CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Norm's La Cienega Coffee Shop		Original historic name	
Other Associated Names:			
Street Address: 470 La Cienega		Zip: 90048	Council District: 5
Range of Addresses on Property:		Community Name: Mid City West	
Assessor Parcel Number: 5514001001	Tract: TR 4353	Block: 1	Lot: 2
Identification cont'd:			
Proposed Monument Property Type:	● Building	○ Structure	○ 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 ● Factual ○ Estimated	Threatened? Private Development
Architect/Designer: Armet and Davis (Helen Fong); Stan Abrams	Contractor:
Original Use: Coffee shop	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: Googie	Stories: 1	Plan Shape: Rectangular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Wood	Type: Select
CLADDING	Material: Glass skin	Material: Brick
ROOF	Type: Combination	Type: Flat
	Material: Rolled asphalt	Material: Select
WINDOWS	Type: Floor-to-Ceiling	Type:
	Material: Aluminum	Material: Select
ENTRY	Style: Corner	Style: Select
DOOR	Type: Glass	Type: Select

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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 distinguising 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

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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 attech 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

Name: Adrian Scott Fine		Company: Los Angeles Conservancy, Modern Committee (Mod	
Street Address: 523 West 6th Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: 213-430-4203	Email: afine@laconservancy.org	

Property Owner

Is the owner in support of the nomination? ○ Yes ○ No ● Unknown

Name: Believed to be Jason Illoulian		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Alan Hess		Company:	
Street Address:		City: Irvine	State: CA
Zip:	Phone Number:	Email: alhess@aol.com	

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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 digitial 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.

Name: Adrian Scott Fine Date: 12.23.2014 Signature:

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

NORM'S LA CIEEGA COFFEE SHOP
Historic-Cultural Monument (HCM) Application
Submitted by: Los Angeles Conservancy and its Modern Committee

A. Proposed Monument Description:

NORM'S LA CIENEGA RETAINS THE ORIGINAL CHARACTER-DEFINING FEATURES OF GOOGIE STYLE CALIFORNIA COFFEE SHOPS: A PROMINENT ROOF, THE EXPRESSION OF THE STRUCTURE IN THE SHAPE OF THE ROOF, THE USE OF NATURAL STONE WALLS, INTEGRAL NEON SIGNAGE, GLASS EXTERIOR WALLS, INTERIOR COUNTER AND SEATING CONFIGURATION, AN UPSWEPT CEILING, AND EXPOSED KITCHEN EQUIPMENT BEHIND THE COUNTER.

NORM'S LA CIENEGA HAS A RECTANGULAR PLAN ORIGINALLY 4640 SQ. FT., INCORPORATING A KITCHEN CORE ON THE NORTHEAST SIDE, WITH A DINING AREA WRAPPING AROUND THE SOUTH AND WEST SIDES OF THE CORE. THE KITCHEN CORE (INCLUDING BATHROOMS) IS BRICK CONSTRUCTION; GLASS WALLS ENCLOSE THE DINING AREAS FACING LA CIENEGA, AND THE PARKING LOT ON THE SOUTH. THE ENTRY IS ON THE PARKING LOT. THE RESTAURANT ORIGINALLY SEATED 25 AT THE COUNTER AND 110 AT TABLES. ACCORDING TO THE ARCHITECT'S RECORDS, IT WAS BUILT FOR $150,000.

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 LOOKS 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 COUNTER STOOLS, UPHOLSTERED IN PERSIMMON LEATHERETTE MATERIAL, ARE CANTILEVERED FROM THE RAISED TERRAZZO CURB WHICH SERVES AS A FOOTREST.

A GEOMETRICAL MOTIF OF OBLIQUE ANGLES IS REPEATED THROUGHOUT THE BUILDING. THE UPSWEPT ROOFLINE ESTABLISHES THE THEME; THE DIAMOND SHAPED COLUMNS ECHO THE SAME GEOMETRY. BETWEEN THE COLUMNS, THE LARGE GLASS WINDOW WALLS, EXTENDING FROM THE TOP OF THE SEATING BANQUETTES TO THE CEILING, ARE CONFIGURED IN A ZIG-ZAG, ACCORDION-FOLD PATTERN. THE LOW BRICK WALLS ON WHICH THE GLASS SITS CONTINUE THE ZIG-ZAG PATTERN TO THE GROUND. INSIDE, THE SHAPE OF THE SEATING BANQUETTES AND THE FIXED TABLES REPEAT THE SAME GEOMETRY.

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 RECEPTACLES, 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:

A. IT EXPRESSES THE CULTURAL, ECONOMIC, AND SOCIAL HISTORY OF LOS ANGELES AND THE NATION WHEN SUBURBANIZATION AND THE AUTOMOBILE RESHAPED THE NATURE OF AMERICAN CITY PLANNING AND ARCHITECTURE IN THE POST-WORLD WAR II DECADES.
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

ITS BLENDING OF INDOORS AND OUTDOORS; NORM'S LA CIENEGA HAS A DISTINCT FEELING OF SPACIOUSNESS BECAUSE OF THIS. THE FUNCTION OF ADVERTISING WAS INTEGRATED INTO THE ARCHITECTURE WITH THE NEON SIGN ECHOING THE SHAPE OF THE ROOF, AND THE GLASS WALLS THAT PUT THE APPEALING COLOR, LIGHT AND ACTIVITY OF THE RESTAURANT ON VIEW TO PASSING MOTORISTS. THE ARCHITECTURE ALSO MAXIMIZED THE VISIBILITY OF THE BUILDING AT NIGHT THROUGH INTEGRATED LIGHTING, AND THE INCLUSION OF THE BROAD TILTED CEILING PLANE, ILLUMINATED BY REFLECTED LIGHT, WHICH CAUGHT THE EYE OF MOTORISTS. THESE FORMS AND SPACES ARE ALL UNIFIED AS A DESIGN BY THE COORDINATED COMPOSITION OF OBLIQUE LINES AND PLANES IN FORM AND DETAIL. ARCHITECT HELEN FONG, A MEMBER OF ARMET AND DAVIS' STAFF, DESIGNED MANY OF THE INTERIOR ELEMENTS, INCLUDING SEATING AND COORDINATING DESIGN ELEMENTS.

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.

THE IDEA OF BRANDING A CHAIN IN THIS WAY HAD BEEN PIONEERED BY SMALLER DINERS AND HAMBURGERS STANDS SINCE THE 1920S, SUCH AS THE WHITE CASTLE AND WHITE TOWER CHAINS. ROADSIDE RESTAURANTS, INCLUDING HOWARD JOHNSON'S, USED A SIMILAR APPROACH SINCE THE 1930S. AFTER WORLD WAR II, THE BIFF'S CHAIN OF DINERS USED A DISTINCTIVE MODERN PROTOTYPE DESIGN BY ARCHITECT DOUGLAS HONNOLD; THIS IDEA BECAME POPULAR, AND INFLUENCED ROYBARK, AS WELL AS THE MCDONALD BROTHERS IN THEIR CHAIN OF SMALL HAMBURGER STANDS (THEIR FIRST PROTOTYPE WAS BUILT IN 1953), AND ROBERT PETERSON FOR HIS JACK IN THE BOX CHAIN AT THE SAME TIME.

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

STANDARD

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

THE ARCHITECTURE FIRM OF LOUIS ARMET (1914-1981) AND ELDON DAVIS (1917-2011) WAS HIGHLY INFLUENTIAL IN THE DEVELOPMENT OF THE GOOGIE STYLE AND THE CALIFORNIA COFFEE SHOP. FROM 1950 INTO THE 1960S, ARMET & DAVIS BUILT MORE THAN TWENTY-FIVE CUSTOM DESIGNED GOOGIE-STYLE COFFEE SHOPS IN LOS ANGELES. THEY ALSO DESIGNED SEVERAL PROTOTYPE COFFEE SHOPS WHICH WERE REPEATED IN MULTIPLE SITES.

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.

ARMET & DAVIS' FIRST COFFEE SHOP IN THIS MODERN STYLE WAS CLOCKS IN INGLEWOOD IN 1951. THEY HAD BEEN TRAINED IN MODERN DESIGN AT USC ARCHITECTURE SCHOOL; NOW THEY APPLIED THOSE CONCEPTS TO TH DEMANDS OF COMMERCIAL RESTAURANTS. THEIR CLIENTS INCLUDED MANY OF THE MEMBERS OF THE CLOSE-KNIT FRATERNITY OF LOS ANGELES RESTAURATEURS. LIKE THEIR FIRST NORM'S ON FIGUEROA, ROMEO'S TIMES SQUARE (LATER RENAMED JOHNIE'S) AT WILSHIRE AND FAIRFAX WAS BUILT IN 1955, FOLLOWED BY HOLLY'S (1956), STANLEY BURKE'S (LATER CORKY'S AND THE LAMPLIGHTER, 1957), PANN'S (1958), WICHSTAND (1958), CONRAD'S (NOW ASTRO'S, 1958), PENGUIN (1959), SHIPS LA CIENEGA (1967), SEVERAL HUDDLE RESTAURANTS, THE OTHER NORM'S , AND OTHER COFFEE SHOPS. BY 1960, THE SUCCESS OF SUCH COFFEE SHOPS ACROSS THE NATION ENCOURAGED TWO GROWING RESTAURANT CHAINS, DENNY'S AND BOB'S BIG BOY, TO HIRE ARMET & DAVIS TO DEVELOP PROTOTYPE RESTAURANT DESIGNS WHICH COULD BE BUILT, WITH MINIMAL CHANGES TO THE PLAN, IN MANY LOCATIONS AT A COST SAVINGS. THESE TWO CHAINS HELPED SPREAD ARMET & DAVIS' ARCHITECTURE ACROSS THE COUNTRY.

Recognition

CRITIC/HISTORIAN REYNER BANHAM SPECIFICALLY DISCUSSED THE GOOGIE STYLE AND CALIFORNIA COFFEE SHOPS IN HIS SEMINAL BOOK *LOS ANGELES: THE ARCHITECTURE OF FOUR ECOLOGIES* (1971, P 118). NORM'S L A C I E N E G A WAS INCLUDED AS A NOTABLE EXAMPLE OF THE STYLE IN *GOOGIE: FIFTIES COFFEE SHOP ARCHITECTURE* (CHRONICLE BOOKS, 1985) BY ALAN HESS, A BOOK WHICH HELPED LAUNCH A REASSESSMENT OF THE ROLE OF THE CALIFORNIA COFFEE SHOP IN THE HISTORY OF SOUTHERN CALIFORNIA MODERN ARCHITECTURE. EXAMPLES OF ARMET & DAVIS' AND JOHN LAUTNER'S GOOGIE COFFEE SHOPS WERE INCLUDED IN THE GETTY MUSEUM'S EXHIBIT "LOS ANGELES ARCHITECTURE 1940-1990" IN 2013.

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 EMBODIED 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

MAGAZINE, AUG 5, 2003, P 7.

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

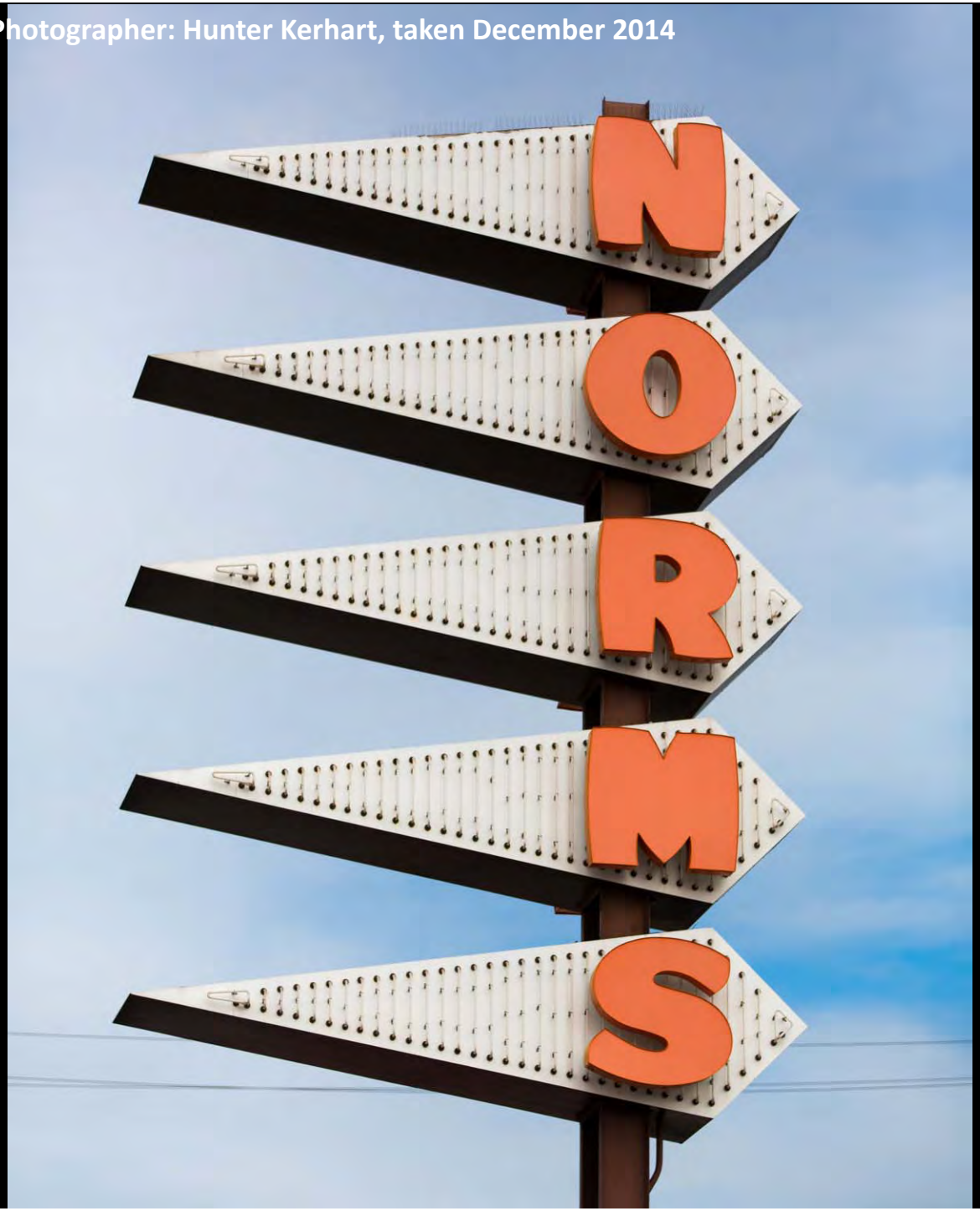
Detail of South and West Facades. Photographer: Hunter Kerhart, taken December 2014

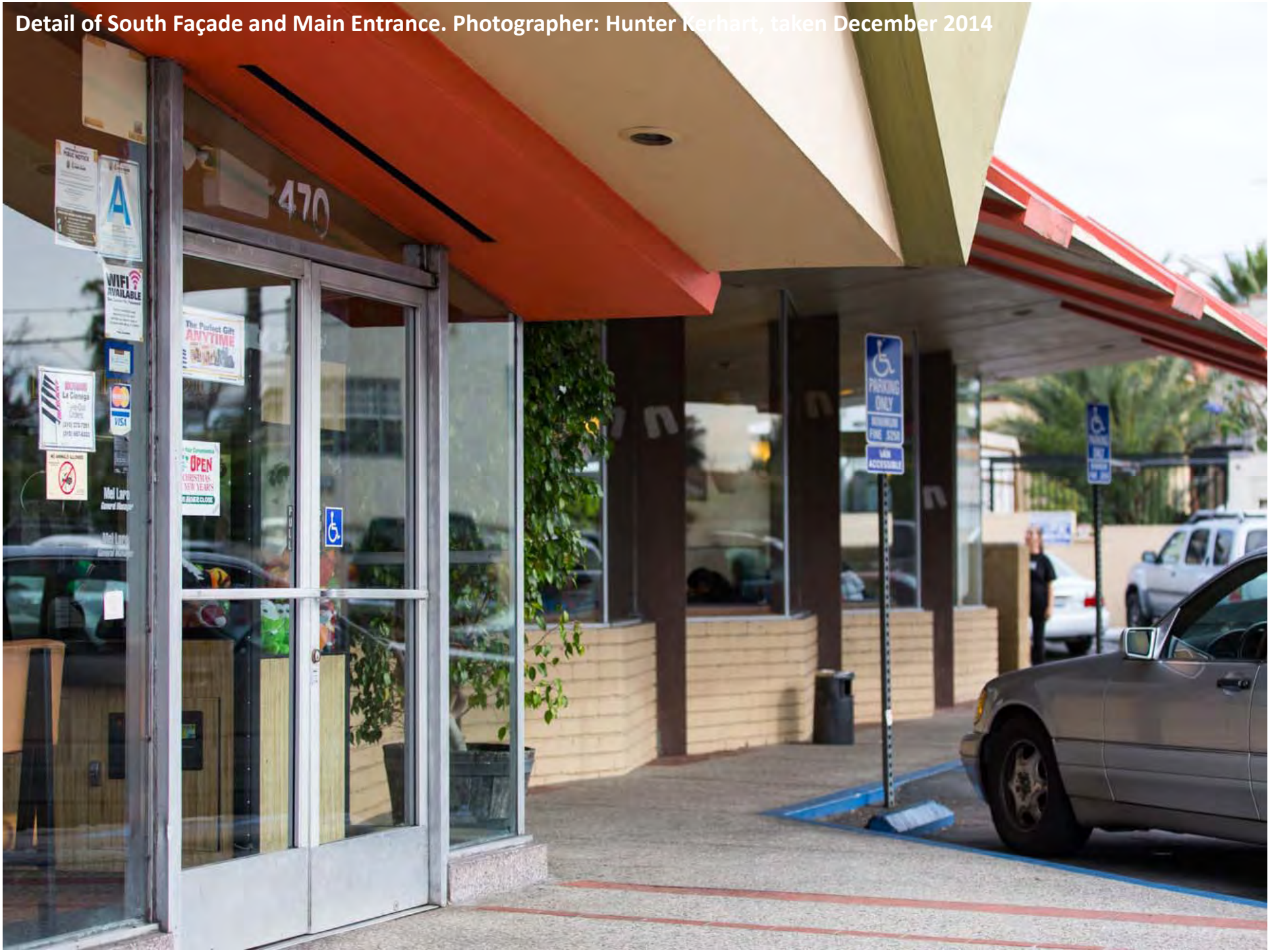
Detail of South Façade and Norm's Sign. Photographer: Hunter Kerhart, taken December 2014

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

Detail of South Façade. Photographed 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

Photographer: Jack Laxer Collection, 1957

City of Los Angeles
Department of City Planning

12/23/2014
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
470 N LA CIENEGA BLVD

ZIP CODES
90048

RECENT ACTIVITY
None

CASE NUMBERS
CPC-30642
CPC-23814
ORD-163505
ORD-142787-ODU-170
ND-83-13-HD

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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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.

Case Number:	ND-83-13-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

CPC-30642

CPC-23814

ORD-163505

ORD-142787-ODU-170

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ZIMAS PUBLIC

Generalized Zoning

12/23/2014

City of Los Angeles
Department of City Planning

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

Streets Copyright (c) Thomas Brothers Maps, Inc.

LEGEND

GENERALIZED ZONING

- OS, GW
- A, RA
- RE, RS, R1, RU, RZ, RW1
- R2, RD, RMP, RW2, R3, RAS, R4, R5
- CR, C1, C1.5, C2, C4, C5, CW, ADP, LASED, CEC, USC, PVSP
- CM, MR, WC, CCS, UV, UI, UC, M1, M2, LAX, M3, SL
- P, PB
- PF
- HILLSIDE

GENERAL PLAN LAND USE

LAND USE

RESIDENTIAL

- Minimum Residential
- Very Low / Very Low I Residential
- Very Low II Residential
- Low / Low I Residential
- Low II Residential
- Low Medium / Low Medium I Residential
- Low Medium II Residential
- Medium Residential
- High Medium Residential
- High Density Residential
- Very High Medium Residential

COMMERCIAL

- Limited Commercial
- Limited Commercial - Mixed Medium Residential
- Highway Oriented Commercial
- Highway Oriented and Limited Commercial
- Highway Oriented Commercial - Mixed Medium Residential
- Neighborhood Office Commercial
- Community Commercial
- Community Commercial -Mixed High Residential
- Regional Center Commercial

INDUSTRIAL

- Commercial Manufacturing
- Limited Manufacturing
- Light Manufacturing
- Heavy Manufacturing
- Hybrid Industrial

PARKING

- Parking Buffer

PORT OF LOS ANGELES

- General / Bulk Cargo - Non Hazardous (Industrial / Commercial)
- General / Bulk Cargo - Hazard
- Commercial Fishing
- Recreation and Commercial
- Intermodal Container Transfer Facility Site

LOS ANGELES INTERNATIONAL AIRPORT

- Airport Landside
- Airport Airside
- Airport Northside

OPEN SPACE / PUBLIC FACILITIES

- Open Space
- Public / Open Space
- Public / Quasi-Public Open Space
- Other Public Open Space
- Public Facilities

FRAMEWORK

COMMERCIAL

- Neighborhood Commercial
- General Commercial
- Community Commercial
- Regional Mixed Commercial

INDUSTRIAL

- Limited Industrial
- Light Industrial

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)
- Major Scenic Highway
- Major Scenic Highway (Modified)
- Major Scenic Highway II
- Mountain Collector Street
- Park Road
- Parkway
- Principal Major Highway
- Private Street
- Scenic Divided Major Highway II
- Scenic Park
- Scenic Parkway
- Secondary Highway
- Secondary Highway (Modified)
- Secondary Scenic Highway
- Special Collector Street
- Super Major Highway

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 (Proposed)
- Site Boundary
- Southern California Edison Power
- Special Study Area
- Specific Plan Area
- Stagecoach Line
- Wildlife Corridor

POINTS OF INTEREST

- Alternative Youth Hostel (Proposed)
- Animal Shelter
- Area Library
- Area Library (Proposed)
- Bridge
- Campground
- Campground (Proposed)
- Cemetery
- HW Church
- City Hall
- Community Center
- Community Library
- Community Library (Proposed Expansion)
- Community Library (Proposed)
- Community Park
- Community Park (Proposed Expansion)
- Community Park (Proposed)
- Community Transit Center
- Convalescent Hospital
- Correctional Facility
- Cultural / Historic Site (Proposed)
- Cultural / Historical Site
- Cultural Arts Center
- DMV DMV Office
- DWP DWP
- DWP Pumping Station
- Equestrian Center
- HQ Fire Department Headquarters
- Fire Station
- Fire Station (Proposed Expansion)
- Fire Station (Proposed)
- Fire Supply & Maintenance
- Fire Training Site
- Fireboat Station
- Health Center / Medical Facility
- Helistop
- Historic Monument
- Historical / Cultural Monument
- Horsekeeping Area
- Horsekeeping Area (Proposed)
- Horticultural Center
- Hospital
- Hospital (Proposed)
- HW House of Worship
- e Important Ecological Area
- e Important Ecological Area (Proposed)
- Interpretive Center (Proposed)
- JC Junior College
- M MTA / Metrolink Station
- M MTA Station
- MTA Stop
- MWD MWD Headquarters
- Maintenance Yard
- Municipal Office Building
- P Municipal Parking lot
- Neighborhood Park
- Neighborhood Park (Proposed Expansion)
- Neighborhood Park (Proposed)
- Oil Collection Center
- P Parking Enforcement
- HQ Police Headquarters
- Police Station
- Police Station (Proposed Expansion)
- Police Station (Proposed)
- Police Training site
- PO Post Office
- Power Distribution Station
- Power Distribution Station (Proposed)
- Power Receiving Station
- Power Receiving Station (Proposed)
- C Private College
- E Private Elementary School
- Private Golf Course
- Private Golf Course (Proposed)
- JH Private Junior High School
- PS Private Pre-School
- Private Recreation & Cultural Facility
- SH Private Senior High School
- SF Private Special School
- E Public Elementary (Proposed Expansion)
- E Public Elementary School
- E Public Elementary School (Proposed)
- Public Golf Course
- Public Golf Course (Proposed)
- Public Housing
- Public Housing (Proposed Expansion)
- JH Public Junior High School
- JH Public Junior High School (Proposed)
- MS Public Middle School
- SH Public Senior High School
- SH Public Senior High School (Proposed)
- Pumping Station
- Pumping Station (Proposed)
- Refuse Collection Center
- Regional Library
- Regional Library (Proposed Expansion)
- Regional Library (Proposed)
- Regional Park
- Regional Park (Proposed)
- RPD Residential Plan Development
- Scenic View Site
- Scenic View Site (Proposed)
- ADM School District Headquarters
- SC School Unspecified Loc/Type (Proposed)
- Skill Center
- SS Social Services
- Special Feature
- Special Recreation (a)
- SF Special School Facility
- SF Special School Facility (Proposed)
- Steam Plant
- SM Surface Mining
- Trail & Assembly Area
- Trail & Assembly Area (Proposed)
- UTL Utility Yard
- Water Tank Reservoir
- Wildlife Migration Corridor
- Wildlife Preserve Gate

SCHOOLS/PARKS WITH 500 FT. BUFFER

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

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

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
- Airport Hazard Zone
- Census Tract
- Coastal Zone
- Council District
- LADBS District Office
- Downtown Parking
- Fault Zone
- Fire District No. 1
- Flood Zone
- Hazardous Waste
- High Wind Zone
- Hillside Grading
- Historic Preservation Overlay Zone
- Specific Plan Area
- Very High Fire Hazard Severity Zone
- Oil Wells

1

APPLICATION TO CONSTRUCT NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

DIST. MAP: 5486

1. LEGAL LOT: 1,2,3,4 — BLK.: — TRACT: 4353

ZONE: C-2

JOB ADDRESS: 470 N. La Cienega Blvd.

APPROVED: BL

FIRE DIST.: II

2. BETWEEN CROSS STREETS: Rosewood AND Oakwood

INSIDE: 100' 60'

3. PURPOSE OF BLDG.: Restaurant -Coffee Shop

KEY: COR. LOT

4. OWNER: Norman Roybark

REV. COR.

LOT SIZE: 163 x 134

5. OWNER'S ADDRESS: 5950 W. 6th St.

REAR ALLEY: 20

6. CERT. ARCH.: Armet & Davis — STATE LICENSE NUMBER: C-700 / C-815

SIDE ALLEY: K

BLDG. LINE

7. LIC. ENGR.: Richard Bradshaw — STATE LICENSE NUMBER: SE.576

AFFIDAVITS

8. CONTRACTOR: Owner — STATE LICENSE NUMBER:

BLDG. AREA: 4623

9. SIZE OF NEW BLDG.: 58'-0" x 80'-0" STORIES: 2 HEIGHT: 13'-0"

SPRINKLERS REQ'D. SPECIFIED

10. MATERIAL OF EXTERIOR WALLS: ☐ WOOD ☐ STUCCO ☐ METAL ☒ BRICK ☐ CONC. BLOCK ☐ CONCRETE

1 470 N. La Cinegea Blvd.

VALIDATION: 1.A.11.0.1

FEB-24-56	36198	C — 2 CK	50.00
APR-20-56	46383	A — 1 CK	138.00
APR-20-56	46384	A — 2 CK	25.00

TYPE: I — GROUP: B-2 — MAX. OCC.: 132

DIST. OFFICE: LA

C. OF O. ISSUED

PC, $50.00 SPC $25.00 BP $138.00

DWELL. UNITS: -

PARKING SPACES: -

GUEST ROOMS

FILE WITH

CONT. INSF.: Building Lic. Fab.

11. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. ~~$75,000.00~~ $50,000.00

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.

Eldon E. Davis
SIGNED

This Form When Properly Validated is a Permit to Do the Work Described

VALUATION APPROVED: Hatch

APPLICATION CHECKED: [illegible]

PLANS CHECKED: [illegible]

CORRECTIONS VERIFIED: [illegible]

PLANS APPROVED: [illegible]

APPROPRIATION APPROVED: [illegible]

Form B-1 Mar-56 INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

n c r m s

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*

(Eggs Fried in Pure Creamery Butter)

HAM AND EGGS
BACON AND EGGS
SAUSAGE AND EGGS
or
HAMBURGER PATTY AND EGGS
$1.05

Toast and Jelly
•
with or without Hashed Browned Potatoes

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

Specialtie

OLD FASHIONED SOUP OF THE DAY
CLAM CHOWDER (Friday Only) ....

NEW YORK STEAK SANDWH
Served with French Fried Potatoes and To

Special Treat - A Tasty French
PORK TENDERLOIN SDW
On a Toasted Bun, Topped with Cole Slaw, French
and Sliced Tomat

A Tasty French Fried VEAL CLE
On a Toasted Bun, Topped with Cole Slaw, French
and Sliced Tomat

FRANKFURTERS and Hickl Sme
Served with French Fried

Chili and Beans 50

Sea Foods

Londontown HALIBUT FING
(Tartar Sauce) Served with Cole Slaw, Fr
Hot Roll and Butt

French Fried JUMBO SHRIM
Our Special Sauce, Served with Cole Slaw,
Hot Roll and Butt

French Fried EASTERN SCA
(Tartar Sauce) Served with Cole Slaw, Fr
Hot Roll and Butt

Sea Food COMBINATION P
SHRIMP — HALIBUT FINGER
Our Special Sauce, Served with Cole Slaw,
Hot Roll and Butt

Steaks

WE CANNOT RECOMMEND W

JUMBO HAMBURGER STE
Served with Crisp Green Salad, French Fried

Special NEW YORK DELMO
Served with Crisp Green Salad, Fren
Hot Roll and Butt

TOP SIRLOIN STEAK ....
Served with Crisp Green Salad, Potatoe

NEW YORK STEAK .....
Served with Crisp Green Salad, Potatoes

PORTERHOUSE STEAK ....
Served with Crisp Green Salad, Potatoes

Sales Tax Will Be Added to Retail Pri
Not Responsible for Lost or S

Cup 15; Bowl 25

Cup 15; Bowl 25

DWH 95
s and Tomatoes

h ed
SDWICH 65
w, French Fried Potatoes

LET 75
w, French Fried Potatoes

ke Smoked Beans 85
ed Ham

Hamburger Size 75

ds

NGS 95
Fried Potatoes and
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CHOPS 1.25
Fried Potatoes and
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5
WELLDONE STEAKS
TE 1.20
ed Ham, Hot Roll and Butter

OCO STEAK .1.30
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. . . . . .1.50
oes, Hot Roll and Butter

. . . . . .1.70
oes, Hot Roll and Butter

. . . . . .1.95
oes, Hot Roll and Butter

Choice of Favorite Items
Served
Special Menus

PRINTING CO., L.A.—MENUS

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

Grilled Nippy Cheese 35
with Bacon or Ham . . 60
Tuna Salad 50
Bacon and Tomato 55
Lettuce and Tomato . . 35
Fried Ham 55

Ham or Bacon and Eggs 60
Peanut Butter and Jelly 30
Bar-B-Q Beef 65
Bar-B-Q Ham 65
Fried Egg 35
American Cheese 35

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

Shoestring Potatoes 25
Hashed Browned Potatoes . . 25
Hickory Smoked Beans 30
Cole Slaw 25

Salads

with Toast or Roll
Choice of Danish Bleu or French Dressing

Fruit Salad Bowl with Whipped Cream or Sherbet 75
Pineapple or Peach and Cottage Cheese 65
Tuna Salad, Sliced Lemon 70
Mixed Green Salad with Shrimp 80
Small Mixed Green Dinner Salad 30

Desserts

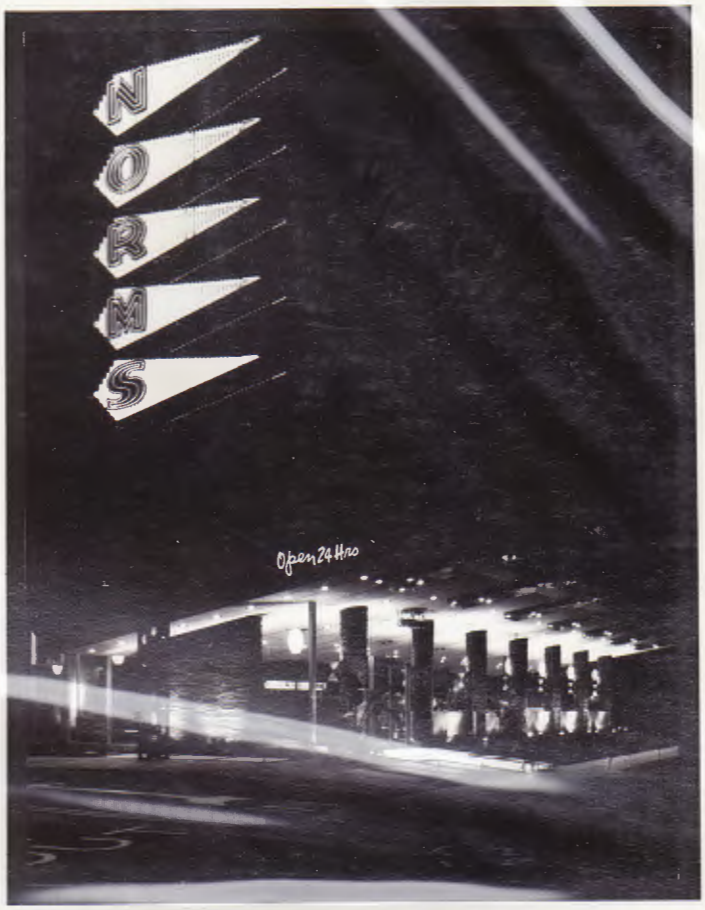
Cheese Cake 35
Strawberry Shortcake . . 45
Delicious Assorted Pies 25; with Ice Cream 35
Delicious Layer Cake 25

Beverages

Coffee 10
Tea, Hot or Iced 15
Milk or Buttermilk 15
Hot Chocolate 20

Fountain

Malted Milk 35
Milk Shake 35
Ice Cream Soda 30
Chocolate or Pineapple
Sundae 35
Hot Fudge or
Strawberry Sundae . . 40
Ice Cream (Dish) 20
Coca-Cola 10
Root Beer 10



NORM'S

Mr. Norman Roybark, Pres.

LOS ANGELES, CALIFORNIA

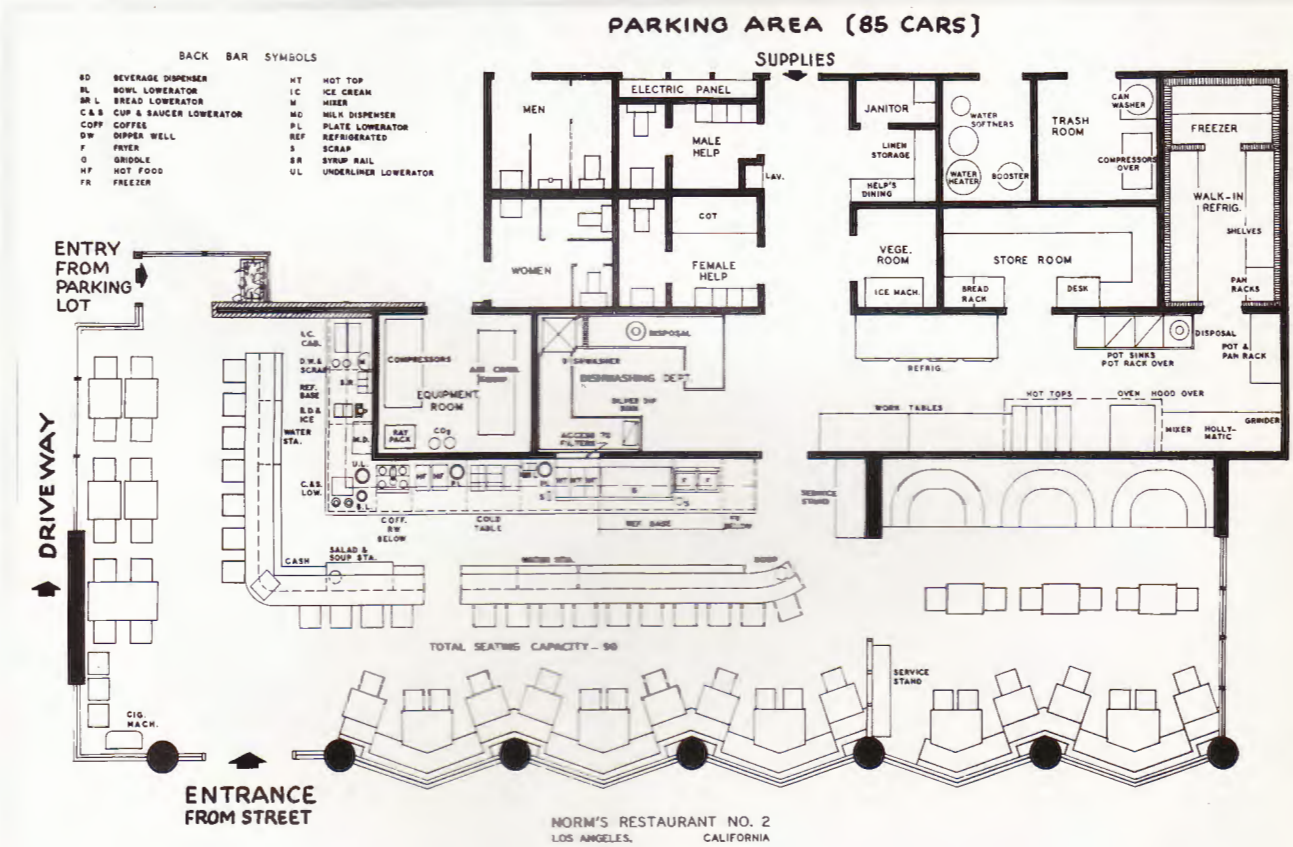
Architects _____ Armet & Davis

Kitchen Design _____ Stan Abrams

Equipment _____ West Coast Fixture Co.

INSTITUTIONS
10th ANNUAL FOOD SERVICE
CONTEST

Submitted by
DEPARTMENT OF WATER & POWER



NORM'S RESTAURANT NO. 2
LOS ANGELES, CALIFORNIA

Entry for 10th Annual Food Service Contest
Sponsored by "Institutions" Magazine

N O R M ' S R E S T A U R A N T
8511 So. Figueroa St.
Los Angeles, California

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

* * * * * * *

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.
6. Built-in, heated, roll warmer.
7. Iced tea, hot water for tea, and hot syrup.
8. Automatic coffee maker.

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:

Low labor cost	29.2%
Food Cost	41.7%
Profit	7.51%

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
Dining Room	40	5
Counter	55	6
Tables	40	6
Entry	55	6
Back-bar Cooking Area	35	
Kitchen	35--50	7
Dishwashing	50--60	20
Columns		3.5
Plantings		1.5

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.

ATTRACTIVE ATMOSPHERE

provides pleasant dining background

Wise use of color, lighting, music and air conditioning

Flexible seating – *tables, booths and counter*

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

NORMS

STAINLESS STEEL BACK-BAR, ROUNDED CORNERS, SEAMLESS CONSTRUCTION, MOUNTED ON TERRAZO BASE

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.

NORMS

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

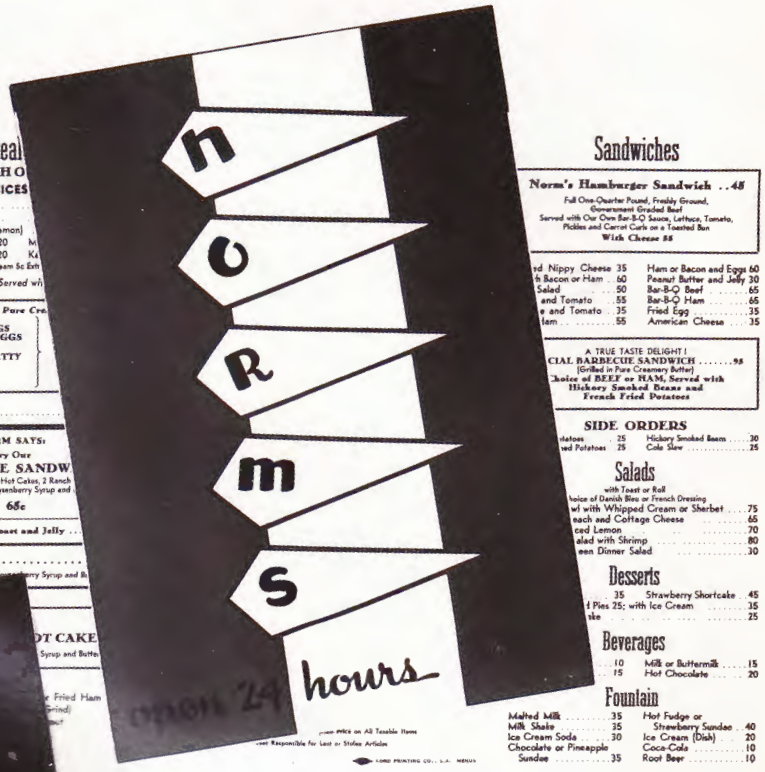
Extra shelf for loaded bus boxes, during rush

Floor mat recessed in floor for safety

High intensity lighting

Acoustic ceiling - tiled walls - terrazo floor

Space for bus carts



Night view of Norm's $150,000 restaurant designed by Armet and Davis, Los Angeles Architects. Note wide overhang of roof and the large area of glass walls. These features and the fresh lighting give the structure a unique appearance.

NORM'S

The Ultimate in Sanitation and Functionalism

Setting a new standard for sanitation and layout functionalism, Norm's just-opened $150,000 restaurant at 8511 So. Figueroa St., brings a third unit into operation in a group that is expected to set a trend in short-order house styling and operation. Owned by Norman Roybark with Maurice Lipson as an associate, the unique structure is the design of Armet & Davis, Los Angeles architects, whose work is setting a new structural flair for Southern California dining establishments.

From all practical standpoints the new cafe doesn't give a bug or a rodent a chance inasmuch as the entire floor is terrazzo and the kitchen walls are tiled. All equipment is installed on terrazzo islands where possible. Where this isn't possible, the installation is secured to the wall and the real legs are removed to facilitate cleansing. Due to these features and the all stainless-steel equipment in the kitchen, the latter could be steam cleaned very readily. Constantly operating electric fans which set up down drafts over all entrances keep insects out of the building.

A third major contribution to sanitation and one appreciated by patrons is the absence of odorous and unsightly garbage cans and rubble heaps at the rear door. In so many places, these jut out into the parking lot in plain view of people leaving their cars to enter the establishment to dine. Few things can curb an appetite more quickly and make people hunt a different eating place than these offensive rows of garbage cans and piles of ill-smelling debris.

At Norm's, all trimmings from food preparation are disposed of in a heavy-duty waste disposer. After cans are emptied, they are washed over a foot-operated, hot-water spray which removes all food. The cans are then flattened and stored out of sight until removed from the premises.

The fourth factor in sanitation and cleanliness is the use of top-efficiency ducts connected to the stove hoods to draw off all smoke, odors, and grease from cooking. Fans provide a strong draft in the hoods located just above the exhibition-cooking grills in the front of the restaurant and in the hood over the stove in the kitchen where only soups and a few other items are prepared.

Each duct in the building is fitted with a series of filters which trap grease. These filters are cleaned at least seven time a day by running them through the dish-washing machine.

At ten-day intervals, a firm sends a workman to clean the entire duct system. Because of the high-draft suction it is almost impossible to detect cooking odors in Norm's. This is a factor of no small consequence in an establishment where so much of the food served is grilled.

Fresh-air circulation is further aided by an area of mesh decorative screen in the ceiling and next to the wall of the dining room. According to Louis Armet, one of the designers, this permits a continuous supply of fresh air to flow into the room from the top of the building. This air is drawn from the dining room through the counter section and into the ducts over the cooking grills and it discharged through the ducts to the exterior of the building.

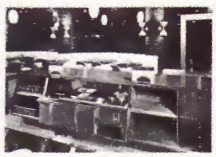
In addition to all-stainless steel equipment in the kitchen, the cooking and other utility equipment behind the counters in the dining section are also stainless steel. At present, the exhibition cooking is done by gas. However, Mr. Roybark states that in a short while this will be changed to provide electricity for grilling meat and gas for such "hurry-up" items as hot cakes, hamburgers and similar orders.

One of the innovations of the 3200 square-foot structure, according to Elton Davis, one of the architects, is the V-shaped glass wall pattern with booths installed along the sides of the Vs and conforming to the wall configuration. Lighting, Davis says, has been placed to enhance food colors. Background music is provided by a sound system which includes speakers in the kitchen as well as in the dining sections.

Louis Armet, co-designer handled the color pattern and developed what he terms a "lively" theme ranging from light brown to burnt orange for relief. The contrast between these shades, the glass walls on the street

(Continued on Page 32)

Showing stainless steel layout planned by Davies Abrams. The Terrazzo floor, tile walls and stainless-steel equipment would permit cleaning this kitchen with a steam hose. Very little cooking is done here and this consists primarily of making soups. Trimmings from food are disposed of in a heavy-duty disposer and table scraps are eliminated in regular-size disposal walls.



Showing a small portion of the stainless steel equipment and the elevation of installations on terrazzo islands for sanitation. There is virtually no place in Norm's where dirt can collect.

At right may be seen the booths which follow the saw-tooth pattern of the windows which face Figueroa St. Note flush lighting in the ceiling. The counter will accommodate 57 diners. Counter breaks and pick-up stations are planned for elimination of lost motion and for uniform efficiency.

Shown here, above the booths, in the ceiling is a screen which brings fresh air into the room. The air is drawn from here into counter section and is then picked up by another duct over cooking-stove hoods and is discharged from the building. This insures a steady supply of clean air at all times.

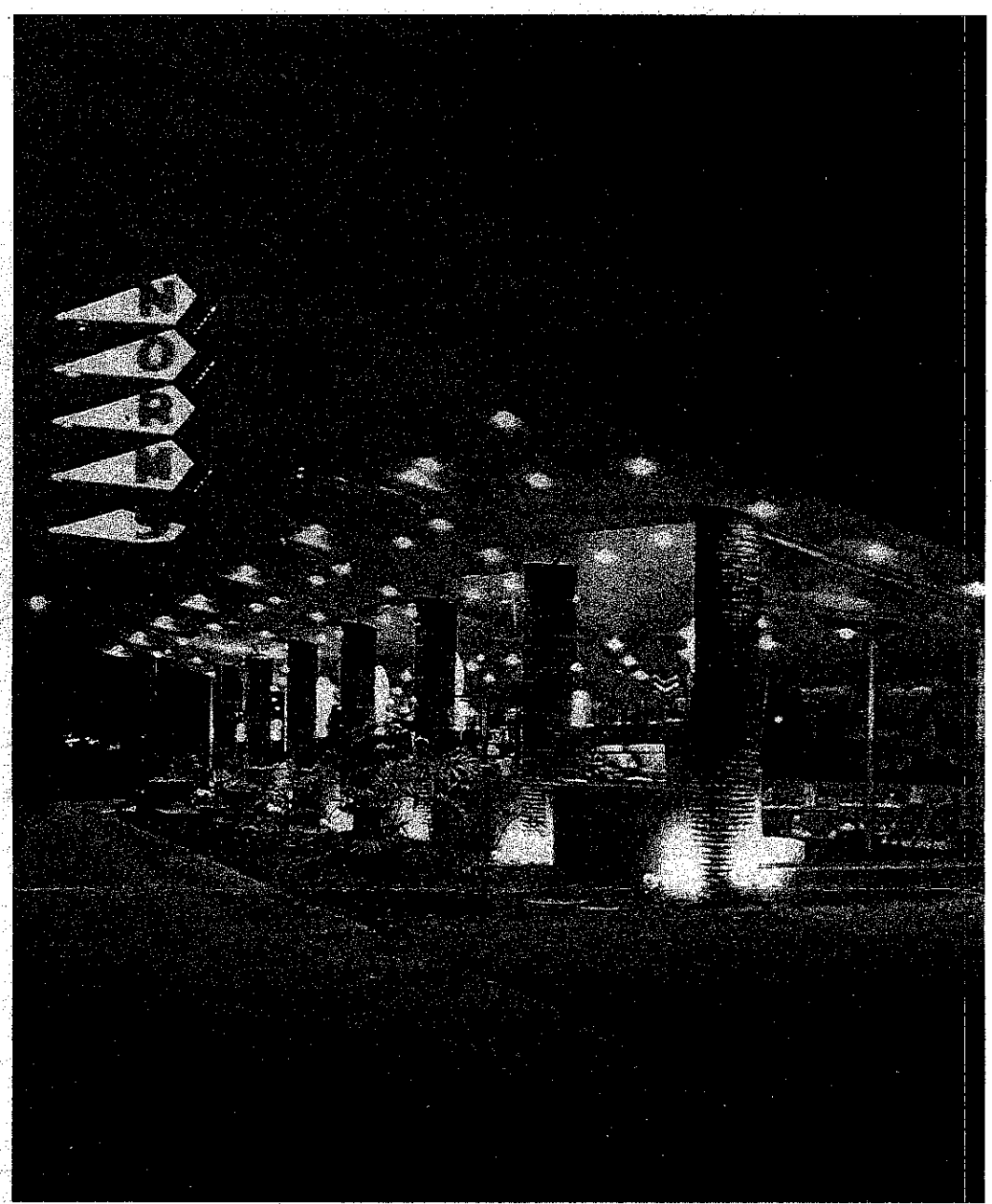
Shown here is another night view of Norm's. Here you can get a really true picture of the fine architecture by Armet and Davis. Note the wide roof overhang shades the east wall and carries out the motif of the sloping ceiling. All pictures were furnished by WEST COAST PICTURE COMPANY.

Metropolis

> snapshots from the center of the universe

Neon Rhapsody

A '50s Classic Is Flashing L.A. Again



One of the early Norm's restaurants at Sunset Boulevard and Vermont Avenue.

Many an icon of Southern California architecture beckons to the empty stomach. This isn't the town for humongous clocks or sleek moderne skyscrapers like those in world capitals with actual history—give us a giant 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 Roybark. 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 reluctantly muted scale.

Norm wasn't the kind of guy you'd see as a taste-maker, except when it came to eggs over easy. He started out as a used-car salesman, and he brought his marketing savvy to restaurateuring. Roybark wanted his restaurant to look like a brightly lit automobile showroom, with people instead of cars behind those huge glass windows.

He hired architect Eldon Davis, who was busy fathering the kooky California coffee shop for chains such as the Clock and Huddle restaurants. At a time when America was in love with aerodynamic design, Davis made Norm's resemble an airplane wing with a roof that tilted down toward the back.

But the piece de resistance was the sign, a spiky shout in "Norm's orange," as the company calls the shade. Norm wanted the sign to dance like the snazzy neons in Las Vegas, and he got his wish. Davis scrawled the design on a Norm's napkin in 1950: a veritable light show with the letters N-O-R-M-S stacked vertically from top to bottom, each letter blazing from its own pennant-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 Davis, who is semi-retired. Indeed, the Norm's sign became such an integral part of the landscape that in 1964, 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 pennants were turned off, leaving only the orange NORMS letters constantly lit. Noisy signs were going out of vogue, and in 1986, Santa Monica cited code violations in ordering its 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 meritorious distinction. Focus 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 neon 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 lighted 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 flaunt it."—**IRENE LACHER**

Photograph by Jack Laxer