1. PROPERTY IDENTIFICATION

Proposed Monument Name: Norm's La Cienega Coffee Shop

Other Associated Names:

Street Address: 470 La Cienega
Zip: 90048

Range of Addresses on Property:
Council District: 5
Community Name: Mid City West

Assessor Parcel Number: 5514001001
Tract: TR 4353
Block: 1
Lot: 2

Identification cont’d:

Proposed Monument Property Type: Building

Object
Site/Open Space
Natural Feature

Describe any additional resources located on the property to be included in the nomination, here:

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1956

Architect/Designer: Armet and Davis (Helen Fong); Stan Abrams

Original Use: Coffee shop

Threatened? Private Development

Contractor:

Present Use: Coffee shop

Is the Proposed Monument on its Original Site? Yes

No (explain in section 7)

Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Google
Stories: 1
Plan Shape: Rectangular

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4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

See "Proposed Monument Description" and "Statement of Significance" pages

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

☐ Listed in the National Register of Historic Places

☐ Listed in the California Register of Historical Resources

☐ Formally determined eligible for the National and/or California Registers

☐ Located in an Historic Preservation Overlay Zone (HPOZ)

☐ Contributing feature

☐ Non-contributing feature

☐ Determined eligible for national, state, or local landmark status by an historic resources survey(s)

Survey Name(s): SurveyLA

Other historical or cultural resource designations:

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

☑ Reflects the broad cultural, economic, or social history of the nation, state, or community

☐ Is identified with historic personages or with important events in the main currents of national, state, or local history

☑ Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction

☑ A notable work of a master builder, designer, or architect whose individual genius influenced his or her age
7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument’s current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument’s historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

**Applicant**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Adrian Scott Fine</th>
<th>Company:</th>
<th>Los Angeles Conservancy, Modern Committee</th>
</tr>
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<tr>
<td>Street Address:</td>
<td>523 West 6th Street, Suite 826</td>
<td>City: Los Angeles</td>
<td>State: CA</td>
</tr>
<tr>
<td>Zip:</td>
<td>90014</td>
<td>Phone Number:</td>
<td>213-430-4203</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:afine@laconservancy.org">afine@laconservancy.org</a></td>
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**Property Owner**

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<tr>
<th>Name:</th>
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**Nomination Preparer/Applicant’s Representative**

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<tr>
<th>Name:</th>
<th>Alan Hess</th>
<th>Company:</th>
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<tr>
<td>Email:</td>
<td></td>
<td><a href="mailto:alhess@aol.com">alhess@aol.com</a></td>
</tr>
</tbody>
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9. SUBMITTAL
When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

1. ✔ Nomination Form
2. ✔ Written Statements A and B
3. ✔ Bibliography
4. ✔ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org)
5. ✔ Copies of Primary/Secondary Documentation
6. ✔ Copies of Building Permits for Major Alterations (include first construction permits)
7. ✔ Additional, Contemporary Photos
8. ✔ Historical Photos
9. ✔ Zimas Parcel Report for all Nominated Parcels (including map)

10. RELEASE
Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

☐ I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.

☐ I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.

☐ I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

[Signature]
Name: Adrian Scott Fine
Date: 12/23/2014

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213-978-1200
Website: preservation.lacity.org


THE ROOF IS THE MOST PROMINENT FEATURE OF THE DESIGN. THE PORTION EXTENDING ALONG THE FRONT (WESTERN) PORTION OF THE BUILDING IS AN ELONGATED WEDGE-SHAPED DIAMOND FORM REFLECTING THE SHAPE OF A CANTILEVERED STRUCTURAL TRUSS; IT FORMS A LONG CANTILEVER THAT STRETCHES PAST THE GLASS LINE TO CREATE A WIDE EAVE. THE TRUSS IS SUPPORTED ON ONE SIDE BY THE CENTRAL BRICK STRUCTURE AND ON THE OTHER SIDE BY FIVE DIAMOND-SHAPED COLUMNS CLAD IN 1X2-INCH CERAMIC TILES IN TWO COLORS, CHOCOLATE AND TAN. EACH COLUMN DISPLAYS A DECORATIVE MOSAIC LOWER CASE "N" IN DIFFERENT COLORS AND PLACED ON A DIFFERENT POSITION ON EACH COLUMN, CREATING AN IRREGULAR DECORATIVE RHYTHM. THE PORTION OF THE ROOF ALONG THE SOUTH SIDE FACING THE PARKING LOT TILTS DOWN TO ACT AS A SUNSHADE.

THE ROOF TRUSSES ARE EXPRESSED ON THE CEILING BY SIX WIDE, RAISED DECORATIVE STRIPES ORIGINALLY PAINTED ORANGE. THESE CREATE "BEAM ENDS" ALONG THE THIN EDGE OF THE ROOF EAVE. THE EXTERIOR STUCCO FINISH ON THESE ROOF/TRUSS FORMS WERE EMBEDDED WITH GLITTER TO SPARKLE IN THE SUNLIGHT.

THE CANTILEVERED TRUSS ROOF CREATES A STRUCTURE THAT APPEARS VISUALLY LIGHT, AND UNITES INTERIOR AND EXTERIOR BY ALLOWING LARGE AMOUNTS OF GLASS WALL SET IN THIN ALUMINUM FRAMES. THEY FORM A MINIMAL SCREEN TO ENCLOSE THE AIR-CONDITIONED INTERIOR AND TO PERMIT NATURAL LIGHT AND VIEWS TO PERMEATE THE BUILDING. THERE ARE NO SOLID OR STRUCTURAL WALL PLANES ON THE PERIMETER OF THE PUBLIC DINING AREAS.

NEON SIGNAGE FOR ADVERTISING IS INTEGRATED INTO THE ARCHITECTURE. THE SIGN PYLON (A STEEL I-BEAM WHOSE WEB IS PUNCTURED WITH CIRCULAR, WEB-LIGHTENING HOLES) RISES
THROUGH THE ROOF EAVE. THE SIGN ITSELF HAS FIVE ELONGATED DIAMOND OR PENNANT SHAPES, REPEATING THE SHAPE OF THE ROOF, SPELLING OUT "N-O-R-M-S" IN ANIMATED NEON TUBING. NEON TUBE SCRIPT LETTERING ON THE SIDE OF THE TRUSS SAID "OPEN 24 HOURS."

INTEGRATED ARTIFICIAL LIGHTING WAS DESIGNED TO MAKE THE BUILDING AS VISIBLE BY NIGHT AS BY DAY. THE SIDES OF THE ROOF'S STRUCTURAL TRUSS FORMS WERE SPOTLIGHTED AT NIGHT, AND CAN LIGHTS IN THE EAVE SOFFITS ILLUMINATE THE STRUCTURAL COLUMNS AND THE LANDSCAPING BENEATH. RIMS FIXED BELOW THESE CAN LIGHTS WERE PUNCTURED WITH HOLES, CREATING A SPARKLE EFFECT. THE LARGE GLASS WALLS ALONG THE WEST AND SOUTH SIDES (AND PARTIALLY ON THE EAST AND NORTH SIDES) ALLOWED POTENTIAL CUSTOMERS DRIVING BY TO SEE THE WELL-ILLUMINATED INTERIOR. REFLECTED LIGHT ON THE UPSWEPT ACOUSTIC TILE CEILING MADE THIS PLANE VERY NOTICEABLE TO MOTORISTS. DECORATIVE HANGING LIGHTS (A DIAMOND SHAPE IN THREE DIMENSIONS) AND HOUR-GLASS SHAPED SCONCES FIXED TO THE TILED COLUMNS ADDED LIGHT AND DECORATION. ILLUMINATED BUILT-IN PIE DISPLAY CABINETS PROVIDED ANOTHER VISUAL MAGNET.

LANDSCAPING WAS ALSO INTEGRAL TO THIS MODERN CALIFORNIA DESIGN. SUBTROPICAL PLANTING AT THE BUILDING'S PERIMETER, EASILY VISIBLE TO DINERS INSIDE THROUGH THE GLASS WALLS, CREATED THE EFFECT OF DINING ON AN OUTDOOR PATIO.

INSIDE, BANQUETTES, BOOTHS, TABLES, AND COUNTERS WITH STOOLS PROVIDED SEATING. BANQUETTES WITH FIXED TABLES LINE THE PERIMETER GLASS WALL. EAMES WIRE CHAIRS ALSO PROVIDED SEATING. AT THE EAST END OF THE DINING AREA, A WIDER SEATING AREA WAS MARKED ON ONE SIDE BY A DRIFTWOOD STONE WALL TOPPED BY A STAINLESS STEEL PIE CASE, AND ON THE OTHER BY A LOW PARTITION WALL WITH AN ABSTRACT SCREEN WITH A THIN METAL FRAME WITH COLORFUL PLASTIC FORMS ATTACHED TO IT. THIS AREA FEATURED WALL BOOTHs AND TABLEs IN ADDITION TO THE BANQUETTES. WITH AN EXIT DOOR, THIS DINING AREA ALSO LOOK S OUT TO A SMALL GARDEN. A DECORATIVE, ABSTRACT MURAL BY HANCOCK-WERNER (BETSY HANCOCK AND HANS WERNER) WAS FIXED TO THE WALL IN THIS AREA. IT DEPICTED A NIGHTTIME VIEW OF LA CIENEGA BUILDINGS AND LIGHTS, INCLUDING PALM TREES, MOON, STARS, AND NORM'S AT ITS CENTER.

THE CANTILEVERED FROM THE RAISED TERRAZZO CURB WHICH SERVES AS A FOOTREST.

INSIDE THE FRONT DOOR THE GLASS WALLS ARE PUSHED OUT PAST THE COLUMN LINE TO PROVIDE A WAITING AREA WITH CHAIRS. ACCENT WALLS OF IRREGULAR DRIFTWOOD STONE ARE PLACED AT THE FAR NORTHERN END OF THE COUNTER, AND AT THE FAR EASTERN END OF THE EXHIBITION KITCHEN. OTHER FUNCTIONAL SPACES, INCLUDING OFFICES AND STORAGE, ARE HIDDEN FROM CUSTOMERS' VIEW BEHIND THE EXHIBITION COOKING AREA.

THE L-SHAPED COUNTER FACES THE EXPOSED KITCHEN AREA IN THE CENTER OF THE BUILDING. THIS IS AN EXHIBITION COOKING CONFIGURATION, A TYPE OF SERVICE WHICH ALLOWED CUSTOMERS SITTING AT THE COUNTER TO DIRECTLY OBSERVE THE COOKS WORKING AT THE GRIDDLES AND COUNTERS. THIS WAS A DISTINCTIVE FEATURE OF CALIFORNIA COFFEE SHOPS TO ASSURE CUSTOMERS OF THE CLEANLINESS OF FOOD PREPARATION. THE STAINLESS STEEL FIXTURES INCLUDE PREPARATION COUNTERS, "FLOATING" GRILLS THAT COULD BE EASILY SCRAPED AND CLEANED, AND FOOD DISPLAY CASES MOUNTED HIGH SO DESSERTS COULD BE EASILY SEEN BY CUSTOMERS, SPRING-LOADED PLATE STORAGE, WASTE DISPOSAL RECEP TACLES, AND STORAGE CABINETS. THIS EFFICIENTLY ORGANIZED FOOD PREPARATION EQUIPMENT WAS CUSTOM-DESIGNED BY KITCHEN SUPPLY DESIGNER STAN ABRAMS WITH ARMET AND DAVIS TO BE BOTH EFFICIENT AND VISUALLY ATTRACTIVE AS INTEGRAL ELEMENTS OF THE ARCHITECTURAL DESIGN. ABOVE THE FOOD DISPLAY CASES, REDDISH-BROWN CERAMIC TILES (APPROXIMATELY 2X5 INCHES) EXTEND TO THE CEILING.

THE FLOOR WAS TERRAZZO, A LONG LASTING AND EASILY MAINTAINED MATERIAL EMBEDDED WITH CHIPS OF COLOR TO COORDINATE WITH THE ARCHITECTURAL PALETTE.

**Character-Defining features of Googie seen in Norm's::**

A. THE STRUCTURALLY-EXPRESSIVE CANTILEVERED ROOFLINE
B. CUSTOM DESIGNED NEON SIGNAGE INTEGRATED WITH THE ARCHITECTURE
C. LARGE GLASS WINDOW WALLS CONNECT INTERIOR AND EXTERIOR
D. USE OF NATURAL MATERIALS (NATURAL STONE VENEER, LANDSCAPING) CONTRASTING WITH MODERN TECHNOLOGICAL MATERIALS (NEON, FORMICA COUNTERS, STAINLESS STEEL KITCHEN CABINETRY)
E. "GARDENLIKE" LANDSCAPING SURROUNDING BRICK WALLS CONNECT MODERN STRUCTURE TO THE EARTH.
F. MODERN IMAGERY OF CLEAN LINES REFLECTING THE BUILDING'S FUNCTION WITHOUT HISTORICAL REFERENCES
G. EXHIBITION KITCHEN PUTS THE FUNCTION OF THE RESTAURANT ON DISPLAY AS PART OF THE ARCHITECTURE

**4. Alteration History**

NORM'S LA CIENEGA COFFEE SHOP DISPLAYS A HIGH DEGREE OF ARCHITECTURAL INTEGRITY AS AN EARLY AND REPRESENTATIVE EXAMPLE OF THE GOOGIE STYLE, THE CALIFORNIA COFFEE SHOP TYPE, AND ARMET & DAVIS’ WORK. IT RETAINS ITS ORIGINAL USE, PLAN, MATERIALS, AND SPACES. THE ALTERATIONS AS LISTED BELOW ARE PRIMARILY COSMETIC.
EXTERIOR:
A. NEON TUBING SIGN SPELLING OUT "OPEN 24 HOURS" ON SOUTH SIDE OF TRUSS-ROOF HAS BEEN REMOVED.
B. LOW BRICK WALLS BETWEEN COLUMNS (THE BASE FOR THE GLASS WALLS) ARE NOW PAINTED
C. ORIGINAL SUBTROPICAL PLANTING IN FRONT AND ALONG SIDE OF BUILDING REPLACED WITH GRASS AND SHRUBS.
D. FRAMELESS GLASS DOORS AT ENTRY REPLACED WITH ALUMINUM FRAME GLASS DOORS.
E. ORIGINAL PAINT COLORS HAVE BEEN CHANGED: ORANGE PAINTED ACCENTS ON CEILING TRUSS FORMS ARE NOW BEIGE, GLITTER STUCCO ON EXTERIOR HAS BEEN PAINTED OVER WITH STANDARD PAINT, DIAMOND-SHAPED TRUSS FORM HAS BEEN PAINTED GREEN.
F. RIMS BELOW CEILING CAN LIGHTS HAVE BEEN REMOVED, LEAVING THEM FLUSH WITH THE SURFACE.

INTERIOR:
A. ORIGINAL HOUR-GLASS-SHAPED SCONCE LIGHTS ON COLUMNS REPLACED WITH RECTANGULAR LIGHTS.
B. THE ORIGINAL DIAMOND-VOLUME HANGING LAMPS HAVE BEEN REPLACED.
C. ORIGINAL TERRAZZO FLOORING HAS BEEN COVERED IN MOST PLACES WITH CARPETING.
D. BOOTHS AT EAST END OF DINING AREA HAVE BEEN REMOVED AND REPLACED WITH TABLES.
E. CHAIRS IN WAITING AREA BY FRONT DOOR HAVE BEEN REPLACED BY FIXED BENCHES.
F. MURAL AT EAST END OF DINING AREA NO LONGER VISIBLE.

B. Statement of Significance

NORM'S LA CIENEGA COFFEE SHOP IS IMPORTANT IN THE DEVELOPMENT OF LOS ANGELES BECAUSE:

B. IT IS AN EXCELLENT EXAMPLE OF THE CALIFORNIA COFFEE SHOP ARCHITECTURAL TYPE, AND OF THE GOOGIE ARCHITECTURAL STYLE, EXPRESSING SOUTHERN CALIFORNIA MODERN DESIGN.
C. IT IS THE OLDEST REMAINING EXAMPLE OF THE NORM'S DESIGN, ARMET AND DAVIS' FIRST APPLICATION OF THE CONCEPT OF ESTABLISHING BRANDING THROUGH ARCHITECTURE, WHICH BECAME A STANDARD OF THE RESTAURANT INDUSTRY.
D. AS A MAJOR EXAMPLE OF A MASTER ARCHITECT, ARMET & DAVIS, WHO HELPED TO DEFINE AND PROMULGATE THIS IMPORTANT SOUTHERN CALIFORNIA ARCHITECTURAL TYPE THROUGHOUT THE NATION.

NORM'S LA CIENEGA COFFEE SHOP IS AN EXCELLENT AND NOW RARE EXAMPLE OF THE CALIFORNIA COFFEE SHOP TYPE, AND OF THE GOOGIE STYLE, AND OF THE ARCHITECTURE OF
ARMET AND DAVIS, MASTER ARCHITECTS WHO PLAYED A MAJOR ROLE IN DEVELOPING AND DISSEMINATING THAT STYLE AND TYPE THROUGHOUT NORTH AMERICA. NORM'S CAR-ORIENTED DESIGN AND ITS MODERN ARCHITECTURE REPRESENT A PERIOD IN LOS ANGELES HISTORY OF GROWTH AND TECHNOLOGICAL OPTIMISM, WHEN THE ADVANTAGES AND LOOK OF MODERNISM WERE MADE AVAILABLE TO THE AVERAGE CITIZEN IN THE BUILDINGS OF EVERYDAY LIFE. IT WAS BUILT IN 1956 AND OPENED IN 1957. ITS STRUCTURAL ENGINEER WAS RICHARD BRADSHAW, WHO ALSO ENGINEERED THE THEME BUILDING AT LAX AND MANY OTHER NOTEWORTHY STRUCTURES.

FROM 1945-1965, THE CALIFORNIA COFFEE SHOP, A NEW RESTAURANT TYPE AND A NEW ARCHITECTURAL STYLE, DEVELOPED IN SOUTHERN CALIFORNIA IN RESPONSE TO THE RETURN OF PROSPERITY, THE GROWTH OF POPULATION, AND THE SPREAD OF SUBURBIA AS IT BECAME A DOMINANT URBAN TREND FOLLOWING WORLD WAR II.

COMPARED WITH THE DINERS AND DRIVE-INS OF THE PRE-WAR PERIOD, THE CALIFORNIA COFFEE SHOP WAS A LARGER, MORE COMFORTABLE YET STILL REASONABLY PRICED RESTAURANT WITH INDOOR SEATING, LARGER MENU, AND A STYLISH CONTEMPORARY DESIGN.

ARMET & DAVIS WERE MAJOR FIGURES IN DEFINING THE CALIFORNIA COFFEE SHOPS IN THIS PERIOD, AND CONTRIBUTED SIGNIFICANTLY TO DEVELOPING THE GOOGIE STYLE OF ARCHITECTURE. GOOGIE WAS A MODERN STYLE EMPHASIZING NEW MATERIALS AND OPEN SPATIAL CONFIGURATIONS, MODERN ENGINEERING, IMAGERY, AND LANDSCAPING. ITS FORMS ALSO REFLECTED THE FUNCTIONS OF COMMERCE AND ADVERTISING. THE INFLUENCE OF THE ORGANIC MODERN CONCEPTS OF FRANK LLOYD WRIGHT ARE SEEN IN ASPECTS OF GOOGIE DESIGN, INCLUDING THE CONTRASTS OF RUGGED NATURAL MATERIALS (BRICK, STONE) WITH SLEEK TECHNOLOGICAL MATERIALS (PLASTICS, STAINLESS STEEL, FORMICA), AND THE SPACES AND LANDSCAPING THAT FLOW EASILY FROM INTERIOR TO EXTERIOR.

THE GOOGIE STYLE DEVELOPED AFTER WORLD WAR II FROM LOS ANGELES' DRIVE-IN ARCHITECTURE OF THE 1920S AND 1930S. MANY ARCHITECTS CONTRIBUTED TO ITS EVOLUTION, INCLUDING JOHN LAUTNER, MARTIN STERN, JR., WAYNE MCALLISTER, SMITH AND WILLIAMS, DOUGLAS HONNOLD, AND A. QUINCY JONES. ARMET AND DAVIS WERE THE MOST PROLIFIC IN USING THE STYLE.

THE STYLE'S COMMON ELEMENTS, AS ENUMERATED ABOVE, BEGAN TO EMERGE, ESPECIALLY IN THE WORK OF ARMET & DAVIS. THE FIRST BUILDING TO INCORPORATE ALL THESE ELEMENTS IS GENERALLY RECOGNIZED TO BE ARMET AND DAVIS' FIRST NORMS (1955) AT 8511 FIGUEROA (NOW DEMOLISHED), WHICH WAS SIMILAR TO THE SECOND, AT 470 LA CIENEGA.

THESE ELEMENTS REFLECTED THE STRONGLY INNOVATIVE MODERN ARCHITECTURE CULTURE OF LOS ANGELES IN THE MIDCENTURY. THE OPEN, FLOWING PLAN AND LARGE GLASS WINDOW WALLS REFLECT MODERNISM'S REJECTION OF THE TRADITIONAL BOX AND

THE CHAIN OF NORM’S COFFEE SHOPS WAS STARTED BY RESTAURATEUR NORMAN ROYBARK. HE OPERATED A NORM’S RESTAURANT ON SUNSET WEST OF VINE WHEN HE DECIDED TO EXPAND. RESTAURANT KITCHEN EQUIPMENT DESIGNER STAN ABRAMS RECOMMENDED ARMET AND DAVIS BECAUSE OF THEIR EXPERTISE; SINCE 1950 THEY HAD DESIGNED A NUMBER OF SUCCESSFUL COFFEE SHOPS, INCLUDING CLOCKS AND HUDDLES. ABRAMS WORKED CLOSELY WITH ARMET AND DAVIS ON MOST OF THESE, INTEGRATING THE DESIGN OF THE KITCHEN EQUIPMENT WITH THE ARCHITECTURE IN ONE UNIFIED DESIGN. AS A DEALER OF MODERN FURNITURE, ABRAMS ALSO RECOMMENDED THE USE OF THE WIRE CHAIRS DESIGNED BY CHARLES AND RAY EAMES. BECAUSE ROYBARK ENVISIONED A CHAIN OF RESTAURANTS, HE WANTED A DESIGN WITH A DISTINCTIVE IMAGE, OR BRAND, THAT COULD BE REPEATED IN EACH RESTAURANT SITE TO HELP ADVERTISE THE CHAIN.


NORM’S WAS ONE OF THE FIRST CALIFORNIA CHAINS TO APPLY THE BRANDING CONCEPT TO A LARGER, SIT-DOWN RESTAURANT. PREVIOUSLY, COFFEE SHOP CHAINS SUCH AS BOB’S BIG BOY TYPICALLY COMMISSIONED CUSTOM DESIGNS FOR EACH RESTAURANT IN ITS CHAIN; THE CUSTOM DESIGNS (OFTEN BY ARCHITECTS WHO ALSO DESIGNED UPScale RESTAURANTS) HELPED TO CONVEY THAT THE QUALITY OF THE COFFEE SHOP HAD MORE IN COMMON WITH A FANCY RESTAURANT THAN WITH A SMALL DINER. THE CONCEPT OF USING PROTOTYPES, HOWEVER, PROVIDED GOOD ADVERTISING, AND REDUCED DESIGN AND CONSTRUCTION COSTS; ARMET AND DAVIS WOULD GO ON TO DESIGN GOOGIE-STYLE PROTOTYPES FOR DENNY’S AND BOB’S BIG BOY. THE PROTOTYPE BECAME AN INDUSTRY
ARMET AND DAVIS DESIGNED A TOTAL OF EIGHT NORM'S: 8511 S. FIGUEROA (1955); 470 LA CIENEGA AT ROSEWOOD (1957); LA CIENEGA AND WASHINGTON, CULVER CITY (1956); EL SEGUNDO AND CRENSHAW, HAWTHORNE (1957); SUNSET AND VERMONT (1957); 2500 E. SLAUSON, HUNTINGTON PARK (1959); PACIFIC COAST HIGHWAY AND LONG BEACH BLVD., LONG BEACH (1959); AND 4410 W. CENTURY BLVD, INGLEWOOD (1960.)

ONCE WIDESPREAD IN LOS ANGELES, APPROXIMATELY EIGHT GOOGIE RESTAURANTS REMAIN TODAY IN THE CITY OF LOS ANGELES, MOST ALTERED IN SOME WAY: NORM'S LA CIENEGA, JOHNIE'S AT WILSHIRE AND FAIRFAX, PANN'S ON LA TIJERA, ASTRO'S ON FLETCHER, CORKY'S ON VAN NUYS, HOLIDAY BOWL ON CRENSHAW, KERRY'S ON VENTURA, AND THE WICH STAND ON SLAUSON, OF THESE, NORM'S LA CIENEGA AND PANN'S RETAIN THE HIGHEST INTEGRITY.

OF THE ORIGINAL EIGHT NORM'S BY ARMET AND DAVIS BUILT BETWEEN 1955 AND 1960, ONLY THE LA CIENEGA AND HUNTINGTON PARK RESTAURANTS ARE INTACT TODAY; BOTH REMAIN IN OPERATION AS NORM'S.

Architect

ARMET (BORN IN ST. LOUIS, MO) AND DAVIS (BORN IN ANACONDA, WA) MET AS STUDENTS AT THE USC SCHOOL OF ARCHITECTURE; ARMET GRADUATED IN 1939, DAVIS IN 1942. USC HAD A STRONG MODERNIST CURRICULUM AT THIS TIME; WELL KNOWN MODERNISTS SUCH AS RICHARD NEUTRA, CALVIN STRAUB, AND WHITNEY SMITH TAUGHT THERE.

AFTER WORLD WAR II, BOTH ARCHITECTS WORKED WITH SPAULDING AND REX, A NOTABLE SOUTHERN CALIFORNIA FIRM, AS WELL AS WITH OTHER ARCHITECTS. THEY FORMED THEIR PARTNERSHIP IN 1947. THE FIRM (TODAY KNOWN AS ARMET, DAVIS & NEWLOVE) DESIGNED A WIDE VARIETY OF BUILDINGS, INCLUDING SCHOOLS, CHURCHES, BANKS, CUSTOM RESIDENCES, APARTMENTS, MOTELS, SHOPPING CENTERS, AND BOWLING ALLEYS. THEY PUBLICIZED THEIR WORK IN INSTITUTIONAL AND PROFESSIONAL MAGAZINES, AND THIS ATTENTION HELPED THEM BECOME WELL ESTABLISHED. THE FIRM BECAME WIDELY IDENTIFIED WITH THE CALIFORNIA COFFEE SHOP TYPE THROUGH SUCH ARTICLES IN THE JOURNALS OF THE RESTAURANT INDUSTRY.

THE TWO PARTNERS DIVIDED DESIGN AND SUPERVISION OF THEIR PROJECTS BETWEEN THEMSELVES, AND HIRED A LARGE AND TALENTED STAFF TO DESIGN THEIR PROJECTS. AMONG THEIR LONG-TIME EMPLOYEES WERE HELEN LIU FONG (WHO WORKED ON NORM'S
LA CIENEGA), LEE LINTON, AND VICTOR NEWLOVE.


Recognition


NORM'S LA CIENEGA ALSO PLAYED A ROLE IN THE DEVELOPMENT OF LOS ANGELES' ART IN THE 1960S, WHEN POP ART (DRAWING SUBJECTS FROM POPULAR CULTURE) WAS EMERGING. NORM'S LA CIENEGA IS DEPICTED IN ARTIST ED RUSCHA'S PAINTING "NORM'S, LA CIENEGA, ON FIRE" (1964.) RUSCHA'S USE OF A RECOGNIZABLE GOOGIE CAR-ORIENTED BUILDING DEMONSTRATES THE WAY IN WHICH NORM'S ARCHITECTURE EMBODY CENTRAL ELEMENTS IN THE CULTURE OF LOS ANGELES IN THAT PERIOD.

Bibliography:

ARMT AND DAVIS PROJECT LIST
BANHAM, REYNER, LOS ANGELES: THE ARCHITECTURE OF FOUR ECOLOGIES (PENGUIN, 1971)
HESS, ALAN, GOOGIE REDUX: ULTRAMODERN ROADSIDE ARCHITECTURE (CHRONICLE BOOKS, 2004)
HESS, ALAN, GOOGIE: FIFTIES COFFEE SHOP ARCHITECTURE (CHRONICLE BOOKS, 1985)
LACHER, IRENE, "NEON RHAPSODY: A ‘50S CLASSIC IS FLASHING L.A. AGAIN" LA TIMES
Norm’s La Cienega Coffee Shop
Historic-Cultural Monument (HCM) Application
Photographs
West Façade. Photographer: Hunter Kerhart, taken December 2014
South and East Facades. Photographer: Hunter Kerhart, taken December 2014
South and West Facades. Photographer: Hunter Kerhart, taken December 2014
South and West Facades. Photographer: Hunter Kerhart, taken December 2014
North and West Façade. Photographer: Hunter Kerhart, taken December 2014
Detail of South and West Facades. Photographer: Hunter Kerhart, taken December 2014
Detail of South Façade and Norm's Sign. Photographer: Hunter Kerhart, taken December 2014
Detail of West Façade. Photographer: Hunter Kerhart, taken December 2014
Photographer: Hunter Kerhart, taken December 2014
Detail of Norm’s Sign. Photographer: Hunter Kerhart, taken December 2014
Detail of South Façade and Main Entrance. Photographer: Hunter Kerhart, taken December 2014
Interior. Photographer: Hunter Kerhart, taken December 2014
Interior. Photographer: Hunter Kerhart, taken December 2014
Detail of Norm’s Sign. Photographer: Hunter Kerhart, taken December 2014
Detail of North and West Facades. Photographer: Hunter Kerhart, taken December 2014
South and West Facades. Photographer: Los Angeles Conservancy Collection, Circa 1980s
Norm’s Sign. Photographer: Los Angeles Conservancy Collection, Circa 1980s
### Address/Legal Information

- **PIN Number**: 141B173 1158
- **Lot/Parcel Area (Calculated)**: 5,356.4 (sq ft)
- **Thomas Brothers Grid**: PAGE 592 - GRID J7
- **Assessor Parcel No. (APN)**: 5514001001
- **Tract**: TR 4353
- **Map Reference**: M B 74-25/26
- **Block**: 1
- **Lot**: 2
- **Arb (Lot Cut Reference)**: None
- **Map Sheet**: 141B173

### Jurisdictional Information

- **Community Plan Area**: Wilshire
- **Area Planning Commission**: Central
- **Neighborhood Council**: Mid City West
- **Council District**: CD 5 - Paul Koretz
- **Census Tract #**: 1945.00
- **LADBS District Office**: Los Angeles Metro

### Planning and Zoning Information

- **Special Notes**: None
- **Zoning**: C2-1VL-O
- **Zoning Information (ZI)**: None
- **General Plan Land Use**: Neighborhood Office Commercial
- **General Plan Footnote(s)**: Yes
- **Hillside Area (Zoning Code)**: No
- **Baseline Hillside Ordinance**: No
- **Baseline Mansionization Ordinance**: No
- **Specific Plan Area**: None
- **Special Land Use / Zoning**: None
- **Design Review Board**: No
- **Historic Preservation Review**: No
- **Historic Preservation Overlay Zone**: None
- **Other Historic Designations**: None
- **Other Historic Survey Information**: None
- **Mills Act Contract**: None
- **POD - Pedestrian Oriented Districts**: None
- **CDO - Community Design Overlay**: None
- **NSO - Neighborhood Stabilization Overlay**: No
- **Streetscape**: No
- **Sign District**: No
- **Adaptive Reuse Incentive Area**: None
- **CRA - Community Redevelopment Agency**: None
- **Central City Parking**: No
- **Downtown Parking**: No
- **Building Line**: None
- **500 Ft School Zone**: Active: Rosewood Elementary School
- **500 Ft Park Zone**: No

---

*This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org (**) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.*
Assessor Information

Assessor Parcel No. (APN) 5514001001
APN Area (Co. Public Works)* 0.042 (ac)
Use Code 2100 - Restaurant Lounge Tavern
Assessed Land Val. $803,729
Assessed Improvement Val. $232,546
Last Owner Change 04/06/09
Last Sale Amount $0
Tax Rate Area 398
Deed Ref No. (City Clerk) 7-489
493557
373212
2075010
2026129
1541120
1328258-60
1023

Building 1
Year Built 1956
Number of Units 0
Number of Bedrooms 0
Number of Bathrooms 0
Building Square Footage 5,200.0 (sq ft)

Building 2
Year Built 1956
Number of Units 0
Number of Bedrooms 0
Number of Bathrooms 0
Building Square Footage 5,200.0 (sq ft)

Building 3
Year Built 1956
Building Class CX
Number of Units 0
Number of Bedrooms 0
Number of Bathrooms 0
Building Square Footage 4,817.0 (sq ft)

Building 4 No data for building 4
Building 5 No data for building 5

Additional Information

Airport Hazard None
Coastal Zone None
Farmland Area Not Mapped
Very High Fire Hazard Severity Zone No
Fire District No. 1 No
Flood Zone None
Watercourse No
Hazardous Waste / Border Zone Properties No
Methane Hazard Site Methane Buffer Zone
High Wind Velocity Areas No
Special Grading Area (BOE Basic Grid Map A-13372) No
Oil Wells None

Seismic Hazards
Active Fault Near-Source Zone
Nearest Fault (Distance in km) 1.64665152

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zimas.lacity.org    |    cityplanning.lacity.org
Nearest Fault (Name) Hollywood Fault
Region Transverse Ranges and Los Angeles Basin
Fault Type B
Slip Rate (mm/year) 1.00000000
Slip Geometry Left Lateral - Reverse - Oblique
Slip Type Poorly Constrained
Down Dip Width (km) 14.00000000
Rupture Top 0.00000000
Rupture Bottom 13.00000000
Dip Angle (degrees) 70.00000000
Maximum Magnitude 6.40000000
Alquist-Priolo Fault Zone No
Landslide No
Liquefaction Yes
Tsunami Inundation Zone No

Economic Development Areas
Business Improvement District None
Renewal Community No
Revitalization Zone None
State Enterprise Zone None
State Enterprise Zone Adjacency No
Targeted Neighborhood Initiative None

Public Safety
Police Information
Bureau West
Division / Station Wilshire
Reporting District 711

Fire Information
Division 1
Batallion 18
District / Fire Station 61
Red Flag Restricted Parking No

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CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

<table>
<thead>
<tr>
<th>Case Number:</th>
<th>ND-83-13-HD</th>
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<tbody>
<tr>
<td>Required Action(s):</td>
<td>HD-HEIGHT DISTRICT</td>
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<tr>
<td>Project Descriptions(s):</td>
<td>Data Not Available</td>
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DATA NOT AVAILABLE

CPC-30642
CPC-23814
ORD-163505
ORD-142787-ODU-170
Address: 470 N LA CIENEGA BLVD
APN: 5514001001
PIN #: 141B173 1158
Tract: TR 4353
Block: 1
Lot: 2
Arb: None
Zoning: C2-1VL-O
General Plan: Neighborhood Office Commercial
## Generalized Zoning

<table>
<thead>
<tr>
<th>Color</th>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>Green</td>
<td>OS, GW</td>
<td>Commercial Manufacturing</td>
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<tr>
<td>Green</td>
<td>A, RA</td>
<td>Limited Manufacturing</td>
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<tr>
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<td>RE, RS, R1, RU, RZ, RW1</td>
<td>Light Manufacturing</td>
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<td>R2, RD, RMP, RW2, R3, RAS, R4, R5</td>
<td>Heavy Manufacturing</td>
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<td>Purple</td>
<td>CR, C1, C1.5, C2, C4, C5, CW, ADP, LASED, CEC, USC, PVSP</td>
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<tr>
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<td>CM, MR, WC, CCS, UV, UI, UC, M1, M2, LAX, M3, SL</td>
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<tr>
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<td>P, PB</td>
<td>General / Bulk Cargo - Non Hazardous (Industrial / Commercial)</td>
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<tr>
<td>Grey</td>
<td>PF</td>
<td>General / Bulk Cargo - Hazard</td>
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<tr>
<td>Grey</td>
<td>HILLSIDE</td>
<td>Recreation and Commercial</td>
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<tr>
<td>Grey</td>
<td>HILLSIDE</td>
<td>Intermodal Container Transfer Facility Site</td>
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## General Plan Land Use

### Residential

<table>
<thead>
<tr>
<th>Color</th>
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<tbody>
<tr>
<td>Green</td>
<td>Minimum Residential</td>
</tr>
<tr>
<td>Green</td>
<td>Very Low / Very Low I Residential</td>
</tr>
<tr>
<td>Green</td>
<td>Very Low II Residential</td>
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<tr>
<td>Yellow</td>
<td>Low / Low I Residential</td>
</tr>
<tr>
<td>Yellow</td>
<td>Low II Residential</td>
</tr>
<tr>
<td>Yellow</td>
<td>Low Medium / Low Medium I Residential</td>
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<tr>
<td>Yellow</td>
<td>Low Medium II Residential</td>
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<tr>
<td>Orange</td>
<td>Medium Residential</td>
</tr>
<tr>
<td>Orange</td>
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<td>High Density Residential</td>
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<tr>
<td>Orange</td>
<td>Very High Medium Residential</td>
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### Commercial

<table>
<thead>
<tr>
<th>Color</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Red</td>
<td>Limited Commercial</td>
</tr>
<tr>
<td>Red</td>
<td>Limited Commercial - Mixed Medium Residential</td>
</tr>
<tr>
<td>Red</td>
<td>Highway Oriented Commercial</td>
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<tr>
<td>Red</td>
<td>Highway Oriented and Limited Commercial</td>
</tr>
<tr>
<td>Red</td>
<td>Highway Oriented Commercial - Mixed Medium Residential</td>
</tr>
<tr>
<td>Red</td>
<td>Neighborhood Office Commercial</td>
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<td>Community Commercial</td>
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<td>Red</td>
<td>Community Commercial - Mixed High Residential</td>
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<tr>
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<td>Regional Center Commercial</td>
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### Industrial

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<td>Limited Industrial</td>
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<tr>
<td>Blue</td>
<td>Light Industrial</td>
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### Parking

<table>
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</thead>
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<tr>
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### Port of Los Angeles

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<th>Description</th>
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<tbody>
<tr>
<td>Grey</td>
<td>General / Bulk Cargo - Non Hazardous (Industrial / Commercial)</td>
</tr>
<tr>
<td>Grey</td>
<td>General / Bulk Cargo - Hazard</td>
</tr>
<tr>
<td>Grey</td>
<td>Commercial Fishing</td>
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<tr>
<td>Grey</td>
<td>Recreation and Commercial</td>
</tr>
<tr>
<td>Grey</td>
<td>Intermodal Container Transfer Facility Site</td>
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</table>

### Los Angeles International Airport

<table>
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<tr>
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<tr>
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<tr>
<td>Grey</td>
<td>Airport Airside</td>
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<tr>
<td>Grey</td>
<td>Airport Northside</td>
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### Open Space / Public Facilities

<table>
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<tr>
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<th>Description</th>
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<tr>
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<tr>
<td>Green</td>
<td>Public / Open Space</td>
</tr>
<tr>
<td>Green</td>
<td>Public / Quasi-Public Open Space</td>
</tr>
<tr>
<td>Green</td>
<td>Other Public Open Space</td>
</tr>
<tr>
<td>Green</td>
<td>Public Facilities</td>
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### Framework

<table>
<thead>
<tr>
<th>Color</th>
<th>Description</th>
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<tbody>
<tr>
<td>Red</td>
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<td>General Commercial</td>
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<tr>
<td>Red</td>
<td>Community Commercial</td>
</tr>
<tr>
<td>Red</td>
<td>Regional Mixed Commercial</td>
</tr>
</tbody>
</table>
### CIRCULATION

#### STREET
- Arterial Mountain Road
- Collector Scenic Street
- Collector Street
- Collector Street (Hillside)
- Collector Street (Modified)
- Collector Street (Proposed)
- Country Road
- Divided Major Highway II
- Divided Secondary Scenic Highway
- Local Scenic Road
- Local Street
- Major Highway (Modified)
- Major Highway I
- Major Highway II
- Major Highway II (Modified)

#### FREEWAYS
- Freeway
- Interchange
- On-Ramp / Off- Ramp
- Railroad
- Scenic Freeway Highway

#### MISC. LINES
- Airport Boundary
- Bus Line
- Coastal Zone Boundary
- Coastline Boundary
- Collector Scenic Street (Proposed)
- Commercial Areas
- Commercial Center
- Community Redevelopment Project Area
- Country Road
- DWP Power Lines
- Desirable Open Space
- Detached Single Family House
- Endangered Ridgeline
- Equestrian and/or Hiking Trail
- Hiking Trail
- Historical Preservation
- Horsekeeping Area
- Local Street
- MSA Desirable Open Space
- Major Scenic Controls
- Multi-Purpose Trail
- Natural Resource Reserve
- Park Road
- Park Road (Proposed)
- Quasi-Public
- Rapid Transit Line
- Residential Planned Development
- Scenic Highway (Obsolete)
- Secondary Scenic Controls
- Secondary Scenic Highway
- Secondary Scenic Highway (Proposed)
- Site Boundary
- Southern California Edison Power
- Special Study Area
- Specific Plan Area
- Stagecoach Line
- Wildlife Corridor
SCHOOLS/PARKS WITH 500 FT. BUFFER

- Existing School/Park Site
- Planned School/Park Site
- Inside 500 Ft. Buffer

OTHER SYMBOLS

- Lot Line
- Tract Line
- Lot Cut
- Easement
- Zone Boundary
- Building Line
- Lot Split
- Community Driveway
- Tract Map
- Parcel Map
- Lot Ties
- Building Outlines

- Aquatic Facilities
- Opportunity School
- Other Facilities
- Charter School
- Park / Recreation Centers
- Child Care Centers
- Parks
- Elementary School
- Performing / Visual Arts Centers
- Golf Course
- Recreation Centers
- High School
- Span School
- Historic Sites
- Special Education School
- Horticulture/Gardens
- Senior Citizen Centers
- Middle School
- Skate Parks

- Airport Hazard Zone
- Hazardous Waste
- Coastal Zone
- High Wind Zone
- Council District
- Hillside Grading
- LADBS District Office
- Historic Preservation Overlay Zone
- Downtown Parking
- Specific Plan Area
- Fault Zone
- Very High Fire Hazard Severity Zone
- Fire District No. 1
- Oil Wells
**APPLICATION TO CONSTRUCT NEW BUILDING**

**CITY OF LOS ANGELES**

**DEPT OF BUILDING AND SAFETY**

<table>
<thead>
<tr>
<th>DISTRICT MAP</th>
<th>1. LEGAL</th>
<th>LOT</th>
<th>MK.</th>
<th>TRACT</th>
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<tbody>
<tr>
<td>J-2</td>
<td>1, 2, 3, 4</td>
<td></td>
<td></td>
<td>4353</td>
</tr>
</tbody>
</table>

**ZONE**

C-2

**JOE ADDRESS**

470 N. La Cienega Blvd.

**FIRE DIST.**

H-60

**INSIDE**

Rosewood

**PURPOSE OF BLDG.**

Restaurant - Coffee Shop

**OWNER**

Rayman Hoybark

**REV. COR.**

8950 W. 6th St.

**LOT SIZE**

163 x 134

**CERT. ARCH.**

Armet & Davis

**LIC. ENG.**

Richard Bradshaw

**STATE LICENSE NUMBER**

C-700

**STATE LICENSE NUMBER**

R-618

**STATE LICENSE NUMBER**

26-576

**OWNER**

Armet & Davis

**SIZE OF NEW BLDG.**

4623

**STORIES**

2

**MATERIAL OF EXTERIOR WALLS**

- Wood
- Stucco
- Metal
- Brick
- Structural

**HEIGHT**

13.1 ft

**VALIDATION**

1

**TYPE**

- Group 2

**MAX OCC.**

- 32

**DIST. OFFICE**

- LA

**C OF O ISSUED**

- FEB-24-56

**FEE**

- 50

**INSTRUCTIONS:**

1. Application to Complete Numbered Items Only.

2. Floor Plan Required on Back of Original.

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Signed:

Ellen E. Davis

[Stamp: 

APPLICATION CHECKED

PLANS CHECKED

APPROVED]

[Stamp: 

APPLICATION APPROVED

PLANS APPROVED

APPROVED]

This Form When Properly Certified is a Permit to Do the Work Described.
NORMS

open 24 hours
Breakfast
24 HOURS

CHILLED JUICES AND FRUITS

Orange Juice .......................... 15-30
Grapefruit Juice ......................... 15-25
Tomato Juice (Slice of Lemon) ......... 15-25
Apple Sauce ............................. 20  Melba Peaches ........... 20
Stewed Prunes ........................... 20  Kadota Figs .............. 20

Cream 5c Extra

CEREALS Served with Cream 30c

(Or Fries in Pure Creamery Butter)

HAM AND EGGS
BACON AND EGGS
SAUSAGE AND EGGS
HAMBURGER PATTY AND EGGS

$1.05

STEAK AND EGGS .......................... 1.25

NORM SAYS:
Try Our
PANCAKE SANDWICH
3 Golden Brown Hot Cakes, 2 Ranch Eggs
with Maple or Boysenberry Syrup and Butter

65c

(2) EGGS, Potatoes, Toast and Jelly .......... 55

HOT CAKES ......................... 40
with Hot Maple or Boysenberry Syrup and Butter

OLD FASHIONED BLUEBERRY HOT CAKES 50
with Hot Maple or Boysenberry Syrup and Butter

Order of Bacon or Sausage Patties .......... 45
Order (2) Fried Eggs ........................ 40  Order Fried Ham ...... 55
Order Hamburger Patty (Our Own Grind) ... 40
Toast and Jelly ........................... 20  Doughnut .............. 10
Toasted English Muffin, Jelly ............. 20
Coffee Cake, Butter ...................... 20
## Sandwiches

**Norm’s Hamburger Sandwich** \( .45 \)

- Full One-Quarter Pound, Freshly Ground, Government Graded Beef
- Served with Our Own Bar-B-Q Sauce, Lettuce, Tomato, Pickles and Carrot Curls on a Toasted Bun
- With Cheese \( .55 \)

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Grilled Nippy Cheese with Bacon or Ham</td>
<td>35</td>
</tr>
<tr>
<td>Tuna Salad</td>
<td>50</td>
</tr>
<tr>
<td>Bacon and Tomato</td>
<td>55</td>
</tr>
<tr>
<td>Lettuce and Tomato</td>
<td>35</td>
</tr>
<tr>
<td>Fried Ham</td>
<td>55</td>
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<tr>
<td>Ham or Bacon and Eggs</td>
<td>60</td>
</tr>
<tr>
<td>Peanut Butter and Jelly</td>
<td>30</td>
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<tr>
<td>Bar-B-Q Beef</td>
<td>65</td>
</tr>
<tr>
<td>Bar-B-Q Ham</td>
<td>65</td>
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<tr>
<td>Fried Egg</td>
<td>35</td>
</tr>
<tr>
<td>American Cheese</td>
<td>35</td>
</tr>
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</table>

**A TRUE TASTE DELIGHT!**

**SPECIAL BARBECUE SANDWICH** \( .95 \)

(Grilled in Pure Creamery Butter)

- Choice of BEEF or HAM, Served with Hickory Smoked Beans and French Fried Potatoes

**SIDE ORDERS**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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<tbody>
<tr>
<td>Shoestring Potatoes</td>
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</tr>
<tr>
<td>Hashed Browed Potatoes</td>
<td>25</td>
</tr>
<tr>
<td>Hickory Smoked Beans</td>
<td>30</td>
</tr>
<tr>
<td>Cole Slaw</td>
<td>25</td>
</tr>
</tbody>
</table>

## Salads

**Salads with Toast or Roll**

- Choice of Danish Bleu or French Dressing

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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<td>Fruit Salad Bowl with Whipped Cream or Sherbet</td>
<td>75</td>
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<tr>
<td>Pineapple or Peach and Cottage Cheese</td>
<td>65</td>
</tr>
<tr>
<td>Tuna Salad, Sliced Lemon</td>
<td>70</td>
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<tr>
<td>Mixed Green Salad with Shrimp</td>
<td>80</td>
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<tr>
<td>Small Mixed Green Dinner Salad</td>
<td>30</td>
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## Desserts

- Cheese Cake \( .35 \)
- Strawberry Shortcake \( .45 \)
- Delicious Assorted Pies \( .25 \); with Ice Cream \( .35 \)
- Delicious Layer Cake \( .25 \)

## Beverages

<table>
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<tbody>
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<td>Coffee</td>
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<tr>
<td>Tea, Hot or Iced</td>
<td>15</td>
</tr>
<tr>
<td>Milk or Buttermilk</td>
<td>15</td>
</tr>
<tr>
<td>Hot Chocolate</td>
<td>20</td>
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## Fountain

<table>
<thead>
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<tbody>
<tr>
<td>Malted Milk</td>
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<tr>
<td>Milk Shake</td>
<td>35</td>
</tr>
<tr>
<td>Ice Cream Soda</td>
<td>30</td>
</tr>
<tr>
<td>Chocolate or Pineapple Sundaes</td>
<td>35</td>
</tr>
<tr>
<td>Hot Fudge or Strawberry Sundae</td>
<td>40</td>
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<tr>
<td>Ice Cream (Dish)</td>
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<tr>
<td>Coca-Cola</td>
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<tr>
<td>Root Beer</td>
<td>10</td>
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</table>
Norm's
Mr. Norman Roybark, Pres.
LOS ANGELES, CALIFORNIA

Architects ___________ Armet & Davis
Kitchen Design__________ Stan Abrams
Equipment______________ West Coast Fixture Co.
Entry for 10th Annual Food Service Contest
Sponsored by "Institutions" Magazine

NORM'S RESTAURANT
8511 So. Figueroa St.
Los Angeles, California

Presented by:
Department of Water and Power
City of Los Angeles

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A. GENERAL PURPOSE

"We wanted a building with an exterior that would be an advertisement and an invitation to customers, and an interior that would be an invitation to dine in congenial surroundings. In our opinion these requirements have been more than satisfactorily achieved. In addition we have an efficient, working operation of which we are very proud, and which is further proven by being highly profitable," said Mr. Norman Roybark, President of Norm's Restaurant.

For the patron, an attractive atmosphere, both exterior and interior, has been provided. Excellent lighting, comfortable and flexible seating of three types, and fast service are features which bring back customers.

For the owners, Architects Armet & Davis, together with Kitchen Designer Stan Abrams, provided a striking and attractive architectural design with open view glass front and excellent lighting to attract patrons. The equipment was selected and installed to provide maximum sanitation and ease of cleaning, with step-saving features in arrangement and use of equipment to speed service for low operational expense and long life.

Thirty years of restaurant operation experience by Mr. Roybark, plus ideas of the Architect and Kitchen Designer, were incorporated in the design of this restaurant to make possible a highly profitable operation.
Special Features:

Speed of service is made possible by a simple menu and an efficient layout. Time and motion studies were used as the basis for placement of equipment to save steps and eliminate cross traffic.

Flexible Seating:

Booths and tables provide seating for 69 patrons, and the counter accommodates 21 patrons, giving a total of 90 seats. The dining room is easily closed off during slack periods.

B. SELECTION OF EQUIPMENT

As this is the third unit operated by this firm, many years of actual operating experience have gone into the selection of each item of equipment. Workability, operation, ease of cleaning and repair were given consideration. A simplified menu, and the use of frozen and other prepared foods minimize the amount of equipment required. This eliminates most preparatory work, reduces the amount of working area needed in the kitchen, and adds to the profit area.

An example of the equipment installed may be noted in photograph #84 showing the back-bar. The stainless steel back-bar is mounted on coved terrazo base. The splayed apron provides knee clearance.

Special Features:

1. Refrigerated display case above.

2. Rounded corners, seamless construction, recessed door handles.

3. Automatic beverage dispenser.

4. Milk dispenser.

5. Lowerator dish dispenser pre-heats dishes, cups, and bowls.


7. Iced tea, hot water for tea, and hot syrup.

Special Features (cont'd.)

9. Toasters elevated on shelf to increase working area.
10. Lowerator bread dispenser.
11. Hot food units on top.
12. Refrigerated cabinet and drawers under make-up table and griddle.
13. Frozen food cabinet built in under the counter for fish, etc.
14. High velocity air extractor with grease filters. (Note grease filters removable from rear for ease in cleaning. Filters completely out of customers' sight.)
15. Electric griddles and fryers built-in for ease in cleaning.
16. Back splash of custom designed tile.
17. Terrazo floor -- Vinyl pad of matching color at cook's station for comfort, recessed in floor for safety.

C. LAYOUT, EQUIPMENT PLACEMENT

Findings of motion and time studies were used in locating equipment, including waitress service stations, etc., in order to save steps and minimize worker traffic crossing. All equipment is stainless steel with rounded corners, seamless construction, having recessed handles on drawers and doors.

D. SANITATION

Sanitation was given a great deal of attention in the designing of this restaurant. To present an inviting appearance to diners, special attention was given to eliminating odors, unsightly garbage cans, and rubble heaps.
Special Features:

1. All trimmings are disposed of in a heavy-duty waste disposer.

2. Empty cans are washed over a foot-operated, hot water spray to remove all food. Cans are then flattened and stored out of sight until removed from premises.

3. The entire floor is terrazo covered.

4. The kitchen walls are tiled.

5. All equipment is installed on terrazo islands, where possible. Where this isn't possible the installation is secured to the wall, and the legs are removed to facilitate cleaning.

6. All stainless steel equipment, with coved and seamless construction and no protruding handles.

7. Terrazo floors and stainless steel equipment make steam cleaning a simple matter.

8. Constantly operating electric fans create down drafts over all doors and entrances to keep out insects.

9. Use of electric cooking eliminates combustion fumes and greasy by-products.

10. High efficiency exhaust system removes cooking odors. Grease filters on this system are installed out of patrons' vision.

11. The grease filters, in addition to being out of sight, are installed in the wall so that they can be removed from the rear for service, with no interference to cooks and no unsightly appearance to diners as this is a 24-hour operation. The filters are removed and cleaned by running them through the dishwashing machine daily.
Special Features (cont’d.)

12. Complete air conditioning provides the diner with comfort and eliminates cooking odors. The air is exhausted by high velocity hoods over cooking centers.

13. Dishwashing area has many sanitation features:

   (a) Stainless steel tables with rounded corners and seamless construction.

   (b) Tables are supported from the wall to eliminate legs.

   (c) Other equipment is mounted on terrazo islands.

   (d) Tiled walls, terrazo floor, acoustic ceiling.

   (e) Special exhaust hood for steam over dishwashing machine.

   (f) Note bus box shelf under table for extra storage of loaded boxes during rush periods.

   (g) Garbage waste disposal and raised scrap block for papers, etc.

   (h) Pre-rinse.

   (i) Rinse-dry-injector for spot free, fast drying of dishes.

   (j) 180° F. temperature water for sanitizing final rinse.

   (k) Space for bus carts.

   (l) Depressed floor boards with special drain.

   (m) Excellent, high intensity lighting.
E. SAFETY

Careful planning to eliminate all hazards.

1. Vinyl floor mat at cook's station is recessed into floor to prevent tripping.

2. Wood floor boards in dishwashing area are recessed flush with floor.

3. Use of bus carts and bus boxes.

4. Fire extinguishers at convenient locations.

5. Automatic shut-down of ventilation system in case of fire.

6. Elimination of protruding door handles by use of recessed drawer pulls, etc.

7. Storage of detergents and cleaning supplies in janitor's closet.

F. ECONOMIC SOUNDNESS

Seven months of actual operation have served to prove the many factors which were given careful consideration in planning. Some of these important factors are:

Exhibition Cooking:

Attracts patrons and increases amount of checks. Ease of cleaning made possible by the absence of combustion fumes with electric cooking.

Employee Morale:

Highest employee morale because of excellent working conditions made possible by having air conditioning and excellent equipment with which to work. Employee meals are unlimited in choice or quantity! Separate employee dining area.
Limited Menu:

Specializing in a few items has quickly built a reputation for quality and fast service. Of course this is reflected in menu prices.

Profitable Operation:

Sound design and management is reflected in the exceptional operating statement:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low labor cost</td>
<td>29.2%</td>
</tr>
<tr>
<td>Food Cost</td>
<td>41.7%</td>
</tr>
<tr>
<td>Profit</td>
<td>7.51%</td>
</tr>
</tbody>
</table>

Proof of soundness in this $150,000 restaurant is further evidenced by the fact that plans are now nearly completed for another unit incorporating the same features existing in this operation.

G. OTHER FACTORS

Lighting, color, air conditioning, acoustics, and music were carefully planned.

Lighting:

There is a colorful, moving, electric sign at the front of this building. General illumination in the restaurant is from three rows of recessed R-40 floods spaced on 6 ft. centers. There are also two rows of recessed light fixtures on 24" centers over counters. Ornamental lighting fixtures are used for decorative purposes in the dining area.

Following are actual readings of light intensity and glare-factor taken after 6 month's operation:
Average Intensity in Foot Candles  Brightness in Foot Lamberts

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dining Room</td>
<td>40</td>
<td>5</td>
</tr>
<tr>
<td>Counter</td>
<td>55</td>
<td>6</td>
</tr>
<tr>
<td>Tables</td>
<td>40</td>
<td>6</td>
</tr>
<tr>
<td>Entry</td>
<td>55</td>
<td>6</td>
</tr>
<tr>
<td>Back-bar Cooking Area</td>
<td>35</td>
<td>7</td>
</tr>
<tr>
<td>Kitchen</td>
<td>35-50</td>
<td>20</td>
</tr>
<tr>
<td>Dishwashing</td>
<td>50-60</td>
<td>3.5</td>
</tr>
<tr>
<td>Columns</td>
<td></td>
<td>1.5</td>
</tr>
<tr>
<td>Plantings</td>
<td></td>
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</tr>
</tbody>
</table>

**Color:**

Color pattern was given special attention by the architect, and a "lively" theme was developed, ranging from light brown to burnt orange for relief. Liberal use of glass, planters, etc., with the harmonious color scheme, makes for pleasant dining surroundings.

**Music:**

Soft background music is provided not only in the dining areas but in the kitchen as well, for the benefit of employees.

**Air Conditioning:**

Complete comfort air conditioning is provided by an electric, refrigerated system. High velocity, exhaust hoods are provided over the cooking and dishwashing areas to remove steam and odors.

**Soundproofing:**

An acoustic ceiling adds to dining comfort.
Exhibition cooking
Excellent lighting, designed to enhance food colors
Seating capacity increased by booths along V-shaped glass wall and gives diner feeling of privacy.
Acoustic ceiling
Booths and counters on raised, coved bases
Terrazo floor

ATTRACTION ATMOSPHERE
provides pleasant dining background
Wise use of color, lighting, music and air conditioning
Flexible seating - tables, booths and counter
Splayed apron construction provides knee clearance, all handles recessed.
Refrigerated display case above
Lowerator dish dispensers are pre heated
Toasters on elevated shelf to increase work area
Lowerator bread dispenser
Refrigerated cabinet and drawers under make-up table and griddle.

Frozen food cabinet below fryers
Air exhaust above cooking area; grease filters installed out of sight and serviced from rear
Electric griddles and fryers built-in for sanitation
Terrazo floor has recessed vinyl pad (of matching color) at cooks' station

UNDER COUNTER WAITRESS SERVICE STATION
Refrigerated storage for salads, salad dressing on top
Electric hot soup container
Vinyl covering on shelves coved and bull-nosed for ease in cleaning
Slanted design to provide easier access for waitress
Counters on raised bases
Terrazo floor.
DISHWASHING AREA
Designed for Efficiency and Sanitation

Stainless steel tables and shelves...coved corners, seamless
Secured to walls to eliminate legs
Raised, coved terrazo bases for equipment also for empty racks
Exhaust hood over machine
Pre-rinse, waste disposal unit
Injector rinse
Extra shelf for loaded bus boxes, during rush
Floor mat recessed in floor for safety
High intensity lighting
Acoustic ceiling - tiled walls - terrazo floor
Space for bus carts
NORM'S
The Ultimate in Sanitation and Functionalism

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NORM'S
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Neon Rhapsody
A '50s Classic Is Flashing L.A. Again

Many an icon of Southern California architecture beckons to the empty stomach. This isn’t the town for humongous clocks or sleek modern skyscrapers like those in world capitals with actual history—give us a glass doughnut or a neon sign signaling a burger on the loose any day.

For one of SoCal’s finest gastronomical landmarks, you can thank the late Norm Royark. He was the Norm of Norm’s coffee shops, and his name has been lighting up Southern California skies for more than 50 years—albeit, until recently, on a relatively muted scale. Norm wasn’t the kind of guy you’d see as a car-baker, except when it came to eggs over easy. He started out as a used-car salesman, and he brought his marketing savvy to restaurant design. Royark wanted his restaurant to look like a brightly lit automobile showroom, with people instead of cars behind those huge glass windows.

He hired architect Edward Larrabee Barnes, who was busy crafting the funky California coffee shop for chains such as the Clock and Huddle restaurants. At a time when America was in love with aerodynamic design, Barnes made Norm’s resemble an airplane wing with a roof that tilted toward the back.

But the piece de resistance was the sign, a spiky shoot in “Norm’s orange,” as the company calls the shade. Norm wanted the sign to dance like the friendly neon in Los Angeles, and he got his wish. Barnes reshaped the design on a Norm’s napkin in 1956: a veritable light show with the letters N-O-R-M-S stacked vertically from top to bottom. Each letter blazed from its own pentagon-shaped background with “washing” white neon (lighting lingo for a horizontal effect).

“If you were brain dead you’d still see it and go in there to eat,” says Santa Monica architect Victor Newlove, current partner of Barnes, who is semi-retired. Indeed, the Norm’s sign became such an integral part of the landscape that in 1994, Ed Ruscha immortalized it in his painting “Norm’s, La Cienega, on Fire,” which is in the Broad Art Foundation and has been exhibited at the L.A. County Museum of Art.

By the ’70s, the energy crisis was dimming Norm’s enthusiasm for flashing lights. The neon tubes were vulnerable to moisture, and every time it rained, some lights would go out, requiring costly repairs. The flaming white pentagons were turned off, leaving only the orange NORM’S letters standing in. Noisy signs were going out of vogue, and in 1989, Santa Monica cited code violations in ordering Norm’s to remove the sign by 1999.

But over the next decade or so, Southern California got hip to its history. Santa Monica saw the light, and in early 2000, its City Council declared the Norm’s sign, which had yet to be removed, of meritous distinction. Four groups assembled by Norm’s last year suggested that restoring the flash would be good business to boot. The family-owned chain has 17 locations from Los Angeles County to Riverside, but metropolitan L.A. has lost several restaurants over the years.

New technology has made flashing even more cost-effective. So amid much hoopla, Norm’s recently restored and re-ignited the signs at its restaurants on La Cienega Boulevard north of the Beverly Center; on Pico Boulevard in Westwood and on Lincoln Boulevard in Santa Monica. The Norm’s in Bellflower joined the pack in late July after that city exempted Norm’s from its ban on moving and blinking lights signs.

At $40,000 to restore each sign, good taste doesn’t come cheap, even at Norm’s, where every bite is a bargain. “There’s very little... of this style of architecture and sign design left,” Newlove says. “It’s the ultimate 1950s homage to Jetsons architecture, and it survived. So far.”

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