is still

1 intact and that does raise a question about whether
2 that interior should, in fact, be considered within
3 the project. What I can see from these photos is
4 the particularly the mezzanine which was the
5 mezzanine and some of the store fronts appear to be
6 intact. I don't know if there's some way in what's
7 being envisioned for the interior could incorporate
8 those materials. There's also the, looks like the
9 podium for the interior gazebo is, is still intact.
10 So what many people have noted in terms of the
11 significance of the building to the LGBT community
12 is both its function as a restaurant and as an open
13 space on the street but also there has been a lot
14 of recognition of the functions that took place
15 within the building. So it may in fact be more
16 than just the exterior that should be considered in
17 this project. I don't know if it's a question or a
18 statement. I'd be interested to hear what other
19 Commissioners have to say on the matter.

20 Davidson:

21 I did have a tour of the inside of the French
22 Market and I also did a significant amount of
23 googling as well as looking on the Los Angeles
24 libraries' archive of photographs and trying to
find interior pictures of the Farmers Market and

1 from my experience on the interior of the Farmers
2 Market, and I did used to go to it when it was
3 open, there's been so many changes to it over the
4 years it would be hard to really, I think, say what
5 would be historical about what was in there. I
6 really do believe in my heart of hearts that what's
7 historical is the patio and the outside and the
8 fact that it was a meeting place that was out into
9 the open. The only thing, in my humble opinion that
10 I found fascinating about the interior was the fact
11 at one point the manager has installed a sauna in
12 his office and I'm sure some historical things did
13 happen there but I don't think that's in our
14 jurisdiction.

15 Ostergren: May I just clarify in terms of my point about the
16 interior; it's not that I'm suggesting things
17 should be restored to as the way it appeared when
18 it was the French Market, what I am noting is that
19 the spatial relationships that characterize that
20 interior space when it was the French Market and
21 during the period of significance appear to be
22 intact and so it is a question about whether, yes?

23 Alkire: If I may. So the, you're correct a lot of that is
24 intact and I don't think that the point was

1 supposed to be that the entire interior has been
2 removed at this point in time or that all integrity
3 has been lost. We have made the statement that the
4 interior is somewhat intact, it has been revised
5 over the years. That's not the original way that
6 it was but it could date back to periods of
7 significance; however with that being analyzed and
8 taken into consideration as part of the project, we
9 reached the conclusion that it is not essential for
10 conveying the significance of the resource as a
11 whole. So you're absolutely right. Certain
12 features, the small rooms, the mezzanine level, the
13 podium of the gazebo and so forth still are intact
14 and that is acknowledged and considered and taken
15 into the whole of the record. So I don't know if
16 that helps.

17 Levin:

17 My comments on the interior there is, excuse me,
18 there is a real limit to the extent that we can
19 deal with interiors on this commission. Our
20 enabling ordinance does not make it crystal clear
21 but generally speaking, preservation is limited to
22 those things which are you know public and visible
23 from the public realm. The interior in this case,
24 I'll get back to in a second because I think

1 there's some bigger issues with it here. I also
2 want to thank the public for coming out and I want
3 to thank the applicant for responding to some major
4 comments that I made previous time. I think that
5 the treatment of the exterior with the artwork
6 limited to and applied panels on the east side
7 rather than trying to use the entire building as a
8 canvas is absolutely the right way to go and I want
9 to thank the applicant for backing away from what I
10 thought was a real mistreatment of the historic
11 resource. Similarly the, and this is really the
12 reason that I asked for feasibility study for this
13 because what I imagine to be the case is in fact
14 the case. And for that reason I have a serious
15 issue with part of the EIR that maintains the idea
16 that 86 or 89 percent or whatever it is at this
17 footprint will remain intact. Because that's
18 absolutely not the case. What's happening here is
19 that the exterior walls will be shored with the
20 excavation. Not only will the entire roof be
21 removed but the entire floor will be removed.
22 There is no possibility of saving any aspect of
23 this interior because everything inside the
24 exterior walls is being completely demolished.

1 Completely removed. They will put a floor back
2 after the parking garage is constructed. That's
3 what the structural analysis and the shoring
4 analysis very clearly shows. That's what I was
5 expecting would be the case. That all that's being
6 kept here is the façades and that's really the
7 reason that I wanted that report done. The report
8 is of course excellent. The engineers are
9 impeccable. I've dealt with Englekirk for over 30
10 years so I had no reason to take any issue with it
11 at all, but that's what's happening. What we are
12 preserving here are two and two-thirds walls of
13 this building. This is in fact a facadectomy with
14 a building built inside it. There is no possibility
15 of preserving any of these interiors. For that
16 reason, the diagram that the consultants have
17 proposed; this one, which shows how much of the
18 building footprint is being retained I think is
19 really misleading and probably ought to be further
20 modified before this goes to the review authority
21 for the EIR because 89 percent of the footprint's
22 not being retained. All that's being retained here
23 are the walls. Now, we may think that's fine
24 because we may think that all that's required to

1 maintain the significance of this building are
2 those walls, but that's all that's being kept and
3 it is extraordinarily misleading to say that 89
4 percent of this building is being maintained. The
5 floors are being completely wiped out, the roof is
6 being completely wiped out, the rear walls removed,
7 which I don't really care but a third of the east
8 wall is being cut down. What we have here are the
9 Santa Monica Boulevard wall is being maintained,
10 the Laurel wall's being maintained, the east wall's
11 being cut down by a third. That's all that will
12 remain of this historic building. That's it. So
13 because of that, as I say, I think the EIR ought to
14 reflect that but because of that, I still have a
15 problem here with Secretary of the Interior's
16 Standard 10. And that says that if the project is
17 removed subsequently that the building will
18 maintain its integrity. Now, the consultant has
19 conveniently described integrity as "maintaining
20 the character defining features" and the only
21 character defining features are the walls. Well, we
22 don't typically designate, when we designate
23 buildings, we don't typically designate the roofs
24 or the floors or the foundations as the character

1 defining features but when, if this project were to
2 be removed, this building will have no integrity.
3 It's just a, it's, all that remains is the walls.
4 So I still, so I'm going to respectfully disagree
5 with the consultants who say that this meets
6 Secretary of Interior's Standard 10, I don't
7 believe it does. For that reason, I can't really
8 support the Certificate of Appropriateness because
9 I just can't make that finding. Again, I don't know
10 that this, the City Council, the Planning
11 Commission may decide to override that. City
12 Council has the absolute authority to override any
13 of that. To say it's fine, we're okay with this but
14 I don't believe that if this project were to be
15 removed that the buildings going to maintain its
16 integrity. As I said the conversation about the
17 interior is absolutely moot. Not only is the roof
18 going, the floor's being taken out. If you look at
19 the shoring report it's holding up, they're
20 excavating and they're holding up the exterior
21 perimeter wall, that's it. So you know, as I say,
22 it may be absolutely sufficient from a standpoint
23 of being able to communicate the character defining
24 features because generally speaking we don't

1 consider the roof to be a character defining
2 feature. I don't think we have any way at all to
3 designate the interior of this building. I don't
4 think it would be appropriate for us to do so.
5 Because it, you know, interiors of buildings like
6 Grand Central Station has its interior designated.
7 It is an absolutely public interior, the interior
8 is every bit as important as the exterior. That's
9 not the case here. But the idea that we can
10 somehow, that we're somehow kidding ourselves that
11 there's going to be something retained here of
12 this, of the experience of the interior of the
13 building is completely beside the point. It is not
14 going to happen. So, you know those are my general
15 comments on it. As I say, I'd like the EIR to
16 reflect the fact that 89 percent of this building
17 is not being retained. All that's being retained
18 are those walls but I just have a problem being
19 able to make defining for Secretary of Interior
20 Standards 10. I just don't think that you can
21 maintain the integrity of a building if all that's
22 left are two and two-thirds walls. So that's my
23 concern.

1 LaJoie: Thank you. Do you have any response or...okay. I
2 just wanted to comment on, one I wanted to thank
3 all of the members of the community for showing up
4 and giving your comments and letting us know how
5 you feel. It really helps us and it's nice to know
6 how much people take an active interest in their
7 community. I wanted to thank the applicant for
8 making changes to the draft EIR and to saving more
9 of the building. I think some of the Commissioners
10 have said is very valid. For me I think that
11 because the building is not historic as a result of
12 its architecture and more as a sense of a place
13 meeting point and particularly being out front of
14 the building and being able to be openly gay and
15 proud and sitting out in front of their having
16 meals, I think that for me was what let my decision
17 or swayed me into not placing as much reliance on
18 keeping of the interiors. On that note, do we have
19 any other comments or should we, should we move to
20 a vote?

21 Charlie: Having heard all the comments that the public and
22 the commission has made, I move that we move
23 forward the recommendation as stated in the staff
24 report.

1 LaJoie: Do we have a second?
2 Dubin: I'll second.
3 LaJoie: Okay. All in favor.
4 Dubin: Aye.
5 Davidson: Aye.
6 LaJoie: Aye.
7 Charlie: Aye.
8 Levin: I think we should probably do a roll call.
9 Houston: Commissioner Dubin?
10 Dubin: Aye.
11 Houston: Davidson?
12 Davidson: Aye.
13 Houston: Commissioner Ostergren?
14 Ostergren: No.
15 Houston: Commissioner Levin?
16 Levin: No.
17 Houston: Commissioner, excuse me, Vice-Chair Charlie
18 Charlie: Yes.
19 Houston: Chair LaJoie?
20 LaJoie: Yes.
21 Houston: Motion passes.
22 LaJoie: Yes, we'd like to take a five minute recess for, in
23 light that this is going to be a very long meeting.
24

1 Houston: We will be reconvening the meeting in about one
2 minute.

3 LaJoie: All right, if everybody wants to take a seat, we
4 can continue on with Item 9A. 1201 North Vista
5 Street. Can staff make their presentation?

6 Purificacion: Sure. Thank you. Thank you Chair. Dereck
7 Purificacion, Associate Planner, City of West
8 Hollywood. The item before you is located at 1201
9 Vista Street. The proposed project is the
10 demolition of two existing buildings that contain a
11 total of three units. Here you can see on the left
12 side and on the right side is the proposed project
13 which is a two-story duplex over at grade parking.
14 The existing buildings have found not to be
15 historic buildings so why is it being reviewed by
16 HPC? So the code essentially says that the
17 Planning Development Service Department staff shall
18 forward all applications for permits regarding
19 designated and potential cultural resources or
20 related neighboring properties within public view
21 to HPC for review and documents. So the key thing
22 here is public view and the public view as defined
23 as any property that can be seen from the public
24 right of way in which is within the same street

1 block or other side of the street as a cultural
2 resource. Additionally, as it mentions that HPC is
3 supposed to review and comment, so these are just
4 comments only and these comments will be forwarded
5 to the Planning and Services Director for
6 consideration when they make a decision for the
7 project. So in other words, there's no decision
8 it's just purely comments. To give a little
9 context here in the blue rectangle that's where the
10 proposed project is. It's on the southwest corner
11 of Lexington and Vista and right across the street
12 where we actually are right now, over in Plummer
13 Park there are six designated cultural resources
14 and one that's eligible for local listing so Great
15 Hall Long Hall is designated building, Fiesta Hall
16 just south of that is eligible for a local listing
17 and there are five multi-family buildings that are
18 all designated and they are the Plummer Park
19 Apartment Grouping. So the code itself isn't
20 really clear on thresholds which what the HPC
21 should really comment on but historically we've
22 kind of borrowed from CEQA guidelines, namely
23 Section 15064.5 which is determining the
24 significance of impacts to historical resources.

1 Now, the project is not adjacent to any historic
2 resources or in the vicinity. It also will not
3 directly affect nor it will cause any substantial
4 adverse change in the significance of the
5 historical resources in the surrounding
6 neighborhood which is defined by the CEQA
7 guidelines as physical demolition, destruction,
8 relocation or alteration of a resource that would
9 be materially impaired. So this project does not
10 fall into any of those categories. Therefore, it
11 is not significance of impact. So staff recommends
12 that the HPC review the proposal and provide
13 comments regarding the potential direct effect on
14 nearby cultural resources to the Planning
15 Development Services Director. Thank you.

16 LaJoie: Do we have any questions for staff?

17 Levin: Yeah, I do. Well, first, first, I'd like to pass
18 this out to my fellow commissioners, this is the
19 full text of 1506 4.5. CEQA. Question for staff,
20 the buildings on Vista Street, 1124 to 1144 those
21 are basically a series of individual designations.
22 This is not designated as a Historic District
23 correct?

24 Purificacion: It's designated as a grouping.

1 Levin: A grouping?

2 Purificacion: Correct. So individually they are all designated
3 as...

4 Levin: But we did not designate that as a historic
5 district?

6 Purificacion: Not a district.

7 Levin: It's merely a historic grouping.

8 Purificacion: That's correct.

9 Levin: Right, okay.

10 Dubin: I have a question of staff. Was the applicant
11 aware that this item would come before HPC?

12 Purificacion: Yes, as soon as the project was noticed at that
13 point, we let the applicant know that they would be
14 going to HPC for comments.

15 Dubin: Right. And were other, were there other designs
16 considered or this is the only design that was
17 considered?

18 Purificacion: This was the only design that came across to the
19 city. The applicant is also here. They can speak a
20 little bit on that process, but from what we've
21 seen at the city level, what was submitted is
22 something similar to this, but it's, it's changed
23 significantly as far as kind of finessing the
24

1 design itself, but the architectural character of
2 it was pretty much what you see.

3 Dubin: And, was I know that they weren't required to do
4 any outreach but was, out of curiosity do you know
5 if there was any outreach or response to. I know
6 from reading some of the letters there were some
7 people that tried to reach out proactively and
8 didn't receive any response from..

9 Purificacion: Not that I'm aware of. I believe the applicant may
10 have spoken to some residents, maybe between the
11 time it was noticed and now, but maybe the
12 applicant can speak on that as well.

13 Levin: Chair, one other thing for staff.

14 LaJoie: Sure.

15 Levin: This, because of the scale, this project, this is
16 not going to Planning Commission. This is a
17 director's level review, correct?

18 Purificacion: That is correct.

19 Levin: Thank you.

20 LaJoie: Do we have any other comments? Or questions? Did
21 this go through to the Design Review Board?

22 Purificacion: At this level it does not go to Design Review
23 subcommittee. It's been reviewed by our urban
24 designer. So anything that would be reviewed by

1 Design Review subcommittee, are projects that would
2 go to Planning Commission. And this one would not
3 be.

4 LaJoie: All right. Do we have any other comments or
5 questions right now?

6 Davidson: Not at this time.

7 LaJoie: We'd like to hear from the applicant.

8 Apel: My name is Amit Apel. I'm the owner of Apel
9 Design. So just to clarify it in the beginning,
10 when we submitted the plans, we didn't know that we
11 need to pass through you guys. So we working a lot
12 with the Historical Review Board all over town. So
13 after we passed the city process with the urban
14 designer, we did some changes to the building, with
15 no consideration to historical in any way or form
16 just from esthetic point of view between us and the
17 city staff. So to the answer no, we never knew. So
18 after we passed that process, but now that we're
19 notified that we need to come here and hear a
20 little bit of the comments. So we are willing, we
21 are open minded to hear any comments. It's not a
22 problem whatsoever. If we knew that before will be
23 able to maybe build it up to certain expectation.
24 We did pass historical with, with us the historical

1 process and we define it's been defined, not
2 historical and that the reason we continue with the
3 city itself knowing that it's not historical, and
4 we continue designing according to what the owner
5 requested. So is that clarify the questions?

6 Ostergren: Sorry, when you say it's not historic, do you mean
7 the building that's currently on the property?

8 Apel: Yes.

9 Ostergren: Okay. Thank you.

10 Apel: That's it on my behalf. Do you have any questions?

11 Levin: No, no questions.

12 LaJoie: Thank you.

13 Apel: Sure.

14 LaJoie: Now we'd like to hear from members of the
15 community. We have Joel Mark, followed by Margaret
16 Jerobek.

17 Mark: Good evening, my name is Joel Mark. I am a 38 year
18 resident of this neighborhood in West Hollywood.
19 First of all, the design does not fit into the
20 neighborhood, the flavor of the neighborhood, if
21 you take you stand in front of the building now
22 that are there now and you look all around you and
23 there, the designs of the buildings around it are
24 not contemporary. And quite frankly, I think this

1 thing would, it would look like a carbuncle on the
2 nose of the neighborhood. I don't care what they
3 do with the interior, but I think the exterior
4 should better fit into the flavor of the
5 neighborhood. For aesthetic reasons, for just the
6 overall feeling of the community. I don't care what
7 they do with the interior but I do think that the
8 exterior should be a more realistic fit to the
9 neighborhood. Thank you.

10 LaJoie: Thank you. Marguerite followed by Stephanie
11 Harker.

12 Jerobek: Hi, my name is Margarita Jerobek. I'm a historic
13 preservation consultant with Environmental Science
14 Associates and we prepared the Historic Resources
15 Assessment for the subject property, the duplex on
16 the project site and conducted property history
17 research and neighborhood research and determined
18 that the subject property does not qualify as a
19 historical resource. And pursuant to CEQA there
20 would be no direct impact to historical resources.
21 And furthermore, there would be no substantial
22 adverse change to the eligibility of any resources
23 in the vicinity. The quick, the character question
24

1 is not a CEQA question in this case. It's really
2 more something for you all to consider. It is a
3 very beautiful street. And there are some very
4 beautiful buildings on the street. The subject
5 project would be within the compatible scale and
6 massing for the neighborhood. So that's really all
7 that I can say about that. It's not going to
8 detract substantially from the eligibility of any
9 resources in the vicinity. And that's from a
10 preservation perspective. What my duty was to
11 evaluate.

12 LaJoie: Thank you. We have Stephanie Harker followed by
13 Amit Apel.

14 Charlie: No, no. He's already spoke. That's the applicant.

15 LaJoie: Oh, I apologize. Followed by Victor Omelczenko.

16 Harker: Stephanie Harker, City of West Hollywood. To
17 answer one of your questions earlier yes, we did
18 try and reach out to Mr. Apel. I tried to contact
19 him through his website. If you're not seeing that
20 you might be losing work Amit. And admired his
21 wonderful sculpture on there as well. The
22 community saw the sign go up, and we feel that this
23 is an historic neighborhood that has not been
24 designated in that we would like to do that at some

1 point in the future. Yes, technically it is not
2 now, but it sports seven historically designated
3 buildings. And two buildings either designated or
4 potential sorry, in in the park and I believe some
5 of the other speakers will give you the dates of
6 there's nothing built after 1949 in this
7 neighborhood, one exception. But the reason again
8 that we feel it doesn't really speak to this. The
9 council findings in Section 19.5(a).010 the
10 provisions with this chapter which constitute the
11 city's Cultural Heritage Preservation ordinance,
12 are adapted, based on the following findings by the
13 Council. Threatened structures and sites that the
14 Council has determined that the character history
15 in spirit of the city, not necessarily just the
16 architectural value, the spirit of the city, state
17 and nation are reflected in the historic
18 structures, improvements, natural features, object
19 sites and areas of significance located within the
20 city, and that the face of ever increasing
21 pressures of modernization and urbanization,
22 cultural resources, cultural resource sites and
23 historic districts located within the city are
24 threatened with alteration, demolition or removal.

1 B Section of that was preservation of structures
2 and sites. The Council has further determined that
3 these threatened structures representing the city's
4 unique cultural, historical and social foundations
5 should be preserved as part of the community life
6 and development in order to build greater
7 understanding of the city's past and to give future
8 generations the opportunity to appreciate, enjoy
9 and understand the city's rich heritage. Again, I
10 don't think many of the neighbors are opposed to
11 this particular design if it was somewhere else.
12 One more second, one more thought. On Mr. Apel's
13 website, we found several really wonderful designs,
14 which is why we wanted to speak to the project
15 manager that would fit into this neighborhood quite
16 well. Beautifully designed. And we went to look at
17 two of the sites of his so we're kind of baffled
18 why they wanted to have that much input from the
19 community. So hopefully that could happen in the
20 future, because otherwise I'm afraid it'll be
21 everyone's time and energy bringing an appeal to
22 the planning and then go through, they'll have to
23 go through this whole process again. Meet with us
24 first. We're really nice, thank you.

1 LaJoie: Thank you. Victor Omelczenko, followed by John Wine
2 or Wynne.

3 Omelczenko: Victor Omelczenko speaking on behalf of the West
4 Hollywood Preservation Alliance. What I, what
5 we're hearing tonight is reliance on CEQA and I
6 think that the Commission sometimes considers its
7 purview maybe a little bit too narrow, too strict.
8 In fact, in Municipal Code Section 19.58.040 your
9 review authority, section 4 says that you can also
10 be involved in reviewing and commenting upon the
11 conduct of land use, housing and redevelopment,
12 municipal improvement and other types of planning
13 and governmental programs undertaken by any agency
14 of the city, the county, the state or the federal
15 government, as they relate to the cultural
16 resources of the community. Cultural resources of
17 the community. It's not just those that may be
18 designated. It's the overall spirit of the
19 community. So as the staff report mentions on page
20 four, that this project as Mr. Apel is currently
21 presenting it, that it meets a general plan goal LU
22 5.1 in providing a diverse architectural style that
23 reflects the city's diversity and urban patterns.
24 But let us point out that our general plan goal LU-

1 8 says we must maintain and enhance residential
2 neighborhoods with the intent to encourage stable,
3 livable neighborhoods and maintain and enhance
4 their character. And furthermore, please consider
5 commissioners, that goal LU 8.2 says that the scale
6 and character of existing residential neighborhood
7 should be considered in the approval of new
8 development and goal LU-8.3 says development
9 projects should consider historic lot patterns and
10 the surrounding building fabric. Or in a nutshell,
11 let's consider does this new project fit into the
12 fabric, into the overall context of the historic
13 Plummer Park neighborhood? At this point, the West
14 Hollywood Preservation Alliance says the answer to
15 that question is a resounding no. And we look
16 forward to your full throated discussion regarding
17 this effort. Thank you very much.

18 LaJoie: John?

19 Wynne: I'm John Wynne, West Hollywood resident. I live in
20 1153, the Mordor building. And right now my view
21 looks out over the top of the building that's going
22 to be torn down and we can see the hills we call it
23 the volcano. And you know, I moved here from
24 Boulder, Colorado, that's my hometown and I watched

1 that skyline get eaten up with contemporary design.
2 So much so that when I go back now, I don't
3 recognize that you know what we all think of
4 Boulder Colorado has been. I moved to this
5 neighborhood because it is timeless. It's, I
6 gridded the city on foot when I moved here looking
7 for a place to live. And I settled on Vista because
8 there is nothing modern on Vista. I'm not anti-
9 modern. But I am anti-modern in a living museum
10 like this street. Selfishly, it would take away our
11 view, you know, I've made peace that something's
12 going up. But you know, if I have to look at modern
13 architecture, in my bedroom window, in my bathroom
14 window, in my kitchen window, and in my living room
15 windows, I'll be forced to go pay parking tickets
16 elsewhere. But that's, that's my thoughts. Thank
17 you.

18 LaJoie: All right, Kate Hawthorne, followed by Kimberly
19 Copeland.

20 Hawthorne: Thank you, Commissioners. I would like to, I guess,
21 reflect on the specialness of Vista Street as well.
22 I actually live with John. And what is so special
23 about Vista is that the, you know, the Plummer Park
24 Community Center and the fact that it really

1 dominates the sort of feel of Vista. I think that
2 we, again, we are cognizant of the fact that
3 buildings are, you know, they need to be replaced.
4 I think that this particular design really speaks
5 of a commercial design to me, it really looks like
6 you know, a lot of square angles, a lot of glass, a
7 lot of, you know, modern contemporary style. I know
8 that I agree with Stephanie, I've looked at some of
9 the other designs that are a little bit more in
10 keeping with the nature of the street and for me, I
11 would be in support of that as a neighbor.

12 Otherwise, I'm very, very opposed to the current
13 design. I find it, you know, I see it as I walk
14 around West Hollywood. I think it has a detrimental
15 effect on the neighborhood. A lot of Airbnb's going
16 into these types of spaces. They have a McMansion
17 feel. They take away the trees; they're just large
18 and unsightly. So I'd love to see the historic
19 character of Vista Street, you know, considered a
20 little bit more. Thank you.

21 LaJoie: Thank you, Kimberly Copeland followed by Cathy
22 Blaivas.

23 Copeland: Good evening, Kimberly Copeland again, West
24 Hollywood resident. One of the common responses to

1 any grumbling about proposed development designs in
2 our city is has been that West Hollywood doesn't
3 really have a particular style. We're a hodgepodge
4 of different styles. Unlike Solvang or Santa
5 Barbara and that we don't really have many
6 neighborhoods that have a style or significant
7 history to preserve. But this Vista Street
8 neighborhood is an exception. This little pocket of
9 the city does have a distinctive charming style and
10 a very significant rich history that needs to be
11 preserved. And it's one that residents have fought
12 hard to retain and I would love to see a historic
13 district designation there. Unfortunately, the
14 design as proposed would be the proverbial sore
15 thumb sticking out in this neighborhood, completely
16 out of place. And it really would impact the design
17 and the character of the neighborhood in a
18 glaringly negative way, I believe. With all due
19 respect, I do hope that they will consider a
20 redesign to something more compatible. One that
21 will fit in with the surrounding properties, honor
22 the neighborhood's significant history and retain
23 design compatibility for decades to come. Thank
24 you.

1 LaJoie: Thank you. Cathy, followed by Virginia Gillick.
2 Blaivas: I'll put my distance glasses on with my reading
3 glasses. Good evening, Commissioners. Cathy
4 Blaivas, City of West Hollywood. This neighborhood
5 has an established context. It's based on the
6 features of the surrounding houses, apartments,
7 apartment buildings and park buildings that line
8 the street. The styles massing, proportion and
9 scale of the neighborhood houses provide
10 characteristic patterns and balance proportions
11 that helped make the streetscape feel buried but
12 related. The rendering shows there is an attempt
13 to provide some interest in variation and it's
14 massing in windows but seems to disconnect from the
15 established neighborhood and streetscape context. I
16 feel that the staff left those components out when
17 assessing 1201 and their assessment seems to pay
18 more attention to supporting the specific general
19 plan goal, LU-5.1, then to historic preservation.
20 This seems to demonstrate a disconnect for the
21 surroundings, setting, neighborhood, and
22 compatibility. As Victor Omelczenko pointed out
23 there are other general plan goals, as example, LU
24 8 as he quoted. I feel that the new construction

1 needs to, excuse me, I feel that new construction
2 needs to contribute to a neighborhood with an
3 established design context rather than detract from
4 it. I've been to Mr. Apel's website and saw
5 examples, which are more compatible, which is what
6 I passed out to you this evening. This will be the
7 first house on Vista Street to be demolished. And
8 this Commission and design could certainly set a
9 precedent for what could be a prescriptive standard
10 and design guideline for development pertaining to
11 historic resources and their environments. Based on
12 my concerns, I would ask that this commission
13 render comments to the director asking for redesign
14 for this property, one that complements our
15 established neighborhood and streetscape context
16 and is consistent with the history, charm, and
17 character of our street. And as Stephanie Harker
18 pointed out this street the properties date from
19 1917 through 1939. One exception is 1147 Vista,
20 which was built in 61 and Fiesta Hall built in
21 1949. I did reach out to the designer on two
22 occasions. I've left messages at his office, I
23 emailed the project manager and I heard back from
24 no one. Again, I also reiterate if this design

1 were elsewhere, it fits into what's happening
2 elsewhere. But this is a very special street. And
3 we, you know, we met with a lot of our neighbors
4 and we all feel if it was a design even similarly
5 to the one that I presented to you, we would not be
6 having this conversation. So I thank you for your
7 time. I hope you'll consider all the comments you
8 heard this evening and I thank my neighbors for
9 coming out so strongly. Thank you.

10 LaJoie: Thank you. Virginia Gillick followed by Brian
11 Rubenstein.

12 Gillick: Hi, Virginia Gillick, City of West Hollywood.
13 Thirty year resident. I just am going to just tell
14 you that everyone has said a lot of what I would
15 have said and also, I really like the idea that it
16 just cuts into the spirit and the culture of that
17 neighborhood. It's not a good design for our
18 neighborhood. So that's my opinion. Thank you.

19 LaJoie: Brian, followed by Steve Martin.

20 Rubenstein: Hi, I'm Brian Rubenstein. I am an owner and
21 resident of 1144 North Vista, it's the northern
22 most of the Plummer Park grouping. That grouping
23 is a declared historic grouping. As you know, it
24 was declared in '92. It's one of only six districts

1 in the entire city of West Hollywood. It deserves
2 to be maintained and protected. The staff
3 misinformed us this afternoon in writing that the
4 HPC has no oversight role to play, it's merely to
5 comment, and the approval is solely at the staff
6 discretion. If you go to your municipal code, and
7 its Section 19.58.090.A. Purpose a Certificate of
8 Appropriateness is intended to protect structures
9 improvement, features, objects and areas of
10 architectural, cultural, economic, historic
11 political and social importance from any alteration
12 demo or removal, which would have an adverse effect
13 there on. Continuing 19.58.040. The Historic
14 Preservation Commission shall serve as the review
15 authority for all projects involved designated or
16 potential cultural resources. All applications for
17 Certificates of Appropriateness, going more all
18 decisions of the HPC are final unless appeal to the
19 Council, unless a hearing and decision before the
20 Planning Commission is otherwise required. HPC
21 shall review completed prior to the review and
22 approval of project permits related to the
23 historical significance of the buildings user
24 appearance. Other duties of the HPC include

1 Section H. reviewing all applications for permits,
2 environmental assessments, environmental impact
3 reports, environmental impact statements and other
4 similar documents pertaining to a designated
5 potential cultural resource or related neighboring
6 property within public view. Neighboring properties
7 within public view shall mean any property that can
8 be seen from a public right of way and which is in
9 the same street block on either side of the street
10 as a cultural resource. The Planning and
11 Development Service department staffs all for all
12 these documents to HPC for review and comment
13 before review and approval by the HPC, as
14 appropriate. The review may either be under the
15 auspices of a certificate of appropriateness or as
16 HPC consideration of the agenda. Reviewing the
17 actions and proposed actions and advising
18 environmental review process and their aged
19 employees concerning the effects and activities of
20 potential cultural resources. The threshold is not
21 whether it's a historic district, the threshold is
22 whether it's a cultural resource, and that
23 neighborhood is a cultural resource. So lastly, if
24 this thing goes through, what we're going to have

1 is a cascade where every bungalow on that block is
2 blown down and replaced with a modern McMansion
3 paint by number square box and that historic
4 neighborhood is obliterated and gone in two years
5 flat. Thank you.

6 LaJoie: Thank you, Steve Martin, please.

7 Martin: Steve Martin, West Hollywood I'm a homeowner on
8 Poinsettia Drive and when I moved to my
9 neighborhood, I was looking for a neighborhood that
10 had some coherence, and that didn't have a lot of,
11 well, they just had a lot of coherence. And I
12 understand that, that this street has a number of
13 different styles. It's got craftsman, it's got
14 Spanish. And if any of you been walked down the
15 street, you'll also know there's like this sort of
16 Egyptian temple sort of affair, which is really
17 unique. But it does have a coherence in that there
18 was a certain timeframe. And when you walk down the
19 street, it's almost like you're walking in a
20 backlot like somebody was designed something for
21 filming, because it could be so many different
22 areas before World War II. And, you know, I know
23 this one project may not prevent this from becoming
24 a historic district, but it sure as heck isn't

1 going to help. And it's in a really glaring
2 position, you're not going to be able to hide it
3 behind trees or foliage or anything. And I don't
4 mean to be disrespectful to the architects, because
5 I don't mean that, that you should hide your
6 artwork. Right. Okay. Well, but I, I know that
7 everybody's asking a lot. It's I know it's not
8 inexpensive. We know it, it's going to create
9 people to have to go back and do a lot of work. But
10 I just think that it'd be better for a better
11 investment for both the developer, it'll certainly
12 be a wonderful investment and a wonderful gift to
13 the neighborhood. I think it'd be a misfit to West
14 Hollywood. And I just hope that you would
15 reconsider. And I say that with all respect,
16 because obviously the architect is very talented.
17 So thank you.

18 LaJoie: Thank you. We have one citizen position, slip in
19 opposition from Laura Boccaletti. And on that
20 note, do we have any comments?

21 Levin: I believe we should give the applicant a rebuttal.

22 LaJoie: Oh, would you like to have a rebuttal? Please,
23 absolutely.
24

1 Apel: Well, 25 years and we still can't get used to it.
2 So first of all, I apologize if you come any notion
3 in any way or form to the public that I didn't
4 answer. I called and try to figure out what is
5 going on, because we didn't know that that will be
6 the process. So we wait patiently for today to
7 actually hear what the concerns are. I mean, I know
8 from experience, I work a lot in West Hollywood,
9 and I respect and I'm honored to work here. And I
10 always respect the neighborhood and everybody and I
11 do need to defend your city in that particular
12 moment. You said that West Hollywood people do a
13 lot of weird designs are different. I think the
14 design review board and all the other boards that
15 you have you're making so challenges for us to get
16 good quality architectural that you should be proud
17 of it. Now you may, maybe don't like modern or you
18 don't like (INAUDIBLE) and each one has their own
19 taste. But I think you do have a very good group of
20 people making sure that the products themselves are
21 quality product and I'm doing it for 25 years here,
22 and I've been challenged in all kinds of ways. So I
23 absolutely will take in consideration but it's not
24 up to me, I'm not the developer, we just getting

1 hired. And we're going to impose and tell them our
2 opinion. The only thing is you do need to
3 understand that we need guidelines to be able to
4 design we have to have guidelines. So our
5 guidelines until now was the city staff sitting
6 with the urban designers say, okay, that's your
7 guidelines, and it was satisfying. If the guideline
8 needs to change, we need to understand the
9 guidelines because opinions could be all over the
10 place. People can like the Spanish, people can like
11 the Cape Cod, people said that this is not Spanish
12 or Spanish and we can sit here and debate forever.
13 So when we have a design that it's historical
14 significant, and we know that we cannot touch the
15 stucco, or the color or the that's very clear
16 definition. We don't have that much clear
17 definitions. I can do something that could be even
18 worse, but today, so I really need some kind of
19 indication from you guys to be able to help and to
20 transfer the information so what we can do about
21 it? That makes sense. Okay, thank you.

22 LaJoie: Thank you. I'd like to open it up for comments and
23 fellow Commissioners. Ed, do you want to start?
24

1 Levin: Sure I'll start. First of all, I want to thank the
2 public for coming out and speaking on this and I
3 would very much encourage you to be more engaged in
4 the process. The problem that we face here is we
5 have been asking, some of us have been asking for a
6 number of years, and I'm actually going to agendize
7 this or ask to agendize this later, from the
8 guidance from the city as to exactly what our
9 review ought to constitute in a situation like
10 this. This is not a Certificate of Appropriateness.
11 This does not involve a cultural resource. It
12 involves adjacencies to cultural resources.
13 In this case, we do not have as a Historic
14 district.
15 It's wonderful to think that somebody may want to
16 do that in the future nominate in the future. But
17 we're constrained by the law and by our enabling
18 ordinance as we find it. So the question, so I
19 would definitely encourage this, the architect and
20 the developer, to listen to the community and to
21 come up with something that is more compatible with
22 this neighborhood, as the neighbors see it. But
23 there is no way that this, this Commission can
24 require that. Because we have no guidance from

1 Council as to what our review of a project that's
2 within view of a historic resource consists of. We
3 have only CEQA guidelines. We have discussed this
4 with Council before, we have only CEQA guidelines,
5 and the CEQA guidelines say that, that define a
6 substantial adverse change in a resource. And
7 there are resources here, we're talking about.
8 We're talking about Fiesta Hall, we're talking
9 about Vista, we're talking about Great Hall, Long
10 Hall. This project can have no effect on those
11 based on the CEQA guidelines, because it does not
12 cause a physical change in any of those. And we're
13 allowed to discuss physical change in neighboring
14 sites. But the threshold is, would that create,
15 would this building cause any of those to not be
16 designated were they not already done so? In other
17 words, would you delist any of these buildings
18 based on the fact that this design is in the
19 neighborhood? And the answer to that's no. And that
20 is the law as we find it. Would I, do I personally
21 think that this fits in well with the neighborhood?
22 No, I do not. But that's not the basis on which we
23 get to make our judgments here. Do I encourage the
24 architect to take another look at this? Absolutely.

1 Can we compel him to do so? No, we cannot. I would
2 definitely encourage you to go to any of you to
3 show up at the directors hearing and to make your
4 feelings about this known -- compatibility is there
5 no -- there's no hearing? It's staff only? Well
6 then, then unless it's appealed, then in that case,
7 if you feel strongly enough about this, definitely
8 file an appeal and have it heard there. But the
9 limits of, of what we can discuss here in terms of
10 neighborhood compatibility are extremely
11 constrained by our enabling ordinance. And with all
12 due respect to those people who quoted to us the,
13 our enabling, provisions of our enabling ordinance,
14 or the general plan, I do not believe that you
15 understand those. I do not believe that you
16 understand the limitations of what those mean. And
17 I do not believe that you understand the
18 limitations that are imposed not only by that, but
19 by, by state law in the form of the Housing
20 Accountability Act, which says that we cannot
21 reject a project, a housing project based on its
22 neighborhood compatibility. That doesn't mean that
23 you have no input. And that doesn't mean that you
24 are not free to petition the City Council to

1 provide us with an ordinance to gives us more
2 control than we have by just relying on 15064.5.
3 But as we find it now, that's what we're
4 constrained by. And so, there you know, there is no
5 way that we can formally decline that I feel we can
6 formally decline this project. Do I, would I
7 encourage the architect to take another look at it,
8 to listen to the community? Absolutely. But if
9 you're coming here expecting us to be able to say
10 that this project can't be built here, that's
11 beyond our control. That's beyond our legal
12 authority. That's my, that's my comments.

13 LaJoie: Okay.

14 Ostergren: I don't know quite what to add to that. I'll ask,
15 I'll throw it back to staff and ask, on what basis
16 the project is brought before us, given what
17 Commissioner Levin has cited.

18 Purificacion: I'm sorry I didn't hear you. Can you repeat the
19 question?

20 Levin: You were wrong.

21 Ostergren: But what is it that you are asking for commission
22 to do, given Commissioner Levin's interpretation.

23 Levin: Very little. In this instance, we are constrained,
24 where that we really don't engage in a colloquy,

1 but we are constrained by the laws we find it and
2 by the city or city code as we find it. I mean,
3 I'd be happy to have staff, you know, tell me that
4 I'm misinterpreting it. But I don't believe so.

5 Alkire:

6 No, your interpretation of the ordinance is
7 correct. It is simply at this, at this point in
8 time the ordinance is set up to be, because these
9 types of projects don't have a COA attached to
10 them, like the one we saw previously, there is no
11 safety net to make sure that there isn't a
12 substantial adverse change on an impact for or on a
13 resource, for a project that is nearby. And so, we
14 bring this in as a test to see if there will be a
15 direct effect on a nearby resource, even though
16 there's not this -- this doesn't directly involve a
17 resource if it's next door and there could be some
18 potential problems. And it's not. We want to
19 evaluate that potential. And so we bring it here
20 and that that's the limitation on the comment, as
21 Commissioner Levin has very eloquently pointed out.
22 And in items from staff and items from
23 Commissioner, we can discuss how to approach that
24 in the future.

1 Levin: Yeah, this is, and I don't mean to step on your
2 comment. This, I've been sitting on this Commission
3 for 14 years and this is a source of never ending
4 grief. This is not the first time we've been
5 confronted by this. The public comes out on an item
6 and thinks that it has some capacity to control a
7 project that they don't feel fits in with the
8 historic building, or in this case, a group of
9 historic buildings. And we sit here and because of
10 that, we waste our time. We waste the time of
11 people that come out to speak. Again, thinking
12 that they have some control over this, thinking
13 that they have some input into this. And to the
14 extent that, you know, you know, we are as
15 frustrated as the community is in situations like
16 this, that these are the limitations that we face
17 as things currently stand.

18 Dubin: I will comment, because one thing that strikes me
19 and perhaps this is overstepping our authority, but
20 one thing that strikes me is there's confusion
21 between the applicant himself in what's required
22 and this, this is a street that, you know, two
23 years ago we had the historic preservation
24 celebration on the street so it's clearly a street

1 with a sensitive group of passionate
2 preservationists. It's a street that the city has
3 acknowledged as being important to our community.
4 And it feels to me as if this could actually be
5 solved by just having the applicant and the
6 community have a better correspondence and
7 dialogue, that it doesn't need to be solved from
8 here, that it can be solved from the community
9 side. And, you know, if we have unlimited power to
10 do that, I understand and I don't disagree.
11 However, I think we can comment that this really
12 should happen. You know, what would be excellent
13 is for the applicant to understand that there's a
14 sensitivity, particularly on this street and to try
15 and work with the community.

16 Levin: Which I'd be happy to encourage.

17 Charlie: Yeah, I mean, I think that's the thing also is that
18 we can encourage a conversation take place, but I
19 don't think we can legally compel them to do so. So
20 I think that's sort of the fine line and obviously
21 to the applicant. I think you've heard the passion
22 that runs pretty deep in this room. Especially
23 considering the street and I echo everything that
24 my Commissioners have said, especially Commissioner

1 Levin. Thank you for going into such detail because
2 it's true. We have run into this in the past before
3 because there is no Certificate of Appropriateness
4 for this property. It does not, like you said, have
5 the same guidelines, this is not a project on Kings
6 Road that had, you know, safety nets that we could
7 turn to this is not the case.

8 Davidson: Okay, please forgive me because I am a new at this.
9 But a style of one building on a historic street
10 that has not been declared historical does change
11 the composition of the entire street. So then what
12 do we do moving forward, that we can actually
13 rectify this?

14 Levin: Well, were this a historic district, we would be
15 having a very different conversation. It is not.

16 LaJoie: So, do you have any? No?

17 Ostergren: No. Other than to agree. I mean, I think there's a
18 lot of frustration here and we can all see this is
19 a very special street, within this community and
20 and, and there really is coherence there, with the
21 exception of the, you know, of the 1960 whatever
22 building and so this this is kind of a line in the
23 sand for this street. And, and yet I think
24 everyone's realistic enough to recognize that

1 development will happen on this property. And we
2 have neither the authority nor probably the
3 expertise to give any kind of design guidance, but
4 I will echo what other people here have suggested
5 and that is if the designer and the community are
6 able to work together to perhaps modify the design,
7 it could have a really good outcome for the for the
8 street in the community.

9 Dubin: I have a question of staff. Is it possible to
10 engage design review in that process?

11 Alkire: The Design Review subcommittee as a subcommittee of
12 the Planning Commission, so they only review items
13 that are going to be heard by the full Planning
14 Commission.

15 Dubin: Okay or then the staff, the city's urban designer.

16 Alkire: Yes, the city's urban designer is involved in this
17 process. Yes. And you know, if the direction
18 changes to be more, you know, more along the lines
19 of what we heard the comments tonight then the
20 city, the city's urban designer will help guide
21 that process as well.

22 Dubin: The City's urban designer cannot take, cannot be a
23 bridge between the community and the developer?

24 Alkire: No, that's just staff. Staff can be that bridge.

1 Dubin: Thank you.

2 LaJoie: Well, I'd like to echo all of my fellow
3 Commissioners comments and thank Ed for summarizing
4 it so well. Well, we cannot dictate anything.
5 From what I've heard tonight. It doesn't seem like
6 we're that far apart in the sense that I didn't
7 hear any comments on massing. I didn't hear any
8 comments on the density. I didn't hear any
9 comments on the roof deck is more the aesthetic.
10 And it seemed to me like, comments I heard were
11 pretty reasonable and could be addressed fairly
12 reasonably. Again, I can only encourage, you know,
13 working with the neighborhood, and my experience as
14 developer, it's always been best and avoid
15 confrontation and having spoken with Mr. Patel on
16 the phone. There was kind of a lack of guidance as
17 far as what to do and what not to do. So,
18 Hopefully, the developer and the applicant
19 architect can work with the community to rectify
20 this quickly because I don't think that there's
21 anything that's really far apart here. I didn't
22 hear anything that was, you know, I only want one
23 house or, or you know only one story. All I heard
24 was, hey, let's take a second look at what we're

1 designing on the exterior, it was really exterior
2 only. So again, I can only encourage that, cannot
3 dictate that but I hope the developer and the
4 architect, take what they've heard to heart and
5 work with the community because what I'm hearing is
6 reasonable individuals who just want something a
7 little more in keeping with the neighborhood. Does
8 anybody else have any more comments?

9 Ostergren: I will make one more comment and this is directed
10 towards the members of the community that are
11 rightly concerned about this street. I encourage
12 you to, you know, take action to protect it. If
13 you believe that this might qualify as a historic
14 district, get working on that nomination. It is a
15 really special street.

16 Levin: Yeah, if we were in that place as I said, we would
17 be having a very different conversation about this
18 project.

19 LaJoie: I think on that comment, we thank everybody for
20 their comments to us and we move on to the next
21 item on the agenda. And that would be, give me one
22 second. Item 8B. 7377 Santa Monica Boulevard.
23 Shall we, shall we? Yes.

24 Levin: Might as well get going.

1 LaJoie: Can we get comments from the, or a presentation.
2 LaJoie: Yeah, just oh yeah, I'm sorry. I thought that I
3 said that like to go on to Item 8B, 7377 Santa
4 Monica Boulevard. Can we please sit down?
5 Levin: Could we have the conversations at a little lower
6 level please?
7 LaJoie: Or, or out in the hallway. Thank you. All right.
8 Like to start 8B.
9 Levin: Staff report?
10 LaJoie: Staff report.
11 Peterson: Mike Peterson. I am a planning intern with the city
12 and the next item is a request for a Certificate of
13 Appropriateness for the installation of exterior
14 gates on the primary facade of Fiesta Hall. The
15 Commission can approve or deny the request and its
16 decision is final unless appealed to City Council.
17 Fiesta Hall is located across the street from the
18 previous project on the east side of North Vista
19 Street between Santa Monica Boulevard and Fountain
20 Avenue inside Plummer Park. It's owned by the City
21 of West Hollywood and it's considered a potential
22 cultural resource as it's not currently listed on
23 any local, state or national register. At the
24 direction of City Council, Facility Staff is

1 exploring ways to make the area safer. The park is
2 officially closed from 10pm to 6am but there's no
3 real way to enforce those hours. And in recent
4 years field staff has been dealing with the rise in
5 the number of overnight visitors who use the
6 colonnade, as their own space. Camping out,
7 leaving broken bottles and needles, even carving
8 into the historic materials. They've also
9 prevented the space from being used as intended
10 during scheduled events, public and private, during
11 daylight hours. Staff is asking for permission to
12 install four ornamental gates three on the front
13 facade and one on the side. In a perfect world, the
14 space would remain open. However, these gates are
15 necessary to enhance public safety and prevent
16 further damage to the building. The impact on the
17 structure is limited to a small number of holes on
18 the sides of the columns where bolts will be
19 installed. These are holes that can be filled and
20 painted if and when the gates are removed at a
21 later date. They are intended as a temporary
22 solution. Well the City completes the visioning
23 process for the future of Plummer Park. I also
24 note that alternative methods we looked at

1 before deciding on this one, as it minimized risk
2 to the structure and is considered the most
3 reversible in the end. The structure will maintain
4 its historic integrity as detailed in the draft
5 resolution. In the meantime, the gates have been
6 designed to complement what exists, including the
7 decorative scrollwork and paint color found on
8 other fences around the building, while also
9 providing a much needed level of security. There
10 are more details on staff report, but I will
11 conclude my presentation there and we're here for
12 questions. Thank you.

13 LaJoie: Do we have any questions?

14 Dubin: I have no questions of staff.

15 Davidson: No questions.

16 Charlie: No questions from staff but just to comment in
17 order for it to go on record. I think we've all
18 seen and has been outlined documented, well
19 documented, of the rise in the homeless population
20 in the city. And so I would encourage City Council
21 to, I know there are programs that are in place.
22 But clearly there needs to be more of a full
23 throated response to the issue that is happening in
24 the area. Yes, we can put up fences. Yes, we can

1 try to lock people out, but essentially, you know,
2 it is having an effect on these historic properties
3 in the neighborhood in general. So I just wanted to
4 go on record with that statement.

5 Levin: Are there any public speakers on this?

6 LaJoie: Yes, there's one.

7 Ostergren: I actually do have a question.

8 LaJoie: Okay.

9 Collins: Good evening. I'm Helen Collins, Facilities and
10 Field Services Manager for the City of West
11 Hollywood. And I'm here to answer any questions you
12 may have.

13 Ostergren: I have a question about the design of the gates. I
14 mean, I've read in the staff report and I
15 understand the need for the fine mesh in them, but
16 that really has a severe impact on the visuals. And
17 so can you just clarify is the need for, because I
18 understand that is so that you have the push bar
19 to, you know, to quick release to get out of the
20 building. Is there a need for security gates during
21 the times that the building is in use, as well as
22 when it is not in use?

23 Collins: Yes, there is. To allow events to go on in the
24 building uninterrupted there at times there are

1 needs for those gates, there's private parties as
2 well as public events that go on in the building.
3 But mostly the gates are needed for a close, when
4 the building is closed. It's predominantly when
5 the building is closed. So those gates could be
6 open during the time that the building is in use.
7 If we don't experience any issues,

8 Ostergren: I see. Okay, thank you.

9 Levin: I have question as well. The, you have a solid
10 panel at the exit device at the panic bar.
11 Correct?

12 Collins: Correct.

13 Levin: Is it not possible to set the bar in, because
14 there's a certain depth to the structure itself? Is
15 it not possible to set the bar in so that it cannot
16 easily be fished through? I guess, yeah, I guess
17 there really is no way because somebody can still
18 reach right through if there's no, if there's no
19 mesh or anything.

20 Charlie: It's just really unfortunate.

21 Levin: Yeah, it is.

22 LaJoie: What's the panic bar? Is that a requirement?

23 Collins: It's a requirement for emergency exits in public
24 buildings.

1 Levin: It's an assembly use, you need an exit you need
2 what's called an exit device, which we call panic
3 bar.

4 Collins: We looked at all other options. However, when we
5 went to our architect, they told us this is the
6 only option that would allow us to put gates up
7 that could be locked because if someone is inside,
8 they need to be able to exit.

9 Levin: Well, you know, the thing that -- there's no
10 question that the practical, the practicalities of
11 this make the design more clumsy. We need the 10
12 inch bottom kick for accessibility for wheelchair
13 accessibility. We have had situations in which we
14 put that solid panel art on projects I've done to
15 protect the exit device. But once you put the mesh
16 in there, do we really need that substantial a
17 solid panel at the center there? Or would not the
18 mesh really take care of that? You know, could
19 that not be slimmed down a little bit because
20 that's, you know, we have to have the 10 inch, the
21 heavy 10 inch kick at the bottom. But if there
22 could be something we could do about that middle...

23 Collins: You're talking the bar across the middle?

24 Levin: Yeah.

1 Collins: I can go back to architects and see. I don't know
2 if that's a support mechanism or not depending on
3 that.

4 Levin: You don't need it for the support. It's really
5 just there to shield it, and so people can't fish
6 and wire in and pull the bar open. There's got to
7 be a way to slim that down a little bit more.

8 Collins: And we're definitely open to that. We can check
9 with our architect and see how we can, if we can
10 make any changes to that.

11 Levin: Yeah, there, there are a couple different exit
12 devices. There's the crash bar itself, but then
13 the device itself, there are varying heights that
14 you can get. I'd really encourage you to get the
15 smallest one possible so that we can make that less
16 heavy, because it's just a little clumsy right now.

17 Collins: Definitely we can look at that.

18 Levin: And I understand the practical realities of it. But
19 if we could do anything, just make it a little
20 visually a little lighter.

21 Collins: And we definitely understand that it is a kind of a
22 visual impairment. However, to be able to have that
23 type of security this, we have no other choice at
24 this point.

1 Levin: Yeah, I'm very sympathetic. I mean, when you deal
2 with situations like this, where you need the panic
3 bar, where you need the crash bar there's not a
4 whole lot of options. It's the only question is
5 bad or worse. And so I encourage you not to go with
6 the worse.

7 Collins: And we will definitely go back to the architects
8 and ask them if there's another set of hardware
9 that we can look at that would meet those type of
10 requirements.

11 Levin: When a child we say meno male less bad.

12 Collins: Less bad? We'll go for less bad.

13 Levin: Thank you.

14 Collins: Thank you.

15 LaJoie: Any other comments? No, I don't have any at this
16 time. So we got a comment from Brian Rubenstein.

17 Levin: Oh, we should have heard that first actually.

18 Rubenstein: Yeah, so I live next door to Fiesta Hall. So I deal
19 with this all the time. It's, we get these
20 methamphetamine addicts they camp out there for
21 sometimes weeks at a time. They get high, they
22 fight they beat each other up. They trashed the
23 neighborhood. They urinate, defecate, etc., on the
24 front doors of the building, on the lawn in the

1 daytime in front of kids, you name it. So yeah, I
2 mean, we just need these bars.

3 LaJoie: Thank you. Stephanie Harker.

4 Harker: Stephanie Harker, City of West Hollywood. Founding
5 member of Protect Plummer Park. Advocate for
6 making Fiesta Hall. Have at least a local
7 designation. It may have some state issues too.
8 I think again, as Commissioner Levin was saying
9 the, the whatever minimal we could do on this, and
10 is this going to be a permanent gate that's locked
11 throughout the day or is it only going to be locked
12 at night?

13 Collins: It'll be locked when the facility is not in use.

14 Harker: Because it's kind of is a nice breeze way for
15 people to be able to walk there. We haven't had as
16 much problem during the day. And when we have,
17 we've had the sheriff roust people out. I don't
18 know if anyone is, lives in this area frequents the
19 park that much but recently, the sheriff have taken
20 all of our safety issues to heart and people are
21 being arrested for warrants, outstanding warrants
22 and drug use and prostitution in the park which has
23 cut down on the number of transients sleeping and
24 or using the outside of Fiesta Hall is the toilet.

1 They will come out and roust them out of there
2 because it is blocking public right of way. So I
3 would certainly encourage if at all possible, to
4 experiment and try putting those gates up only
5 after the park closes which is 10 o'clock and it
6 usually does become a haven there for worse
7 weather, rain and cold there usually is a small
8 encampment there overnight. They get roused out
9 now, but they still start there and it's rather
10 unappealing. And I don't know how much that Corey
11 tile can, how much urine that Corey tile can
12 actually take. So, but it certainly would be
13 wonderful if we could have the look during the day
14 and then have those gates locked up just like we
15 lock the tennis courts up at night. Thank you.

16 LaJoie: Thank you. We have any further comments?

17 Charlie: I move that we move forward with the staff
18 recommendation as written.

19 Levin: I'll, I'll, with the comments from the Commission
20 noted, I'll second that.

21 LaJoie: Call a vote.

22 LaJoie: Those in favor?

23 Levin: We should probably do a roll call?

24 LaJoie: Oh, I'm sorry.

1 Houston: Commissioner Dubin?
2 Dubin: Yes.
3 Davidson: Yes.
4 Ostergren: Yes.
5 Levin: yes.
6 Houston: Motion passes.
7 LaJoie: Note that Item 8C has been postponed.
8 Levin: Continued to date uncertain.
9 LaJoie: Continued to date uncertain. Item number 10,
10 unfinished business there is none. Item number 11A,
11 upcoming items from staff upcoming projects.
12 Alkire: Yeah, I've got stuff to say. So we've got big
13 agendas, the next two meetings again. So we've next
14 meeting is going to have four different
15 designations on Sunset Boulevard. And then that's
16 the September meeting. And then October we're
17 going to have a couple of Mills Act project
18 projects and then likely, that's when will bring
19 back the Detroit designation as well. I have a
20 couple other updates. So first of all, I would like
21 to recognize our wonderful intern of the last two
22 years, Mike Peterson. He's going to be leaving us
23 in the next few weeks. And we have, he's going to
24 leave a big hole in the division. So we're sad to

1 see him go, but we're wishing him the best. And
2 he's been really, really wonderful. So recognize
3 Mike.

4 Levin: Thanks, Mike.

5 Alkire: He's the mastermind and most of the work behind the
6 last two preservation events, notably the Formosa
7 event, which was a raging success. So thank you,
8 Mike. I would like to also announce that starting
9 next month, we're going to start transitioning the
10 role of liaison. I'm taking on the acting planning
11 manager position as was noted earlier by Victor and
12 as such, I'll be the liaison for current Historic
13 Preservation Planning to the Planning Commission.
14 And so we'll be transitioning Doug Vu into the
15 liaison role. So I will be less visible here, but
16 I'll still be with you guys for the next several
17 months at least. So that's, I'd like to bring up
18 Doug, just for a sec. He doesn't have to say
19 anything. But this is Doug. Doug Vu, he's been
20 with us for a little while now. He's another senior
21 planner, with the current and Historic Preservation
22 Commission. He came to us from San Francisco. And
23 he's been really great to so far. So something to
24 watch. And I wanted to remind you guys that we are

1 we haven't forgotten, and we are working on our
2 work plan, we have updates to our ordinance. And
3 part of that is clarifying this business about how
4 you comment on projects that aren't necessarily C
5 of A projects but have something to do with
6 Historic Preservation or historic neighborhoods. So
7 that's something that we will be bringing back with
8 you and having a lot of conversations about so that
9 can be part of that update. Likely will take, we'll
10 talk more about it, but likely that'll be in a
11 couple of parts. There's some immediate cleanup
12 items that we need to work on and there's a larger
13 best practices approach to the ordinance. So we are
14 still working on that. We can talk about that more
15 as time goes on. And I believe that that is all I
16 have for this evening.

17 LaJoie: Thank you, Item 12, public comment. We have one or
18 possibly two. So.

19 Levin: A moving target.

20 LaJoie: Jonesy Harp.

21 Harp: I'm here to discuss what's happened at 1719 Hampton
22 Avenue, which is designated since 1986, as a
23 cultural property in historical. I met Commissioner
24 Davidson, when she was appearing at the outside of

1 the building, and I said, would you like a tour? At
2 that point I worked for Dearly Departed Tours. I'm
3 passionate about history. That is the current
4 condition of the windows in that building. The
5 Tiffany glass is falling out of the building. The
6 landlord harassed me on the building, including
7 having a petition circulated that said, I called
8 the police four times, and that resident should
9 harass me, so I know the limits of my power. How
10 did it start in April? Because I said, you cannot
11 put up a chin up bar in the courtyard. And you can
12 tell the manager I sent the text and she said,
13 Well, we're not supposed to have it here, but we'll
14 put it somewhere else. And when I persisted, then I
15 was thrown out of the building. I was given a three
16 day notice for stomping around my apartment. I
17 pulled a Freedom of Information Act, finding out
18 that there was never supposed to be an apartment
19 beneath me. It was illegally converted. And this
20 landlord has now got the same apartment available
21 for \$100 more. I didn't get my security deposit
22 back. I don't know how many of you can go without
23 \$3,600. I'm homeless. I'm literally couch surfing.
24 So instead of living in West Hollywood, and it's

1 not just happening to me, he's doing it to another
2 residence. Why am I here? Because Section I have
3 your responsibility says that you oversee other
4 departments. There's a big disconnect in code
5 enforcement with this building, and also rent
6 stabilization. I went to rent stabilization in
7 April. In April. To resolve this. I did exactly
8 what they were supposed to do. I went here for
9 legal help. And what we found out in all that is
10 that 90% of the people are homeless in this
11 neighborhood came from this neighborhood, just like
12 me. How is this landlord continuing to turn this
13 fabulous resource? It's gonna fall down. He's 82
14 years old. How can this happen? And how did this
15 happen to me? And when I went to the city and I
16 filed a harassment claim, they say I have no basis
17 and there's no legal -- I can't even get the
18 statistics from the police department. So that's
19 why I'm here asking you to step in with this
20 landlord before there is no cultural resource to
21 have. Thank you for listening.

22 LaJoie: Thank you. Next up, Cathy Blaivas.

23 Blaivas: Cathy Blaivas, the City of West Hollywood. I just
24 wanted to thank you all the Commissioners tonight

1 for your deliberation on Item 9A. I heard the
2 frustration in all of your voices obviously, you
3 know, the frustration from the community. I really
4 want to thank Commissioner Levin for really
5 explaining it in layman terms so everyone in the
6 room could understand. So again, I really want to
7 thank you. I heard your frustration and I was
8 really glad I wasn't sitting up there. But having
9 said that, I really think I'm glad to hear that
10 something's going to be coming before you in terms
11 of an ordinance. But that process was talked about,
12 and for the designer to not know the hurdles, the
13 hoops and the things that he was going to have to
14 go through, I think there was a tremendous lack of
15 communication. This is not the only street in West
16 Hollywood like this, but it's certainly one of very
17 few. And there should be special circumstances, I
18 think, where the community should have had an
19 option to meet with the designer first before it
20 came to this because it would have avoided so much
21 of this. I don't know that that's the city's
22 responsibility. I don't know whose responsibility
23 it should be. But I'd like to at least think we
24 could have a conversation that may be in these

1 special circumstances, there can be a conversation.
2 So that's just a concern of mine. I know it's
3 beyond different purviews. But I think it's a
4 concern I have because this is going to, I'm afraid
5 this is the beginning on Vista Street. Another
6 property was already sold a while ago; they just
7 haven't posted anything yet. So we don't know
8 what's happening there. On another note with regard
9 to what Jennifer referred to, which was our last
10 event, I don't remember if I've commented on that
11 it really was a wonderful event. And I would love
12 to see the commission perhaps take advantage of one
13 of our, one of the duties in the commission, which
14 is to bestow recognition or honors or whatever you
15 want to call it on property owners or people who
16 have restored places and I think The Formosa should
17 really have some sort of an accolade beyond. So
18 many people haven't showing up for that event. So
19 that's it. Thank you.

20 LaJoie: Thank you. And finally Stephanie Harker.

21 Harker: Stephanie Harker, City of West Hollywood. Um, I
22 wanted to echo Cathy's comments about the
23 commission listening to us. We're not quite as dull
24 as you might think. We knew what your purview was.

1 We have been a little bit panicked about this
2 because it's widespread only the people who could
3 come tonight. I hardly started. Only people could
4 come tonight. No. A lot of people were really
5 green in terms of they're just the neighbors of
6 this building. But as you heard John Wynne say,
7 they moved; he and Kate moved here because of the
8 historic feel and the ambience of this street. And
9 he said they literally walk up and down did the
10 grid of the whole thing said they drove up Vista
11 Street said, this is it. And there was something
12 for rent and they rented it. But so we didn't know.
13 But there is no other place for community in this
14 particular process as it stands to voice our
15 opinions. There's not even a director's hearing
16 where you can go and speak like we did when the
17 French Market first came about, and part of it was
18 being sold to Illouloulian. We could all go in there
19 and say what we said. Then they changed that all
20 around, but it gave us a chance to express how we
21 were feeling about it. I did speak to Mr. Apel out
22 in the hallway, and he said yes, yes. Call me. We
23 should get together. He said he's been meeting with
24 the director for six months. He was never given any

1 guidelines. He was never given anything about what
2 he was supposed to do or not do. We know what he
3 can do. We've seen there's a beautiful property on
4 Huntley if you happen to be cruising down there
5 that's his, that had the touches of not replicating
6 Spanish Colonial Revival but with touches of the
7 Spanish in it. And he has one on the corner, I
8 spoke to him, it's on the corner of Clinton and
9 Crescent Heights. If you drive down there take a
10 peek at that. They're gorgeous. This community,
11 these neighborhoods would be so behind him that we
12 would go and push go to the hearing if we had one,
13 to, to have there to support him if that's what he
14 was going to do. So he insists he'll be able to
15 talk to the owner of this project and see what he
16 can do. And I said we're more than willing to meet.
17 You know, we want it to be a win win. We want to
18 have a beautiful new building on that corner. And
19 so anyway, he's said in the hallway anyway, he was
20 willing to do it. So again, that's why we came
21 tonight. I remember the first time 15 people showed
22 up for public comment eight years ago for Plummer
23 Park. And I remember Commissioner Ostergren saying,
24 why are you here? Because it had already been

1 passed. So that's kind of what we had to do to be
2 heard in the community. And we started with you
3 guys. So we thank you again for listening. And
4 hopefully this will work out and maybe it'll come,
5 it might not have to come back in front of you. But
6 there should definitely be a way for the community
7 to propose historic districts and what we would do
8 and then what you would be able to do to help all
9 of us save our community, our beautiful community.
10 Thank you.

11 LaJoie: Thank you. There's no more comments from the
12 public. So now moving on to item 13. Item from
13 Commissioners. Do you want to start, Ed?

14 Levin: Sure. First, I'd like to, Ms. Jones,
15 unfortunately, this commission can't help you. But
16 I would definitely encourage you to speak not only
17 to rent stabilization, but to members of the city
18 council. They will be really not a colloquy, but
19 I have enormous sympathy for the situation. This
20 Commission does not control any other commission.
21 We have. We can't, we can't, we, we can't even get
22 Planning Commission to listen to us on designation
23 issues half the time. So the idea that we have some
24 control over rent stabilization. I wish that might

1 be the case in some instances. It is not. Speak
2 to members, there are a couple of members of City
3 Council I'm sure be happy to speak to you about
4 this. They have some real control over things.
5 You want to get stuff done. That's the way to get
6 stuff done in this town. And I definitely encourage
7 you to do that. Because based on your description,
8 something's gone seriously, seriously wrong. And I
9 think that there ought to be some redress for it. I
10 wish that could be through us. Unfortunately, it's
11 not. I really want to thank the members of the
12 community for coming out. And so many stay, usually
13 it's just, you know, just one or two. So it's, it's
14 nice to see people sort of being this engaged. I
15 would also encourage the members of this community
16 to, to also contact City Council. We're going to
17 be talking about some sort of enabling ordinance.
18 That's who controls the ordinances in this town.
19 That's who controls what gets done, and how fast it
20 gets done. Because they're the ones that give
21 direction to you know, to that the city manager and
22 to the staff in a way that we're not able to do.
23 We can ask, we can ask to have things agendized and
24 I think it's terrific that staff is, this is on

1 staff's radar, because this has been a source of
2 enormous frustration for this commission. For me
3 personally for over a decade. And I'm tired of
4 beating my head against that wall. But that's the
5 this is the framework under which we operate.
6 The people on Vista say I wish there was some
7 mechanism we could do to get a historic district.
8 Yeah, the answer is really easy. File for it.
9 Someone's got to do that. Someone's got to step up
10 and do the legwork. The city won't do it on its
11 own. But you say these districts are special.
12 They're important. There ought to be some mechanism
13 for this. But we can't simply wave our hands and
14 say this street's important. We like this street.
15 So therefore, we're going to treat it as though it
16 is already a historic district, we can't do that.
17 We're constrained by law, we have to we, you know,
18 the individuals that own property in this town have
19 rights. I mean, there are property rights. And we
20 can't simply trample on those, because we think we
21 like a street. We can do it only if there is some
22 legal mechanism for us to do so. So don't wait for
23 to see if the next three properties are sold, and
24 you lose even more this neighborhood. If you want

1 to have us consider a historic district, whether it
2 will pass or not, I have no idea but we can't
3 consider it unless somebody makes an application.
4 So you know, it's great to see the community this
5 active, but there's a limit to the activism that
6 they're trying, how far activism can get if all you
7 do is come to this commission. I encourage you to
8 go further. Thank you.

9 Ostergren: Well, Mike. It's been nice having you. Thanks for
10 all your help over the last couple years. And I
11 wish you well.

12 LaJoie: I'd like to echo that. It's been great having you
13 on here and excited to hear where you're off to
14 next and wanted to thank the members of community
15 as always, for showing up and giving your well
16 thought out comments. And staff, thank you, as
17 always, for all your hard work. I know it's not
18 always appreciated, but I appreciate it. And
19 that's it.

20 Charlie: Again, thank you to the members of the community
21 echoing everything that my fellow Commissioners
22 have already said. Also, first off, I just wanted
23 to go on record in hopes that perhaps by the next
24 meeting we'll get some resolution if we have a full

1 commission. That'd be great. And again,
2 congratulations to the both of you on, on your
3 promotion and whatever's in the next chapter for
4 you. And on to our new liaison, I promise. You
5 know, the pitchforks don't come out every week. So
6 we'll try to be easy on you. Thank you very much.

7 Davidson:

8 Thank you to the community. Your passion was
9 definitely felt and I think you know that we, our
10 hearts are with you. Jonesey, I can't even begin
11 to tell you what I feel about what you shared with
12 me and thank you for giving me the tour. When you
13 did live there and it breaks my heart that it is
14 falling apart. Thank you, Mike. Thank you,
15 Jennifer. Congratulations, both of you. And a big
16 huge thank you to my fellow Commissioners. I really
17 cherish your wisdom and your guidance.

18 Dubin:

19 Thank you. Thank you to public. Congratulations to
20 both of you. Jennifer, I did want to follow up on
21 one thing that I think was a Commissioner Winters
22 item that was trying to get agendized and were
23 going to wait until I was back. And I think that's
24 the --

Alkire:

The request was to agendize an item to consider
asking council to take up an initiative or direct

1 staff to change the code to require all
2 Certificates of Appropriateness to come to HPC.
3 Right now, there's a distinction that certain, a
4 certain level of Certificates of Appropriateness
5 can be reviewed at a director levels by the staff;
6 no hearing. These are typically things like,
7 generally signs that aren't affecting the historic
8 fabric painting. Removal of minor non-original
9 components that's very, very minor. It's pretty
10 well defined. So this was an, you know, bringing
11 them forward as an information item even but that
12 was the discussion. Does the commission still want
13 that item to be brought forward? Or was that that
14 was something that Commissioner Winters had asked
15 to be put on the agenda for a future meeting?

16 Dubin: I would still be interested in that.

17 Levin: You know, I'm happy to discuss it. I think there's
18 definitely a place for staff level C of A review.
19 I mean, if you're talking about in kind painting,
20 repainting with the same color, the same thing,
21 that's not the sort of thing that needs to come to
22 us, but I'm happy to have that discussion about
23 where that threshold might lie. That'd be fine.

1 Alkire: Okay, I'll continue to agendize that then. Did you
2 have another question about that particular item?

3 Dubin: That's all I have. Thank you.

4 LaJoie: All right on that note, meeting adjourned.

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DECLARATION OF TRANSCRIBER

I, KIMBERLY MCVAY, hereby declare as follows:

I am located at 21220 Devonshire Street, Suite 202-B, Chatsworth, California 91311. I am the person who transcribed the foregoing Preservation Committee minutes of August 26, 2019. Present were the Planning Commission, Staff - Jennifer Alkire. Also present were consultants: Jake Stevens and J.D. Moore.

I have transcribed this transcript to the best of my ability and certify that this written transcript is a true and accurate account thereof. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

I further certify that I am not of counsel or attorney for any of the parties in the foregoing matter or in any way interested in the outcome of the matter set forth in this transcript.

EXECUTED this 2nd day of October 2019 at Chatsworth, California.

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1 **PASSED, APPROVED AND ADOPTED** by the Historic Preservation
2 Commission of the City of West Hollywood at a regular meeting
3 held this 28th day of October, 2019 by the following vote:
4

5 AYES: Commissioner:

6 NOES: Commissioner:

7 ABSENT: Commissioner:

8 ABSTAIN: Commissioner:

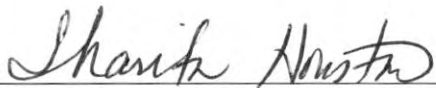
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Jacob LaJoie, CHAIRPERSON

ATTEST:

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Sharita E. Houston, COMMISSION SECRETARY