

RESTOVICH HOUSE
1001 N. Everett Street
CHC-2015-4006-HCM
ENV-2015-4007-CE

Agenda packet includes

1. Final Staff Recommendation Report
2. Categorical Exemption
3. Under Consideration Staff Recommendation Report
4. Nomination

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2015-4006-HCM
ENV-2015-4007-CE**

HEARING DATE: January 21, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 1001 N. Everett Street
Council District: 1
Community Plan Area: Silver Lake - Echo Park –
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: None
Legal Description: Tract Angeleno Heights, Block
31, Lot 30

PROJECT: Historic-Cultural Monument Application for the
RESTOVICH HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

**OWNER(S)/
APPLICANT(S):** Richard W. Courtney
1001 N. Everett Street
Los Angeles, CA 90026

PREPARER: Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

- 1. Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
- 2. Adopt** the staff report and findings.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The Restovich House embodies “the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Neoclassical Revival style.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The Restovich House was built in Angelino Heights in 1905 for owner John Restovich, an immigrant from Croatia. The house may have been designed in the Neoclassical Revival style to emulate homes in the coastal Dalmatia region where he grew up. The architect and contractor for the house is unknown.

John Restovich came to Los Angeles in the early 1880s and found work as a waiter. He eventually owned his own restaurant, earning him enough money to buy some land and build a house. Angelino Heights, one of the first suburbs of Los Angeles, was originally subdivided by William Stilson for the local elite in the construction boom of the 1880s, but development slowed soon after. When the economy picked back up after Stilson’s death, his wife, Mary, and son, Fielding, began selling the rest of the Angelino Heights lots. Although the land on Everett Street surrounding Everett Park is not part of the Angelino Heights HPOZ, it was part of the original Angelino Heights subdivision. The street is named for William Stilson’s business partner Everett E. Hall. Around 1900, Mary Stilson sold the lot at 1001 Everett Street to Timothy S. Abbott; he then sold it to John Restovich, who built his home there in 1905. The property was held within the Restovich family until 2000.

The two-story Neoclassical Revival house sits at the crest of a ridge and faces Everett Park, a large tear drop shaped park at the top of Everett Street. The front façade is made up of a large full-length porch supported by three Tuscan columns with an arched opening on the interior of the porch that leads to the front door. This same arched opening is repeated in the sleeping porch on the second story. The sleeping porch is enclosed with two over one multi-light windows. Decorative corbels support the boxed eaves of the low pitched hipped roof. The house is clad in wood clapboard siding, which is wider on the front façade and narrower on the side and rear facades. Intact interior features include hardwood floors, original hardware, wainscoting, coved ceilings, a built-in buffet, and a fireplace mantle with Ionic columns.

The citywide historic resources survey, SurveyLA, found the property eligible for listing in the California Register of Historical Places and the National Register of Historic Places, as well as

eligible for designation as a Historic-Cultural Monument under the context of Early Residential Development, 1880-1930, as a rare intact example of early residential development in Angelino Heights. It was also found eligible under the context of Late 19th and Early 20th Century Architecture, 1865-1950, as a unique example of the Neoclassical style applied to a single-family residential building.

DISCUSSION

The 1905 Restovich House is an intact example of early residential development in Angelino Heights and embodies “the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Neoclassical Revival style. While the Neoclassical style was often applied to and identified with institutional uses, it was also used on single-family houses. The Tuscan columns on the front façade of the Restovich House are a clear Neoclassical influence and give the house a sense of formality while clearly distinguishing the front façade. The symmetry of the front façade, the rectilinear form, low hipped roof, and house’s decorative boxed eaves are character-defining features of the style.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Restovich House as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2015-4007-CE was prepared on January 6, 2016.

BACKGROUND

On November 19, 2015 the Cultural Heritage Commission voted to take the property under consideration. On December 17, a subcommittee of the Commission consisting of Commissioners Scrafano and Irvine visited the property, accompanied by a staff member from the Office of Historic Resources.

COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
 200 NORTH SPRING STREET, ROOM 360
 LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY City of Los Angeles Department of City Planning	COUNCIL DISTRICT 1
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PROJECT TITLE Restovich House	LOG REFERENCE ENV-2015-4007-CE CHC-2015-4006-HCM
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PROJECT LOCATION
1001 N. Everett Street

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of the Restovich House as a Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Shannon Ryan	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

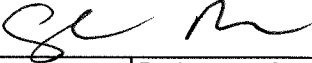
	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the Restovich House as a Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE 	TITLE City Planning Associate	DATE 1/6/16
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FEE:	RECEIPT NO.	REC'D. BY	DATE
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DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

 NAME (PRINTED)

 DATE

 SIGNATURE

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

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**OWNER(S)/
APPLICANT(S):** Richard W. Courtney
1001 N. Everett Street
Los Angeles, CA 90026

PREPARER: Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

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The two-story Neoclassical Revival house sits at the crest of a ridge and faces Everett Park, a large open space in the center of the cul de sac. The front façade is made up of a large full-length porch supported by three Tuscan columns with an arched opening on the interior of the porch that leads to the front door. This same arched opening is repeated in the sleeping porch on the second story. The sleeping porch is enclosed with two over one multi-light windows. Decorative corbels support the boxed eaves of the low pitched hipped roof. The house is clad in wood clapboard siding, which is wider on the front façade and narrower on the side and rear facades. Intact interior features include hardwood floors, original hardware, wainscoting, coved ceilings, a built-in buffet, and a fireplace mantle with Ionic columns.

The citywide historic resources survey, SurveyLA, found the property eligible for listing in the California Register of Historical Places and the National Register of Historic Places, as well as eligible for designation as a Historic-Cultural Monument as a rare intact example of early residential development in Angelino Heights and as a unique example of Neoclassical influences applied to a residential building.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Restovich House		First Owner/Tenant		
Street Address: 1001 N. Everett Street		Zip: 90026	Council District: 1	
Range of Addresses on Property: 997-1001 N. Everett Street		Community Name: Angeleño Heights		
Assessor Parcel Number: 5406-015-002	Tract: Angeleño Heights		Block: 31	Lot: 28
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object	<input type="radio"/> Site/ Open Space
				<input type="radio"/> Natural Feature

2. CONSTRUCTION HISTORY & CONDITION

Year Built: 1905	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened?: None
Architect/Designer: Unknown		Contractor: John Restovich (owner-builder)	
Original Use: Single Family Residence		Present Use: Single Family Residence	
Is the Proposed Monument on its Original Site?:			If "No," where?:
<input checked="" type="radio"/> Yes			
<input type="radio"/> No			
<input type="radio"/> Unknown			

3. STYLE & MATERIALS

Architectural Style: Neoclassical		Stories: 1	Plan Shape: Square
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type: Wood	Type: Wood	
	Cladding Material: Wood clapboards	Cladding Material: Tongue and groove paneling	
ROOF	Type: Flat	Type: Select	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Double-hung	Type: Casement	
	Material: Wood	Material: Wood	
ENTRY	Style: Recessed	Style: Off-center	
	Material: Wood	Material: Wood	

4. HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input checked="" type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state or community
<input type="checkbox"/>	Is identified with historic personage(s) or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction
<input type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

5. ALTERATION SUMMARY

List **date** and write a **brief description** of work done for major alterations. This section may also be completed on a separate document. Be sure to include copies of building permits in the nomination packet (see Section 9. SUBMITTAL).

1.	Unknown Date	Pergola added to rear of property.
2.		
3.		
4.		
5.		
6.		
7.		
8.		

6. EXISTING HISTORIC RESOURCE IDENTIFICATION (If known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in a Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by a historic resources survey(s)	Survey Name(s): Survey LA Silver Lake - Echo Park - Elysian Valley Individual Resour
Other historical or cultural resource designation(s):		

7. WRITTEN STATEMENTS

This section allows you to **discuss at length** the significance of the proposed monument and why it should be nominated as a Historic-Cultural Monument. Type your responses on a separate document and attach sheets to the back of this form.

- A. Proposed Monument Description** – Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. 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 selected in Section 4 (on the previous page). You must support your argument with substantial evidence and analysis.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

8. CONTACT INFORMATION

Applicant

Name: Richard W. Courtney		Company:	
Street Address: 1001 Everett Street		City: Los Angeles	State: CA
Zip: 90026-3466	Phone Number: 213-864-2091	Email: richardwcourtney@mac.com	

Property Owner

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

Name: Richard W. Courtney		Company:	
Street Address: 1001 Everett Street		City: Los Angeles	State: CA
Zip: 90026-3466	Phone Number: 213-864-2091	Email: richardwcourtney@mac.com	

Nomination Preparer/Applicant's Representative

Name: Charles J. Fisher		Company:	
Street Address: 140 S. Avenue 57		City: Highland Park	State: CA
Zip: 90042	Phone Number: 323-256-3593	Email: arroyoseco@hotmail.com	

9. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement. Then, electronically or physically sign the bottom portion. Either the applicant or the preparer may sign.

<input checked="" type="checkbox"/>	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.
<input checked="" type="checkbox"/>	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.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Charles J. Fisher

Name:

1-13-2014

Date:

Charles J.
Fisher

Signature:

Digitally signed by Charles J. Fisher
DN: cn=Charles J. Fisher, o, ou,
email=arroyoseco@hotmail.com, c=US
Date: 2015.06.29 10:50:44 -07'00'



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

10. 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. <input checked="" type="checkbox"/> Nomination Form | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations
(include first construction permit) |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 7. <input checked="" type="checkbox"/> Contemporary Photos |
| 3. <input checked="" type="checkbox"/> Bibliography | 8. <input type="checkbox"/> Historical Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Façade | 9. <input checked="" type="checkbox"/> ZIMAS Parcel Report |
| 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documents | |

*Mail the Historic-Cultural Monument Submittal to the Office of
Historic Resources or email PDF to lambert.giessinger@lacity.org*

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

2015



MAPPING AND GIS SERVICES SCALE 1" = 80'

BK 5405

BK 5415





**City of Los Angeles
Department of City Planning**

**9/16/2014
PARCEL PROFILE REPORT**

PROPERTY ADDRESSES

1001 N EVERETT ST

ZIP CODES

90026

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-255-GPC

ORD-163699

ENV-2013-3392-CE

Address/Legal Information

PIN Number	136-5A211 36
Lot/Parcel Area (Calculated)	7,825.5 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID F1
Assessor Parcel No. (APN)	5406015004
Tract	ANGELENO HEIGHTS
Map Reference	M R 10-63/66
Block	31
Lot	30
Arb (Lot Cut Reference)	None
Map Sheet	136-5A211

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	None
Council District	CD 1 - Gilbert Cedillo
Census Tract #	1977.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	[Q]R3-1VL
Zoning Information (ZI)	ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Medium Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
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	No
500 Ft Park Zone	Active: Everett Park

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)	5406015004
APN Area (Co. Public Works)*	0.160 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$443,678
Assessed Improvement Val.	\$215,123
Last Owner Change	03/25/11
Last Sale Amount	\$618,006
Tax Rate Area	13
Deed Ref No. (City Clerk)	726973
	449653
	446853
	428733
	211943
	1229317

Building 1

Year Built	1905
Building Class	D5B
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	1
Building Square Footage	2,200.0 (sq ft)

Building 2 No data for building 2

Building 3 No data for building 3

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 Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	0.140015976
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No

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Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	Central
Division / Station	Central
Reporting District	101
Fire Information	
Division	1
Batallion	1
District / Fire Station	3
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:	CPC-1986-255-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.

DATA NOT AVAILABLE

ORD-163699

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Address: 1001 N EVERETT ST
 Name:
 Year built: 1905
 Architectural style: Neoclassical

Context 1:

Context:	Residential Development and Suburbanization, 1850-1980
Sub context:	No Sub-context

Theme:	Early Residential Development, 1880-1930
Sub theme:	Early Single-Family Residential Development, 1880-1930
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early residential development in the area; most examples from this period do not retain integrity.

Context 2:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Late 19th and Early 20th Century Architecture, 1865-1950
Sub theme:	Neoclassical, 1885-1927
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1 & C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent, unique example of Neoclassical stylistic influences applied to a residential building.

Restovich House

1001 Everett Street

Architectural Description

Set at the crest of a hilltop ridge above Sunset Boulevard, this two story Neoclassical Revival residence has a partially symmetrical design with a front entrance that is offset to the right. A large front porch, supported by three large Tuscan columns has a secondary large Roman arched porch leading to the front door, which is set within the right rear half of the main porch. The large wooden front door is distinguished by a large vertical oval fixed pane window set over a dentiled sill. A three part window is set to the left side of the porch, consisting of a large fixed pane light with a smaller one above flanked by two smaller double hung windows with both sashes split with horizontal muntins. The porch has a wide band with long inserts above it and is topped with a glass enclosed sleeping porch over its entire width. The multi light windows on the porch are set in groups of three, except for the center, which is a single window. The door to the sleeping porch is centered and has a smaller Roman arched recess, similar to the main entry and is flanked by two pairs of double hung windows. A window on the North façade is set within a third Roman arch.

The house is clad in narrow clapboard siding and has wood double hung windows or casement windows. The casement windows mostly have a four light section at the top with a larger light at the bottom. Most of the double hung windows have the same horizontally split sashes as the two under the front porch. The roof is flat, surrounded by a parapet with sloped roof along the outside giving the impression of a full roof. The eaves are closed supported by decorative corbels.

The rear of the house is essentially three stories in height due to the rear slope, with the basement level being clad in a vertical tongue and groove. There is a balcony area at the top with an external staircase reaching the three levels on the left rear.

Significant interior details include hardwood floors, high baseboards, coved ceilings, a built-in buffet, a semi-curved staircase with vertical tongue and groove wainscoting, picture rails, paneled doors (some with opaque glass windows) and a mantle with Ionic columns.

Landscaped grounds with mature trees surround the building on the large lot with an open area to the rear. There is an arched clapboard pergola in the rear yard.

Restovich House

1001 Everett Street

Significance Statement

Built in 1905 by John Restovich as a home for himself and his family, this custom Colonial Revival house was to remain until the year 2000. It was designed in a manner that reminded Restovich of his birth home in the former country of Dalmatia, which is a region of Croatia that is rich with ruins from the Roman Empire. Working with the construction material that was most common at the beginning of the 20th Century, Restovich created his Roman influenced house in wood.

The house gives one the feel of a home along the coast, as much of Dalmatia was along the Mediterranean Sea. It is worth noting that the property is high enough to give the rear of the house a view of the Pacific Ocean on a clear day, with the front looking over Everett Park, which was originally laid out as a part of the Angeleño Heights subdivision.

The house is among the second wave of houses to be built in Angeleño Heights, which was subdivided in 1904 by William W. Stilson and several other partners. After Stilson's death, his widow, Mary took charge of the tract, commissioning spec houses designed by the firm of Aiken and Benton to help sell the land. Arthur Benton later purchased one of the spec houses (HCM #827) and made it his personal home for the remainder of his life. Most of the land was to remain vacant until after it was sold. Shortly after 1900, Mary Stilson sold lot 30 of Block 31 to Timothy S. Abbott, who in turn sold the Lot to John Restovich.

Blocks 31 and 32, the section surrounding Everett Park, as well as blocks 29 and 30, were located to the Northeast of Elysian Park Avenue, which was soon renamed Bellevue Avenue and later renamed Sunset Boulevard. This section of Angeleño Heights has not been included in the Angeleño Heights H. P. O. Z. Everett Park was name after one of Stillson's partners in the Angeleño Heights development, Everett E. Hall.

According to census records, John Restovich was a restaurateur, owning his own business. The 1894 City Directory shows him as a waiter, working at the "National Restaurant" along with his brothers George and Evin. He had come to the United States in 1885, at the age of 24. His wife, Rose was a California native with a Dalmatian father and a German mother. They were married in 1889. They had 6 children, only four surviving at the time of the 1910 census. John Restovich

passed away on June 23, 1924, at the age of 63. Rose was to remain in the house until her death in 1941. The family was active in St. Anthony's Croatian Catholic Church, which is still located on Alpine Street at the corner of Grand Avenue.

Records also show that the Restovich Family opened there house to relatives that immigrated to the United States. The 1920 census notes John's 20 year old nephew Joseph, as a part of the family. Later records show other relatives, such as John's brother, George W. Restovich, who passed away in 1932, while living at the house and Vincent Mark Restovich, who became a Naturalized United States citizen in 1931, also while living at the house.

After Rose died, the house was the home of her youngest daughter, Eva Loretta, who married Joseph Concialdi in 1951. The son of Italian immigrants Sam and Mary Concialdi, he was born in Pueblo Colorado in 1908. He worked as a real estate agent at his father's Alhambra brokerage. After Joseph's death in 1971, Loretta remained in her family home until her death on October 30, 1994. The ownership remained in her estate until 2000, when the house was sold for unpaid taxes.

The house was required by Pro Value Properties, Incorporated on February 10, 2000 and then flipped to Selwyn Ginsburg one and a half months later. Miraculously neither of the flippers did anything more than clean up the property, which had been well maintained before Loretta Concialdi's passing. On October 6, 2000, the house was sold to Loesha Zaviar, who retained it until March 25, 2011, when it was deeded to the current owner.

The Restovich House is a rare example the Neoclassical house in Los Angeles, specifically designed for a narrow lot. Neoclassical architecture was a reaction to Rococo and Baroque architectural styles. New discoveries of Greek and Roman architecture led Neoclassical period, which lasted 1850-1900. The neo classical design has several character defining features, such as clean lines, uncluttered appearance, free standing columns and an imposing design. The roof is usually flat and horizontal and often is visible from the ground.

Neoclassical architecture style had no domes or towers. The building's facade is flat and long, often having a screen of free-standing columns. The exterior is built in such ways as to represent classical perfection. Doors and windows were built to represent that perfection. Decorations were reduced to a minimum on outside.

The ideal form that Neoclassical architecture looks as if it was a temple. Which was represented classical architecture in its purest form. As a child, John Restovich was exposed to with the many Roman buildings along the Adriatic

Coast. In keeping with the Neoclassical design, he chose simple elements, such as the Tuscan columns, a clean design in the band above the porch, the square design and the flat roof. The front sleeping porch is symmetrical in both the massing and the placement of the windows, stretching across the entire façade, thereby retaining the whole symmetry of the façade.

John Restovich, who came to the United States as one of a wave of immigrants that arrived in the late 19th Century, looking to America as a new promised land. Starting as a waiter in a local restaurant, he worked hard to create a life for himself and his family and to build his own business. When he could afford to, he built his dream house on a ridge that enabled him to view the ocean.

The Restovich House has been noted in Survey LA as being eligible for an individual listing on the National Register as well as local listing as a rare, intact example of early residential development as an example of Neoclassical design with status codes of 3S, 3CS & 5S3.

The Restovich House meets the qualification for Historic Cultural Monument as an unusual example of a Neoclassical house specifically designed to work on a narrow lot, demonstrating his abilities at creating a unique house without the benefit of an architect or designer.







DALMATIA AT THE TIME OF RESTOVICH'S BIRTH.

Dalmatia

From Wikipedia, the free encyclopedia

Dalmatia (Croatian: *Dalmacija*, [dǎlmaːt͡sija]; see names in other languages) is one of the four historical regions of Croatia,^[3] alongside Croatia proper, Slavonia, and Istria.

Dalmatia is a narrow coastal region, stretching from island of Rab in the north to the Bay of Kotor in the south. The hinterland (Dalmatian Zagora) ranges in width from fifty kilometres in the north, to just a few kilometres in the south; it is mostly covered by rugged Dinaric Mountains. 79 islands (and about 500 islets) run parallel to the coast, the largest (in Dalmatia) being Brač, Pag and Hvar. The largest city is Split, followed by Zadar, Dubrovnik, and Šibenik.

Name of the region stems from an Illyrian tribe called the Dalmatae, who lived in the area in the classical antiquity. Later it became a Roman province, and as result a Romance culture emerged, along with the now-extinct Dalmatian language, later largely replaced with related Venetian. With the arrival of Slavs to the area in the 8th century, who occupied most of the hinterland, Slavic and Romance elements began to intermix in language and the culture. During the Middle Ages, its cities were often conquered by, or switched allegiance to, the kingdoms of the region. The longest-lasting rule was the one of the Republic of Venice, which controlled most of Dalmatia between 1420 and 1797, with the exception of small but stable Republic of Ragusa (1358–1808) in the south. Between 1815 and 1918, it was as a province of Austrian Empire known as the Kingdom of Dalmatia. After the Austro-Hungarian defeat in World War I, Dalmatia was split between the Kingdom of Serbs, Croats, and Slovenes which controlled most of it, and the Kingdom of Italy which held several smaller parts, and after World War II, SFR Yugoslavia took control over the complete area. The entire Dalmatia is now a part of modern Croatia. Rich historical heritage, clean waters of the Adriatic sea, and mild Mediterranean climate make the area a popular tourist destination.

Dalmatia <i>Dalmacija</i>
Historical region of Croatia ¹
<div><div><div><div></div><div>Flag</div></div></div><div><div><div></div><div>Coat of arms</div></div></div></div>
<div><div><div><div></div><div>Map</div></div></div><div><div><div></div><div>Always regarded as Dalmatia</div></div></div></div>
<div><div><div><div></div><div>Sometimes regarded as Dalmatia:</div></div></div><div><div><div></div><div>Kotor Bay area in Montenegro</div></div></div><div><div><div></div><div>Rab island and surroundings</div></div></div><div><div><div></div><div>Striped area: Gračac Municipality</div></div></div></div>
Countries Croatia
Largest city Split
Area ²
• Total 12,158 km ² (4,694 sq mi)
Population (2011) ²
• Total 852,068
• Density 70/km ² (180/sq mi)
[^] Dalmatia is not an official subdivision of the Republic of Croatia, it constitutes a historical region only.
[^] The figures are an approximation based on statistical data for the four southernmost Croatian Counties (Zadar without Gračac, Šibenik-Knin, Split-Dalmatia, Dubrovnik-Neretva). ^{[1][2]}

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Name

The name Dalmatia derives from the name of the Dalmatae tribe, which is connected with the Illyrian word *delme* meaning "sheep" (Albanian: *delme*).^[4] Its Latin form *Dalmatia* gave rise to its current English name. In Venetian language, once dominant in the area, it is spelled *Dalmàssia*, and in modern Italian *Dalmazia*. The modern Croatian (Serbo-Croatian) spelling is *Dalmacija*, pronounced [dǎlmaːt͡sija].

Dalmatia is referenced in the New Testament at 2 Timothy 4:10 (http://tools.wmflabs.org/bibleversefinder/?book=2%20Timothy&

verse=4:10&src=!) so its name has been translated in many of the world's languages.

Definition

In antiquity the Roman province of Dalmatia was much larger than the present-day Split-Dalmatia County, stretching from Istria in the north to historical Albania in the south.^[5] Dalmatia signified not only a geographical unit, but was an entity based on common culture and settlement types, a common narrow eastern Adriatic coastal belt, Mediterranean climate, sclerophyllous vegetation of the Illyrian province, Adriatic carbonate platform, and karst geomorphology.

Modern area

Dalmatia is today a historical region only, not formally instituted in Croatian law. Its exact extent is therefore uncertain and subject to public perception. According to Lena Mirošević and Josip Faričić of the University of Zadar:^[6]

“ ...the modern perception of Dalmatia is mainly based on the territorial extent of the Austrian Kingdom of Dalmatia, with the exception of Rab island, which is geographically related to the Kvarner area and functionally to the Littoral–Gorski Kotar area, and with the exception of the Bay of Kotor, which was annexed to another state (Montenegro) after World War I. Simultaneously, the southern part of Lika and upper Pounje, which were not a part of Austrian Dalmatia, became a part of Zadar County. From the present-day administrative and territorial point of view, Dalmatia comprises the four Croatian littoral counties with seats in Zadar, Šibenik, Split, and Dubrovnik.

”

"Dalmatia" is therefore generally perceived to extend approximately to the borders of the Austrian Kingdom of Dalmatia. However, due to territorial and administrative changes over the past century, the perception can be seen to have altered somewhat with regard to certain areas, and sources conflict as to their being part of the region in modern times:



The extent of the Kingdom of Dalmatia (blue), on a map of modern-day Croatia.

- The Bay of Kotor area in Montenegro. With the subdivision of the Kingdom of Yugoslavia into oblasts in 1922, the whole of the Bay of Kotor from Sutorina to Sutomore was granted to the Zeta Oblast, so that the border of Dalmatia was formed at that point by the southern border of the former Republic of Ragusa.^[7] The *Encyclopædia Britannica* defines Dalmatia as extending "to the narrows of Kotor" (i.e. the southernmost tip of continental Croatia, the Prevlaka peninsula).^[8] Other sources, however, such as the *Treccani* encyclopedia and the *Rough Guide to Croatia* still include the Bay as being part of the region.^{[9][10]}
- The island of Rab, along with the small islands of Sveti Grgur and Goli, were a part of the Kingdom of Dalmatia and are historically and culturally related to the region, but are today associated more with the Croatian Littoral, due to geographical vicinity and administrative expediency.
- Gračac Municipality and northern Pag. A number of sources express the view that "from the modern-day administrative point of view", the extent of Dalmatia equates to the four southernmost counties of Croatia: Zadar, Šibenik-Knin, Split-Dalmatia, and Dubrovnik-Neretva.^{[6][11][12][13][14][15]} This definition does not include the Bay of Kotor, nor the islands of Rab, Sveti Grgur, and Goli. It also excludes the northern part of the island of Pag, which is part of the Lika-Senj County. However, it includes the Gračac Municipality in Zadar County, which was not a part of the Kingdom of Dalmatia and is not traditionally associated with the region (but instead the region of Lika).

Culture and ethnicity

The inhabitants of Dalmatia are culturally subdivided into two or three groups. The urban families of the coastal cities, sometimes known as *Fetivi*,^[16] are culturally akin to the inhabitants of the Dalmatian islands (known derogatorily as *Boduli*). The two are together distinct, in the Mediterranean aspects of their culture, from the more numerous inhabitants of the Zagora, the hinterland, referred to (sometimes derogatorily) as the *Vlaji*.^[16] The latter are historically more influenced by Ottoman culture, merging almost seamlessly at the border with the Herzegovinian Croats and southern Bosnia and Herzegovina in general.

The former two groups (inhabitants of the islands and the cities) historically included many Venetian and Italian speakers, many of whom identified as Italians (esp. after the Unification of Italy). Their presence, relative to those identifying as South Slavs, decreased dramatically over the course of the 19th and the first half of the 20th century. There remains, however, a strong cultural, and, in part, ancestral heritage among the natives of the cities and islands, who today almost exclusively identify as Croats, but retain a sense of regional identity.

The issue is today a politically polarizing one, as the right-wing Croatian Democratic Union party, which held power for most of the post-Yugoslav period, generally favored the designation of "Littoral Croatia" over a Dalmatian regional identity. A rough political divide

separates the natives of the cities and islands from those of the hinterland, with the former leaning towards the left, and the latter to the right of the political spectrum.

Geography and climate

Most of the area is covered by Dinaric Alps mountain ranges running from north-west to south-east. On the coasts the climate is Mediterranean, while further inland it is moderate Mediterranean. In the mountains, winters are frosty and snowy, while summers are hot and dry. To the south winters are milder. Over the centuries many forests have been cut down and replaced with bush and brush. There is evergreen vegetation on the coast. The soils are generally poor, except on the plains where areas with natural grass, fertile soils and warm summers provide an opportunity for tillage. Elsewhere, land cultivation is mostly unsuccessful because of the mountains, hot summers and poor soils, although olives and grapes flourish. Energy resources are scarce. Electricity is mainly produced by hydropower stations. There is a considerable amount of bauxite.



The historic core of the city of Dubrovnik, in southern Dalmatia.

The largest Dalmatian mountains are Dinara, Mosor, Svilaja, Biokovo, Moseć, Veliki Kozjak and Mali Kozjak. The regional geographical unit of historical Dalmatia - the coastal region between Istria and the Gulf of Kotor - includes the Orjen mountain with the highest peak in Montenegro, 1894 m. In present-day Dalmatia, the highest peak is Dinara (1913 m), which is not a coastal mountain, while the highest coastal Dinaric mountains are on Biokovo (Sv. Jure 1762 m) and Velebit (Vaganski vrh 1758 m),^[17] although the Vaganski vrh itself is located in Lika-Senj County.^[18]

The largest Dalmatian islands are Brač, Korčula, Dugi Otok, Mljet, Vis, Hvar, Pag and Pašman. The major rivers are Zrmanja, Krka, Cetina and Neretva.

The Adriatic Sea's high water quality,^[19] along with the immense number of coves, islands and channels, makes Dalmatia an attractive place for nautical races, nautical tourism, and tourism in general. Dalmatia also includes several national parks that are tourist attractions: Paklenica karst river, Kornati archipelago,

Krka river rapids and Mljet island.



The ancient core of the city of Split, the largest city in Dalmatia, built in and around the Palace of the Emperor Diocletian.

Administrative division

The area of Dalmatia roughly corresponds to Croatia's four southernmost counties, listed here north to south:^[1]

County	County seat	Area (km ²)	Population (2011 census)
Zadar County	Zadar	3,642	170,017
Šibenik-Knin County	Šibenik	2,939	109,375
Split-Dalmatia County	Split	4,534	454,798
Dubrovnik-Neretva County	Dubrovnik	1,783	122,568
Total		12,898	857,743

Other large Dalmatian cities include Biograd, Kaštela, Sinj, Solin, Omiš, Knin, Metković, Makarska, Trogir, Ploče, and Imotski.

History

Antiquity

Dalmatia's name is derived from the name of an Illyrian tribe called the Dalmatae who lived in the area of the eastern Adriatic coast in the 1st millennium BC. It was part of the Illyrian Kingdom between the 4th century BC and the Illyrian Wars (220, 168 BC) when the Roman Republic established its protectorate south of the river Neretva. The name "Dalmatia" was in use probably from the second half of the 2nd century BC and certainly from the first half of the 1st century BC, defining a coastal area of the eastern Adriatic between the Krka and Neretva rivers.^[20] It was slowly incorporated into Roman possessions until the Roman province of Illyricum was formally established around 32-27 BC. In 9 AD the Dalmatians raised the last in a series of revolts^[21] together with the Pannonians, but it was finally crushed, and in 10 AD, Illyricum was split into two provinces, Pannonia and Dalmatia which spread into larger area inland to cover all of the Dinaric Alps and most of the eastern Adriatic coast.^[22]

The historian Theodore Mommsen wrote in his book, *The Provinces of the Roman Empire*, that all Dalmatia was fully romanized by the 4th century AD. However, analysis of archaeological material from that period has shown that the process of romanization was rather selective. While urban centers, both coastal and inland, were almost completely romanized, the situation in the countryside was completely different. Despite the Illyrians being subject to a strong process of acculturation, they continued to speak their native language, worship their own gods and traditions, and follow their own social-political tribal organization which was adapted to Roman administration and political structure only in some necessities.^[23]

The collapse of the Western Roman Empire, with the beginning of the Migration Period, left the region subject to Gothic rulers, Odoacer and Theodoric the Great. They ruled Dalmatia from 480 to 535 AD, when it was restored to the Eastern (Byzantine) Empire by Justinian I.

Middle Ages

The Middle Ages in Dalmatia were a period of intense rivalry among neighboring powers: the waning Byzantine Empire, the Kingdom of Croatia (later in a personal union with Hungary), the Bosnian Kingdom, and the Venetian Republic. Dalmatia at the time consisted of the coastal cities functioning much like city-states, with extensive autonomy, but in mutual conflict and without control of the rural hinterland (the Zagora). Ethnically, Dalmatia started out as a Roman region, with a romance culture that began to develop independently, forming the now-extinct Dalmatian language.

In the Early Medieval period, Byzantine Dalmatia was ravaged by an Avar invasion that destroyed its capital, Salona, in 639 AD, an event that allowed for the settlement of the nearby Diocletian's Palace in Spalatum (Split) by Salonitans, greatly increasing the importance of the city. The Avars were followed by the great South Slavic migrations.^[24]

The Slavs, loosely allied with the Avars, permanently settled the region in the first half of the 7th century AD and remained its predominant ethnic group ever since. The Croats soon formed their own realm: the Principality of Dalmatian Croatia ruled by native Princes of Guduscan origin. The meaning of the geographical term "Dalmatia", now shrunk to the cities and their immediate hinterland. These cities and towns remained influential as they were well fortified and maintained their connection with the Byzantine Empire. The two communities were somewhat hostile at first, but as the Croats became Christianized this tension increasingly subsided. A degree of cultural mingling soon took place, in some enclaves stronger, in others weaker, as Slavic influence and culture was more accentuated in Ragusa, Spalatum, and Tragurium. In about 925 AD, Duke Tomislav was crowned, establishing the Kingdom of Croatia, and extending his influence further southwards to Zachlumia. Being an ally of the Byzantine Empire, the King was given the status of Protector of Dalmatia, and became its *de facto* ruler.



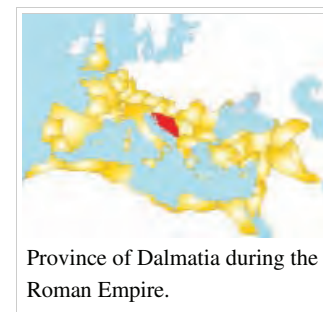
An engraving of the seaward walls of the city of Split by Robert Adam, 1764. The walls were originally built for the Roman Diocletian's Palace.

In the High Medieval period, the Byzantine Empire was no longer able to maintain its power consistently in Dalmatia, and was finally rendered impotent so far west by the Fourth Crusade in 1204. The Venetian Republic, on the other hand, was in the ascendant, while the Kingdom of Croatia became increasingly influenced by Hungary to the north, being absorbed into it via personal union in 1102. Thus, these two factions became involved in a struggle in this area, intermittently controlling it as the balance shifted. During the reign of King Emeric, the Dalmatian cities separated from Hungary by a treaty.^[25] A consistent period of Hungarian rule in Dalmatia was ended with the Mongol invasion of Hungary in 1241. The Mongols severely impaired the feudal state, so much so that that same year, King Béla IV had to take refuge in Dalmatia, as far south as the Klis fortress. The Mongols attacked the Dalmatian cities for the next few years but eventually withdrew without major success.

In 1389 Tvrtko I, the founder of the Bosnian Kingdom, was able to control the Adriatic littoral between Kotor and Šibenik, and even claimed control over the northern coast up to Rijeka, and his own independent ally, Dubrovnik (Ragusa). This was only temporary, as Hungary and the Venetians continued their struggle over Dalmatia after Tvrtko's death in 1391. By this time, the whole Hungarian and Croatian Kingdom was facing increasing internal difficulties, as a 20-year civil war ensued between the Capetian House of Anjou from the Kingdom of Naples, and King Sigismund of the House of Luxembourg. During the war, the losing contender, Ladislaus of Naples, sold his "rights" on Dalmatia to the Venetian Republic for a mere 100,000 ducats. The much more centralized Republic came to control all of Dalmatia by the year 1420, it was to remain under Venetian rule for 377 years (1420–1797).^[26]

Early modern period (1420–1815)

From 1420 to 1797 the Republic of Venice controlled most of Dalmatia, calling it *Esclavonia* in the 15th century^[27] with the southern



Province of Dalmatia during the Roman Empire.



Independent Dalmatia - Extent of Marcellinus' Control (454-468) and Julius Nepos' Control (468-480).

enclave, the Bay of Kotor, being called *Albania Veneta*. Venetian was the commercial *lingua franca* in the Mediterranean at that time, and it heavily influenced Dalmatian and to a lesser degree coastal Croatian and Albanian.

The southern city of Ragusa (Dubrovnik) became de facto independent in 1358 through the Treaty of Zadar when Venice relinquished its suzerainty over it to Louis I of Hungary. In 1481, Ragusa switched allegiance to the Ottoman Empire. This gave its tradesmen advantages such as access to the Black Sea, and the Republic of Ragusa was the fiercest competitor to Venice's merchants in the 15th and 16th century.

The Republic of Venice was also one of the powers most hostile to the Ottoman Empire's expansion, and participated in many wars against it. As the Turks took control of the hinterland, many Christians took refuge in the coastal cities of Dalmatia. The border between the Dalmatian hinterland and the Ottoman Bosnia and Herzegovina greatly fluctuated until the Morean War, when the Venetian capture of Knin and Sinj set much of the borderline at its current position.^[28]

After the Great Turkish War and the Peace of Passarowitz, more peaceful times made Dalmatia experience a period of certain economic and cultural growth in the 18th century, with the re-establishment of trade and exchange with the hinterland. This period was abruptly interrupted with the fall of the Republic of Venice in 1797. Napoleon's troops stormed the region and ended the independence of the Republic of Ragusa as well, but saving it from occupation by the Russian Empire and Montenegro.



Map of the Republic of Ragusa, dated 1678.

In 1805, Napoleon created his Kingdom of Italy around the Adriatic Sea, annexing to it the former Venetian Dalmatia from Istria to Kotor. In 1808 he annexed to this Italian Kingdom the just conquered Republic of Ragusa. A year later in 1809 he removed the Venetian Dalmatia from his Kingdom of Italy and created the Illyrian Provinces, which were annexed to France, and created his marshal Nicolas Soult *Duke of Dalmatia*.

Napoleon's rule in Dalmatia was marked with war and high taxation, which caused several rebellions. On the other hand, French rule greatly contributed to Croatian national awakening (the first newspaper in Croatian was published then in Zadar, the *Il Regio Dalmata – Kraglski Dalmatin*), the legal system and infrastructure were finally modernized to a degree in Dalmatia, and the educational system flourished. French rule brought a lot of improvements in infrastructure; many roads were built or reconstructed. Napoleon himself blamed Marshal Auguste Marmont, the governor of Dalmatia, that too much money was spent. However, in 1813, the Habsburgs once again declared war on France and by 1814 restored control over Dalmatia.

Nineteenth century

At the Congress of Vienna in 1815, Dalmatia was granted as a province to the Emperor of Austria. It was officially known as the Kingdom of Dalmatia.



Map of Dalmatia, Croatia, and Slavonia (Slavonia). Engraved by Weller for the Society for the Diffusion of Useful Knowledge under the Supervision of Charles Knight, dated January 1, 1852. Dalmatia is the area detailed in the smaller map annexed map on the right.

In 1848, the Croatian Assembly (Sabor) published the People's Requests, in which they requested among other things the abolition of serfdom and the unification of Dalmatia and Croatia. The Dubrovnik Municipality was the most outspoken of all the Dalmatian communes in its support for unification with Croatia. A letter was sent from Dubrovnik to Zagreb with pledges to work for this idea. In 1849, Dubrovnik continued to lead the Dalmatian cities in the struggle for unification. A large-scale campaign was launched in the Dubrovnik paper *L'Avvenire (The Future)* based on a clearly formulated programme: the federal system for the Habsburg territories, the inclusion of Dalmatia into Croatia and the Slavic brotherhood. The president of the council of Kingdom of Dalmatia was the politician Baron Vlaho Getaldić.

In the same year, the first issue of the Dubrovnik almanac appeared, *Flower of the National Literature (Dubrovnik, cvijet narodnog književstva)*, in which Petar Preradović published his noted poem "To Dubrovnik". This and other literary and journalistic texts, which continued to be published, contributed to the awakening of the national consciousness reflected in efforts to introduce the Croatian language into schools and offices, and to promote Croatian books. The Emperor Franz Joseph brought the so-called Imposed Constitution which prohibited the unification of Dalmatia and Croatia and also any further political activity with this end in view. The political struggle of Dubrovnik to be united with Croatia, which was intense throughout 1848 and 1849, did not succeed at that time.

In 1861 was the meeting of the first Dalmatian Assembly, with representatives from Dubrovnik. Representatives of Kotor came to Dubrovnik to join the struggle for unification with Croatia. The citizens of Dubrovnik gave them a festive welcome, flying Croatian flags from the ramparts and exhibiting the slogan: Ragusa with Kotor. The Kotorans elected a delegation to go to Vienna; Dubrovnik nominated Niko Pucić. Niko Pucić went to Vienna to demand not only the unification of Dalmatia with Croatia, but also the unification of all Croatian territories under one common Assembly.

At the end of the First World War, the Austrian Empire disintegrated, and Dalmatia was again split between the Kingdom of Serbs, Croats, and Slovenes (later the Kingdom of Yugoslavia) which controlled most of it, and the Kingdom of Italy which held small portions of

northern Dalmatia around Zadar and the islands of Cres, Lošinj and Lastovo.

Twentieth century

In 1905 a dispute arose in the Austrian Reichsrat over whether Austria should pay for Dalmatia. It has been argued that in the conclusion of the so-called "*April Laws*" is written "*given by Banus Count Keglevich of Buzin*", which explained the historical affiliation of Dalmatia to Hungary.^[29] Two years later Dalmatia elected representatives to the Austrian Reichsrat.

Dalmatia was a strategic region during World War I that both Italy and Serbia intended to seize from Austria-Hungary. Italy joined the Triple Entente Allies in 1915 upon agreeing to the London Pact that guaranteed Italy the right to annex a large portion of Dalmatia in exchange for Italy's participation on the Allied side. From 5–6 November 1918, Italian forces were reported to have reached Lissa, Lagosta, Sebenico, and other localities on the Dalmatian coast.^[30] By the end of hostilities in November 1918, the Italian military had seized control of the entire portion of Dalmatia that had been guaranteed to Italy by the London Pact and by 17 November had seized Rijeka as well.^[31] In 1918, Admiral Enrico Millo declared himself Italy's Governor of Dalmatia.^[31] Famous Italian nationalist Gabriele d'Annunzio supported the seizure of Dalmatia, and proceeded to Zadar in an Italian warship in December 1918.^[32]

In 1922, the territory of the former Kingdom of Dalmatia was divided into two provinces, the District of Split (*Splitska oblast*), with its capital in Split, and the District of Dubrovnik (*Dubrovačka oblast*), with its capital in Dubrovnik. In 1929, the Littoral Banovina (*Primorska Banovina*), a province of the Kingdom of Yugoslavia, was formed. Its capital was Split, and it included most of Dalmatia and parts of present-day Bosnia and Herzegovina. The southern parts of Dalmatia were in Zeta Banovina, from the Gulf of Kotor to Pelješac peninsula including Dubrovnik. In 1939, Littoral Banovina was joined with Sava Banovina (and with smaller parts of other banovinas) to form a new province named the Banovina of Croatia. The same year, the ethnic Croatian areas of the Zeta Banovina from the Gulf of Kotor to Pelješac, including Dubrovnik, were merged with a new Banovina of Croatia.

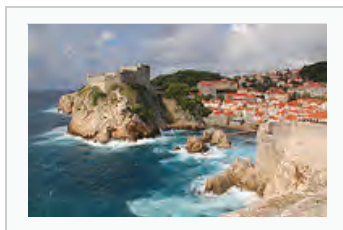
During World War II, in 1941, Nazi Germany, Fascist Italy, Hungary and Bulgaria occupied Yugoslavia, redrawing their borders to include former parts of the Yugoslavian state. A new Nazi puppet state, the Independent State of Croatia (NDH), was created, and Fascist Italy was given some parts of the Dalmatian coast, notably around Zadar and Split, as well as many of the area's islands. The remaining parts of Dalmatia became part of the NDH. Many Croats moved from the Italian-occupied area and took refuge in the satellite state of Croatia, which became the battleground for a guerrilla war between the Axis and the Yugoslav Partisans. Following the surrender of Italy in 1943, most of Italian-controlled Dalmatia was reverted to Croatian control. Zadar was razed by the Allies during World War II, starting the exodus of its Italian population. After WWII, Dalmatia became part of the People's Republic of Croatia, part of the SFR Yugoslavia (then called the Federative People's Republic of Yugoslavia).

The territory of former Kingdom of Dalmatia was divided between two federal Republics of Yugoslavia and most of the territory went to Croatia, leaving only the Bay of Kotor to Montenegro. When Yugoslavia dissolved in 1991, those borders were retained and remain in force.

During the Croatian war of Independence, most of Dalmatia was a battleground between the Croatian government and local Serb rebels, with much of the region being placed under the control of Serbs. Croatia did regain southern parts of these territories in 1992 but did not regain all of the territory until 1995.

Gallery

Places in Croatia



Medieval fortresses Lovrijenac & Bokar, in Dubrovnik.



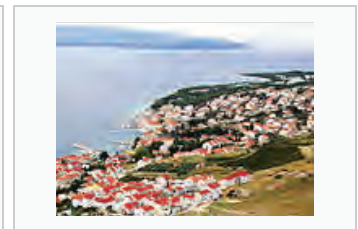
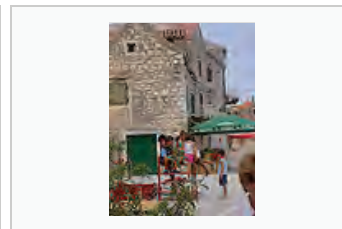
The *Pjaca* city square in Split.



Panoramic view of Šibenik.



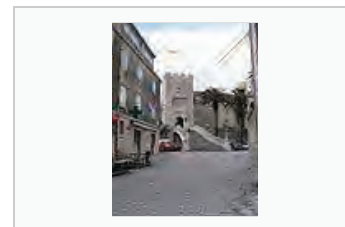
Panoramic view of Zadar.



The ancient Roman forum in Zadar.

Summer on in a Krapanj street.

Panoramic view of Bol.



Amid the streets of Korčula.



Panoramic view of Cavtat.



Old church in Ston.

See also




- History of Dalmatia
- Dalmatae
- Liburnia

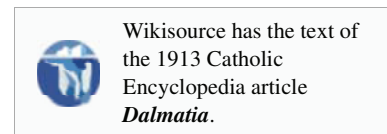
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External links

-  The dictionary definition of Dalmatia at Wiktionary
-  Media related to Dalmatia at Wikimedia Commons
-  Dalmatia travel guide from Wikivoyage
- [Dalmacija.hr](http://www.dalmacija.hr/) (<http://www.dalmacija.hr/>) - Official website of Split-Dalmatian County (in Croatian)
- [Dalmatia.hr](http://www.dalmatia.hr/) (<http://www.dalmatia.hr/>) - Official website of Croatian Tourism Board for Dalmatia



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Categories: Dalmatia | Regions of Croatia | Historical regions in Croatia

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Building Permit History
1001 Everett Street
Angeleño Heights

- October 2, 1905: Building Permit No. 4750 for the construction of a 2 story, 7-room, 30' X 30' frame 1-family dwelling at 1001 Everett Street on Lot 30, Block 31 of Angeleño Heights.
Owner: J. Restovich
Architect: None
Contractor: Owner
Cost: \$1,250.00
- January 15, 1967: Building Permit No. 39036 to rehab per file X75072.
Owner: E. Loretta Concialdi
Architect: None
Engineer: None
Contractor: Owner
Cost: \$1,500.00

Ward 2

Applicant must indicate the Building Line or Lines clearly and distinctly on the Drawings.

Application for Erection of Frame Buildings OF CLASS "D"

Application is hereby made to the Superintendent of Buildings of the City of Los Angeles, for the approval of the detailed statement of the specifications and plans herewith submitted for the erection of the building herein described. All provisions of the Building Ordinances shall be complied with in the erection of said building, whether specified herein or not.

(Sign here) J. Restovich

Los Angeles, Cal., 190

Assessor
Please
Verify
Location: Lot 30 Block 31
Angelena Heights OK
Lewis Davis

Engineer
Please
Verify
District No. 7 M. B. page 16 F. B. page 119
No. 1001 Tewerett Street R.H.H.

1. Purpose of the Building Res 7 R
- Is any part to be used for store or other business purposes? If so, state what.....
2. Owner's name J. Restovich
3. Owner's address 109 W 7th
4. Architect's name SWA
5. Builder's name
6. Builder's Address
7. Estimated Cost of the Proposed Improvements, \$ 1000.00
8. Will the building be erected on the front or rear of lot? Front
9. How to be occupied? Res If for dwelling, state the number of families in each house 1
10. Size of lot? _____ feet front; _____ feet rear; _____ feet deep.
11. Size of building? 30 feet front; 30 feet rear; 20 feet deep; number of stories in height _____; height from curb level to highest point? _____
12. What is the character of the ground: rock, clay, sand, filled, etc. adobe
13. Will the foundation be laid on earth, rock, timber or piles? _____
14. Will there be a cellar or basement? _____
15. Will basement or cellar be of brick, stone or concrete? _____
16. What will be the depth of foundation walls below curb level or surface of ground? _____
17. Of what will foundation walls be built? concrete
Give thickness of foundation walls; front _____ inches; sides 8 inches; rear 8 inches; party _____ inches. Thickness and width of footings 16"
18. Will interior supports be brick partition walls or piers, iron columns or wooden posts? _____
Give size of same _____
If piers, give thickness of cap stones or plates _____
bond stones or plates _____

Permit No. 1750

19. What will be the materials of front?.....
 If of brick or stone, state thickness Brick inches.
20. No. and kind of chimneys to be used 1 No. stacks 1 No. flues to ground 1
21. Will any part of the front be supported on brick piers or iron columns?.....
22. What will be the size of sills?..... inches
 Size of corner posts? 4 x 4 middle posts 4 x 4
23. What will be the size of exterior studs? 2 x 4; interior studs? 2 x 4
24. Give size and material of floor and ceiling joists?
 1st tier, material.....; size..... x.....; distance on centres.....
 2d " ".....; size..... x.....; " ".....
 3d " ".....; size..... x.....; " ".....
 4th " ".....; size..... x.....; " ".....
 5th " ".....; size..... x.....; " ".....
 6th " ".....; size..... x.....; " ".....
 Roof " ".....; size..... x.....; " ".....
25. Give material of girders..... of columns.....
 Size of girders under 1st tier..... ".....
 " " " 2d "..... ".....
 " " " 3d "..... ".....
 " " " 4th "..... ".....
 " " " 5th "..... ".....
 " " " 6th "..... ".....
 " " " Roof "..... ".....
26. Will the roof be peak, flat, or mansard?..... Material of roofing.....
27. How many fire-escapes will be provided?..... Where placed?.....
28. Will cellar or basement ceiling be plastered?..... Metal or wood lath?.....
29. How will building be heated?.....
30. Give size of vent shafts to water-closet apartments.....
31. Is there any other building erected on lot, or permit granted for one?.....
 Size..... x.....; height..... How occupied?.....
 Give distance between same and proposed building..... feet
32. Are any buildings to be taken down?.....; how many.....
33. Give number of light and vent shafts.....
 State materials to be used in their construction.....
34. Will shafts be open or covered with skylights full size of shafts?.....
 Will skylights (if any) be wire covered?.....
 Size of each shaft?.....
35. Of what materials will partition wall of double flats be constructed?.....
36. Of what materials will floors be constructed?.....
 How many thicknesses?.....
 What kind of fire-proofing?.....
37. How will hall and soffits of stairs be plastered?.....
38. How will halls be lighted and ventilated?.....
39. Number and location of water-closets: cellar.....; 1st floor.....; 2d floor.....
 3d floor.....; 4th floor.....; 5th floor.....; 6th floor.....

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only
2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT 30	BLK. 31	TRACT Angeleno Hts.	CENSUS TRACT 1977
2. PRESENT USE OF BUILDING	01 Dwelling		NEW USE OF BUILDING (0/1) Same	DIST. MAP 135-209
3. JOB ADDRESS	1001 Everett St.			ZONE R-4-1
4. BETWEEN CROSS STREETS	Sunset AND Jones		Everett Pl.	FIRE DIST. 1
5. OWNER'S NAME	E. Loretta Concialdi		PHONE MA 8-1037	(INSIDE) COR. LOT KEY REV. COR.
6. OWNER'S ADDRESS	1001 Everett St. L. A.		ZIP 90026	LOT SIZE 40 x 173
7. ARCHITECT OR DESIGNER	OWNER			REAR ALLEY
8. ENGINEER	OWNER			SIDE ALLEY <input checked="" type="checkbox"/>
9. CONTRACTOR	OWNER			BLDG. LINE <u>Hills</u>
10. SIZE OF EXISTING BLDG.	STORIES 2	HEIGHT 22'	NO. OF EXISTING BUILDINGS ON LOT AND USE 1	AFFIDAVITS
11. MATERIAL OF CONSTRUCTION	EXT. WALLS Frame	ROOF Comp.	FLOOR Pine	
12. JOB ADDRESS	1001 Everett St.			DISTRICT OFFICE L. A.
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 1500.00			GRADING <u>Yes</u>
14. NEW WORK: (Describe)	Rehab. per File X75072.			CRIT. SOIL <u>Yes</u>
NEW USE OF BUILDING Same				SIZE OF ADDITION
TYPE V				STORIES
GROUP R				HEIGHT
BLDG. AREA 1350sq.ft.				FLOOD
DWELL. UNITS 1				CONS. X75072
P.C. No.				ZONED BY C.F.R.Y.
P.C. NONE				FILE WITH Cons. Bur.
S.P.C.				INSPECTOR Matta
G.P.I.				TYPYST TB
B.P. 8.00				
I.F.				
O.S.				
C/O				

CASHIER'S USE ONLY
 JAN 15 67 01759 5 •39036 X-1 CS 8.00

STATEMENT OF RESPONSIBILITY

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.

"This permit is on application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed E. Loretta Concialdi (Owner or Agent) Name E. Loretta Concialdi Date 1/12/67

Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE FILE # X75072	<u>R. Stambach</u> 1/12/67
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Traffic	APPROVED FOR	

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Restovich House Photographs



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, 1001 Everett Street, 2015 (Google Earth Satellite View)



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, roof corbel, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, Southwest corner 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, rear facade, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, rear pergola, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, rooftop, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, front porch column, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, front porch, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, inner porch with Roman arch, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



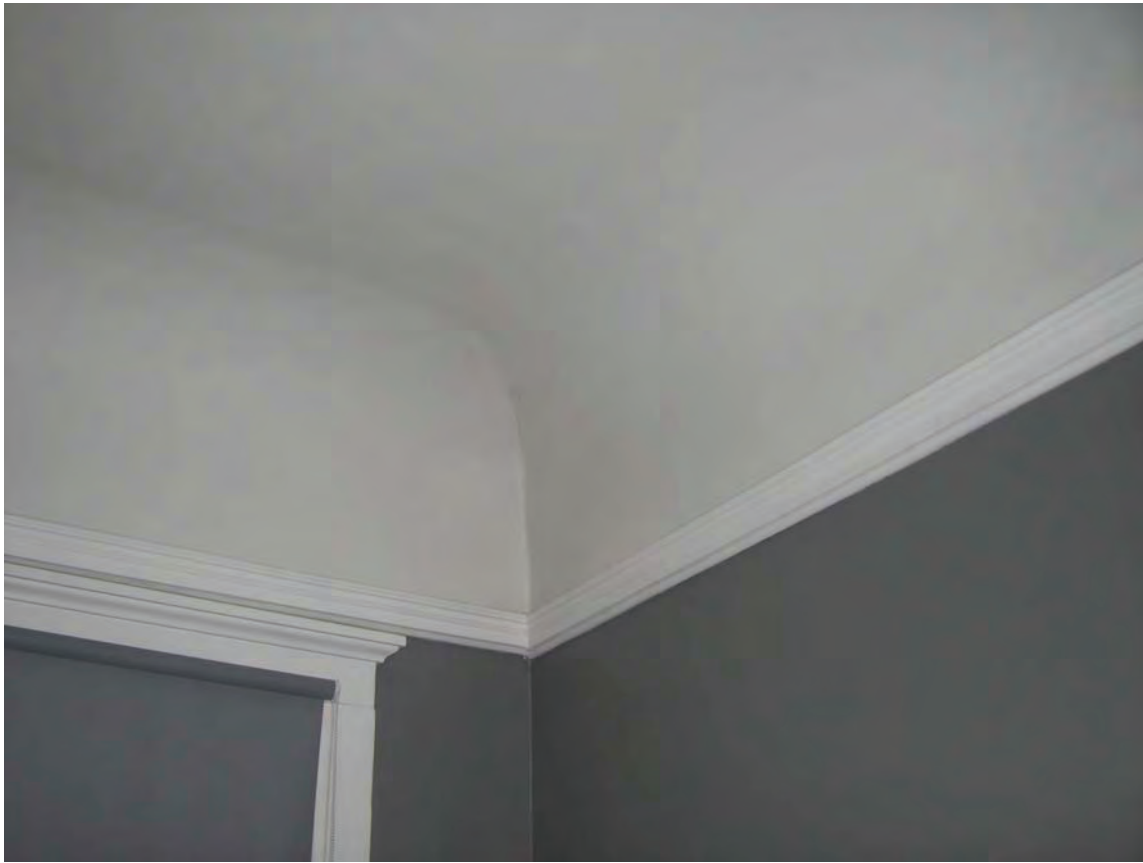
Restovich House, fireplace, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, dining room buffet, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, baseboard, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, coved ceiling, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, original hardware, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Fernbacher Flats, arched doorways, 230-32 S. Mansfield Avenue May 30, 2014 (Photograph by Charles J Fisher)



Restovich House, staircase, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, wainscotton, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, front sleeping porch, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, windows behind sleeping porch, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, entry to sleeping porch, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)



Restovich House, 1001 Everett Street, September 19, 2014 (Photograph by Charles J Fisher)

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