FINN FROLICH HOUSE
5152-5156 West La Vista Court; 608-610 ½ North Van Ness Avenue
CHC-2017-4765-HCM
ENV-2017-4766-CE

Agenda packet includes:

1. Under Consideration Staff Recommendation Report
2. 2016 Historic-Cultural Monument Application
3. 1999 Historic-Cultural Monument Application
4. 1980 Historic-Cultural Monument Application
5. Minutes from Cultural Heritage Commission Hearing on October 20, 1999

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

PROJECT: Historic-Cultural Monument Application for the
FINN FROLICH HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Frances I. Coyle
610 N. Van Ness Ave.
Los Angeles, CA 90004

APPLICANT: Angelo Bellomo
Silver Lake Heritage Trust
3924 Sunset Boulevard
Los Angeles, CA 90029

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.

VINCENT P. BERTONI, AICP
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]
Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: 2016 Historic-Cultural Monument Application
1999 Historic-Cultural Monument Application
1980 Historic-Cultural Monument Application
Letter of determination, dated July 2, 1981
Minutes from Cultural Heritage Commission hearing on October 20, 1999
SUMMARY

Built in 1925, the Finn Frolich House is a multi-family dwelling located at 5152 La Vista Court in the Larchmont Village neighborhood of Los Angeles. A 1920s era live-work loft, the subject property was designed and constructed by the sculptor and original occupant, Finn Haakon Frolich (1868-1947), and has served primarily as a sculptor’s studio, production facility, training center, cultural hub, and residence throughout its history. Former residents of the Finn Frolich House notably include Richard Beymer, Victor Buono, and John Carradine.

The subject property is a Mediterranean Revival-influenced three-story building that was constructed as an addition to a one-story existing structure located at the rear of the property. The property retains original features including wood casement windows, an off-center glazed entry door, window boxes, clay tile window overhangs, wood trim, and niches that would have once been filled with sculptures. A bas relief of Jack London sculpted by Finn Frolich is prominent on the exterior façade. The entire second story is jettied a foot from the first story and is dominated by an oversized studio loft door with crafted iron hinges. The fenestration is in an irregular, asymmetrical pattern and a prominent block-and-tackle winch beam with a pulley system protrudes from below the parapet.

Finn Haakon Frolich was born in Oslo, Norway and immigrated to the United States in 1886. A protégé of the neo-classical sculptor Daniel Chester French (renowned for the statue of Abraham Lincoln at the Lincoln Memorial in Washington D.C.) and Augustus St. Gaudens, Frolich was involved with numerous sculptural works both nationally and internationally. Frolich took part in the creation of the Republic statue at the Chicago World’s Fair in 1893 as well as The Fountain of Neptune placed in front of the Library of Congress and also sculpted a bust of Jack London on display at Jack London State Historic Park in Glen Ellen, California. Frolich further served as the Director of Sculpture for the Alaska-Yukon-Pacific Exposition held in Seattle in 1909, created sculptures for the grounds of the 1915 Panama Pacific International Exposition in San Francisco, and was instrumental in establishing the Society of Beaux Arts and the town of Beaux Arts, a community where artists could live and work together, in Washington State. After moving to Los Angeles in 1911, Frolich formed arts clubs where young and struggling artists could be supported.

Alterations to the Finn Frolich House include the removal of wood window railings and knee braces below the jettied story as well as a bathroom remodel in 1987.

An initial Historic-Cultural Monument application for the subject property was submitted in 1980 by Robert Gary. At a hearing on June 17, 1981, the Cultural Heritage Commission voted to decline the application due to the property not meeting the criteria under the Cultural Heritage Ordinance. In 1999, Gary submitted a subsequent application. At a Cultural Heritage Commission hearing on October 20, 1999, the application was again declined based on a majority vote.

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.
1. PROPERTY IDENTIFICATION

Proposed Monument Name: Finn Frolich House
Other Associated Names: London House
Street Address: 5152 La Vista Court
Zip: 90004 Council District: 4
Range of Addresses on Property: 5152-5156 La Vista Court
Community Name: Wilshire
Assessor Parcel Number: 5522-005-002 Tract: See below
Block: N/A Lot: PT 4

Identification cont’d: Lots 6-15, 26-35 of Bilderrain and Maserel Subdivision Tract

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: 1925 Factual Estimated
Threatened? Private Development
Architect/Designer: Finn Frolich Contractor:
Original Use: Single Family Dwelling Present Use: Apartments

Is the Proposed Monument on its Original Site? Yes No (explain in section 7) Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Mediterranean Revival
Stories: 3 Plan Shape: Square

FEATURE PRIMARY SECONDARY

CONSTRUCTION Type: Wood Type: Wood
CLADDING Material: Stucco, smooth Material: Stucco, smooth
ROOF Type: Flat Type: Flat
Material: Rolled asphalt Material: Rolled asphalt
WINDOWS Type: Casement Type: Select
Material: Wood Material: Select
ENTRY Style: Off-center Style: Off-center
DOOR Type: French Type: Select
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.

| Decorative knee braces below the jettied story and wood railings have been removed. |

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

| Contributing feature |
| Non-contributing feature |

Survey Name(s):

Other historical or cultural resource designations:

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

- Reflects the broad cultural, economic, or social history of the nation, state, or community
- Is identified with historic personages or with important events in the main currents of national, state, or local history
- Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
- A notable work of a master builder, designer, or architect whose individual genius influenced his or her age
7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Angelo Bellomo
Company: Silver Lake Heritage Trust
Street Address: 3924 Sunset Boulevard
City: Los Angeles
State: CA
Zip: 90029
Phone Number: 213-300-5816
Email: olegna78@gmail.com

Property Owner

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

Name: Frances Coyle
Company:
Street Address: 610 North Van Ness Avenue
City: Los Angeles
State: CA
Zip: 90004
Phone Number: (323) 462-5369
Email:

Nomination Preparer/Applicant’s Representative

Name:
Company:
Street Address:
City:
State:
Zip:
Phone Number:
Email:
9. SUBMITTAL
When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

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

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

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

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

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

Name: Angelo Bellomo 7/18/2016
Date: 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
ESSAY A

Although evidencing a decidedly dominant mediterranean influence, this building is primarily a sculptor’s studio, production facility, training center, cultural hub and home.

The fenestration shows a noble and daring sacrifice of symmetry to convenience, optimized for the placement of light in a heavy-sculpture studio, itself situated on the second story rather than the first so as to maximize light. A large arched window dwarfs the column of smaller balconied casements on the opposite side of the facade. The facade is most defined by a prominent block-and-tackle winch beam protruding from below the parapet, still rigged with a pulley, once used to bring in raw materials and to lower finished sculptures to street level, through the a large second-story loading door with prominent, crafted iron hinges, opening onto a ten-foot drop.

A now-vacant shell-headed niche on exterior wall bears witness to the sculptor architect’s priorities for this 1920s-era live-work loft; architectural vocabulary imperatives are subordinated to the needs of the sculptor at every turn. The only other alterations besides whatever sculpture was missing from the niche are the absent knee braces below the jettied story and the wood window railings, which were thankfully not replaced with a makeshift after having been removed.

The building’s exterior sheathing material is listed as “plaster” in the building permit filed by the artist himself, where he is listed as architect. Indeed many details around the exterior appear to be more moulded than built into its mediterranean form by its sculptor architect. Flat areas show a venetian plaster type finish, which when combined with the asymmetry of the windows suggests a vernacular venetian gothic iteration of the overall mediterranean reference. The only overtly classical element being the aforementioned niche, which nonetheless can be found persisting in the gothic as well, especially in the Mediterranean. However, it is reasonable to assume the designer imparted mimicry of continental forms in the creation of his own revival style rather than taking his cues from revival architecture in the area.

The entire second story is jetied a foot out from the first story, a possible nostalgic reference to an omnipresent feature of the traditional architecture of his native Norway. Together with the sparse exterior nautical references and the many interior nautical references, the specter of a longing for home which never died in the wake of the failure of his quixotic Viking Ship expedition of the previous decade is evoked. More generally the designer appears to have nostalgically harkened back to his ship-working years. Nonetheless, these references are veiled, and the overall read of the building is strongly mediterranean.

A featured and prominent exterior Bas Relief of close friend Jack London evidences the artist’s membership in cross-disciplinary creative “bohemian” circles, as does the interior decorative albeit minute poetic inscriptions by Poet Laureate and former resident George Sterling in the upper floor interior window.
A handsome, venetian-style collaged, colored glazed streetlight with brass structure furthers the synthesis of intrigue, extroversion and mediterranean orientation evident throughout the building.

Withall the structure’s mediterranean reference is the product of the designers own encounters with actual coastal mediterranean vernacular he would have been exposed to in his many travels. This tendency is always applied in service to his own taste rather than that of a paying client, fundamentally setting the building apart from surroundings. Mediterranean reference here is always subordinated to the function of the building even while the unique structure renders palpable the more stock 1920s and 30s revival surroundings, enhancing them and rounding them out. Situated on a long narrow street, the building transports the beholder to another place altogether, while spurting on intrigue and investigation as to its story, and by extension, that of the neighborhood’s past.
The Frolich house, also known as "The London House" and #5152 on a street now called La Vista Court (a street which used to be known as McDougall's Lane sloped into a pond and was the film location for the Keystone Kops movies that required cars running into a pond), bears witness to the genesis of Hollywood as a place where popular culture is forged out of great ferment of a blue collar neighborhood thickly besprinkled with bohemian circles of writers, artists and poets of note. It was built in March of 1923 by a noted sculptor of the day named Finn Haakon Frolich to be used as a home and sculpture studio. Frolich, known as Jack London's "court jester and sculptor," was one of the author's greatest friends and it is his sculpture of Jack London that holds the honor today of adorning the entrance to the Jack London State Historic Park up in Glen Ellen. This was a time when there was less separation between serious culture and pop culture than there is today. The great debates by critics like Benjamin and Adorno as to whether pop culture could play an emancipatory role in modern society had not yet occurred.

There is a long list of notable occupants of the house, but let's begin with it's famous architect and first occupant, Finn Frolich. His famous bust of London sits in Glen Ellen which is now a State Park and the site of the Jack London museum. Frolich's bust of London was cast in bronze by the Oakland Port Authority when it built Jack London Square. In the earlier part of his career, he worked alongside sculptor Daniel Chester French (known for the statue of Abraham Lincoln at the Lincoln Memorial in Washington D.C.), assisting him with many important commissions including the great 70-foot statue of the Republic at the Chicago World's Fair. He also assisted Roland Hinton Perry in the sculpture The Fountain of Neptune, placed in front of the Library of Congress in 1897. A trip to France in 1898 was made to assist in the making of the sculpture Alexander Phimister Proctor's monumental quadriga (a chariot drawn by four horses abreast) on the American building at the Paris Exposition. He also assisted French on the sculpture of a woman representing art in front of the St. Louis Art Museum at the World's Fair there in 1904.

In 1915, the Panama Pacific International Exposition opened and he, along with French, created sculptures for the grounds in San Francisco. After moving to Los Angeles he attracted painters and sculptors with his outgoing and fun-loving personality, again forming art clubs where people could have good times but also support young and struggling artists. Some of his later art includes sculptures of Luther Burbank in 1914 and Roald Amundsen in 1928. From this studio Frolich once made 100 statues in three months for a motion picture.

Another of Jack London's friends, the famous California poet laureate George Sterling (December 1, 1869 – November 17, 1926) lived in the London House during Frolich's tenure. Sterling was celebrated on the West Coast as one of the great American Poets. Joseph Noel (1940) says that Sterling's poem, A Wine of Wizardry, has "been classed by many authorities as the greatest poem ever written by an American author." He inscribed a "momento of bohemia" into a windowpane in the London house which read: "The young in heart shall find their love and laughter anywhere... He only in bohemia dwells who knows not he is there. Dedicated to Finn Frolich by George Sterling, 1924." In addition to eleven volumes of poetry and four verse dramas, Sterling wrote a critical work on Robinson Jeffers and a number of short stories. Beat
poet and publisher Lawrence Ferlinghetti has described Sterling as "a kind of leashed Swinburne" and pointed to the influence of Baudelaire and the Symbolist poets.

Some time after Frolich's death, the building came under the ownership of the Chicano activist Frank Lopez who had been a founder of Plaza de Raza, the very first Mexican Cultural arts center in the U.S. Ownership then fell to Hollywood script supervisor Robert Gary. One of Gary's tenants was actor Richard Beymer and another was the wonderful Victor Buono, a great character actor, best remembered perhaps for his holding more than his own against the considerable scene-stealing talents of Bette Davis in What Ever Happened to Baby Jane? (1962), even earning a Best Supporting Actor Oscar nomination. According to Gary, the narrow stairs of London House were always a challenge for the rotund actor. And, according to Finn's son, Gilbert Frolich, London House was also home for a time to another great character star, John Carradine, who lived there while taking sculpting lessons from Frolich in his very first days in Hollywood. "My mother said Carradine was such a good actor, "remembered Gilbert, "that he was almost, but not quite, the only tenant ever to talk her out of collecting the rent."

As usual, little showing the prominence of the people associated with this building is evident from the outside, but A bas relief of Jack London on the exterior wall of 5157 La Vista Court preserves this history of the house.

The compound in general and the London house in particular have been site of the vital exchange between popular "Hollywood" culture and alternative "bohemian" culture since the 1920s, and remains so today. The house currently is home to nationally broadcast actors, writers and directors as well as artist Eve Fowler, who holds a monthly art opening there.

Hopefully this essay is enough to see that the London House, aka 5152 La Vista Court ticks off many of the boxes necessary for preservation. It is a notable work of a master sculptor, famous in his own right, occupied by a poet Laureate and numerous actors. This a home that embodies everything about the history of what made Hollywood great. It would be a tragedy to lose this beautiful piece of vital and vibrant history. You'll understand from the photos included in the articles that it's the kind of place that people passing by become immediately in awe of. Discovering the history within the walls of the building is like understanding the genesis of our rich history. We implore you to help us save it.

Bibliography


Sources Cited By Above:
"To Sail Viking Ship on Voyage of 35,000 miles," The Seattle Times, May 1910
"Frolich Goes to Rose City to Build Float," Ibid., August 1, 1911

"History of the Arts and Crafts Movement in America," House Beautiful, October and November, 1906


"Lion's Head in Stone for Library Fountain," The Seattle Times, November 26, 1910

"Library Mystery -- Who Has Stone Lion?" Ibid., November 24, 1958

"Police Seek New Yorker," The New York Times, July 17, 1911


Clippings and personal correspondence in possession of Margaret Guilford-Kardell (Frolich's niece), Birch Bay, Washington


"The Spirit of the Pacific," Sunset, May 1909

"Sculptor Turns Baby Over to Former Wife," Seattle Daily Times, July 17, 1911


Harry Bauer, "The Horn of Plenty Frosh Pond is a Lovely Relic of the 1909 Exposition," Washington Alumnus Magazine (Fall 1959)

Pacific Builder and Engineer, October 3, 1908, Vol. 6, No. 40, p. 357


Finn Haakon Frolich, "Tales of Los Angeles Bohemia," compiled and edited by Margaret Guilford-Kardell, The Californians (March/April 1990), pp. 17-23


Noel, Joseph *Footloose in Arcadia.* New York: Carrick and Evans, 1940


http://www.huffingtonpost.com/lionel-rolfe/london-house_b_3813640.html

https://paradiseleased.wordpress.com/2011/06/17/did-london-come-to-hollywood/
Finn Haakon Frolich (1868-1947)

Frolich in front of London House, date unknown. Frolich, a sculptor, designed and built London House.
Finn Haakon Frolich

Frolich working in his studio
L: Working on a bust of Jack London
London House design

The winch at the top of the building was designed to hoist heavy pieces of stone for the sculptor to work on. The winch had an alternate use of hoisting women up to the studio.
Jack London (1876-1916)

Famous author of The Call of the Wild and White Fang. Frolich and London were close friends.
George Sterling (1869-1926)

An American poet and playwright based in California who, during his lifetime, was celebrated on the Pacific coast as one of the great American poets.

Prior owner, Robert Gary, believed Sterling had stayed at London House when he discovered the following inscription in the upstairs window: "Dedicated to Finn Frolich by George Sterling. 1924."
John Carradine

Hollywood actor who lived at London House while taking sculpting lessons from Frolich during his early days in Los Angeles.

Photo: Carradine in The Grapes of Wrath (1940)
Victor Buono

Actor Victor Buono was another famous guest at London House.

Buono famously starred with Bette Davis in What Ever Happened to Baby Jane? (1962), earning a Best Supporting Actor Oscar nomination.
Early Maps

L: Map of the London House location, 1919
R: Map of the London House location, 1950
London House design

The building in 2016.

Inset: detail of the original winch (still intact)
Robert Gary (1920-2010)

Gary's first job as a script supervisor -- those who serve alongside the director and track continuity on the set -- came on John Ford's "The Searchers" (1956). A bodybuilder, he spent time as a fitness trainer for the likes of Kirk Douglas and Burt Lancaster before turning to script supervision.

Gary purchased London House in the 1957 and owned the building until his death in 2010.

Above: Gary (seated) with John Wayne (R) on set of The Searchers.
Jack London Bas Relief

In an interview with author Lionel Rolfe, Robert Gary told him ‘he was having nightmares about the house being torn down. The most vivid nightmare he ever had involved the proposed Beverly Hills Freeway’ (Rolfe). ‘My nightmare used to go like this: I look out the barn door windows and I can see that the bulldozer has knocked all the other houses on La Vista court down, and now it’s making a U-turn at the end and is headed at London House,’ Gary said with a shudder, adding that when Jerry Brown was elected governor, he eliminated the planned freeway.

Lionel Rolfe is the author of “Literary L.A.,” “Fat Man on the Left,” and “Bread and Hyacinths: The Rise and Fall of Utopian Los Angeles”
London House design

The building in 2016.

L: Detail of original side window

R: Detail of original door/window at front of building
Frank Lopez

Gary purchased London House from pioneer Chicano activist Frank Lopez, who had been a founder of Plaza de la Raza in East Los Angeles, the very first Mexican-American cultural arts center in the United States.

L: Frank Lopez (right) with Presidential candidate Eugene McCarthy, 1968

R: Frank Lopez
Frolich and London

In "Sailor on Horseback," Irving Stone’s biography of London, Stone describes Frolich as Jack London’s “court jester and sculptor” at Glen Ellen. It is Frolich’s bust of London which adorns the entrance to Glen Ellen, which today has been made into a state park and the Jack London Museum. And it is Frolich’s bust of London that was cast in bronze by the Oakland Port Authority when it built Jack London Square.

Photo: A bust sculpted by Finn Frolich in 1915 of author Jack London at Jack London State Historic Park
La Vista Court

According to Gary, La Vista Court used to be called McDougall's Lane which sloped into a pond. Most of the scenes where a car runs into a pond in the Keystone Kops movies were shot in the alley. The rest of the Keystone Kops pictures were usually shot on nearby Larchmont (from 'Literary LA' by Lionel Rolfe).

Photo: Still from Keystone Kops classic 'In the Clutches of the Gang', 1914.
Melissa Jones <melissa.jones@lacity.org>

5152 La Vista Addendum

Angelo Bellomo <olegna78@gmail.com>  
To: melissa.jones@lacity.org  

Thu, Aug 11, 2016 at 9:18 AM

Melissa,

I've attached the additional items from the checklist. You can see from the 1925 permit that he did move a building, but he built an entire building from scratch abutted to the old one, and called it an addition.
All Applications Must beFiled Out by Applicant

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles;

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit.

1. That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, unless the same shall be erected in accordance with plans and specifications heretofore filed with the Board of Public Works, and said plans and specifications shall in every respect conform to the following lines.

2. That the permit does not grant any rights or privileges to use any building or other structure therein described, or any portion thereof, unless the same shall be used in conformance with the laws and ordinances of the City of Los Angeles.

3. That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

1. What purpose is the present Building now used for? Dwelling

2. What purpose will Building be used for hereafter?

3. Owner's name: Dwyer, John T.

4. Owner's address: 5152 La Fiesta

5. Architect's name: Dwyer, John T.

6. Contractor's name: Dwyer, John T.

7. Contractor's address: 5152 La Fiesta

8. VALUATION OF PROPOSED WORK

   $1,800

9. Class of present Building

   

10. Number of stories in height

   

11. State how many buildings are on this lot:

   1

12. State purpose buildings on lot are used for:

   Residence

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:


I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) 0

(Owner or Authorized Agent)

OVER

FOR DEPARTMENT USE ONLY

PERMIT NO.

8460

Plumber's Application

March 18, 1935

Chief Examiner

Clerk

[Stamp]
13. Size of new addition: 20 x 21
14. Material of exterior walls: Plaster
15. Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) [Signature]
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

| APPLICATION | O. K. |
| CONSTRUCTION | O. K. |
| ZONING | O. K. |
| SET-BACK LINE | O. K. |
| Ord. 33761 (N. S.) | O. K. |
| FIRE DISTRICT | O. K. |

REMARKS

[Handwritten text]

[Signature] [Name]
(Owner or Authorized Agent)
DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed and insured under the provisions of Chapter 7 of the Business and Professions Code, and my name is as follows:

1. Name of Contractor:

2. License Number:

3. City/County of License:

4. Phone Number:

5. Address:

6. Business Location:

I declare under penalty of perjury that the foregoing is true and correct.

Licence No.:

Date:

In the event of violation of this declaration, the contractor will have the burden of proving that he did not know or have reasonable cause to believe the same to be false.

Date:

OWNER-BUILDER DECLARATION

17. (Signed and dated)

I hereby declare that I am the owner-builder of the property described at

Address: 5152 La Vista Court

City, State, Zip Code: Los Angeles, CA 90004

I am the owner of the property and am qualified to perform the construction work described therein.

Date:

WORKERS’ COMPENSATION DECLARATION

18. (Signed and dated)

I hereby declare that I am a licensed contractor and that I am covered by workers’ compensation insurance, and the amount of coverage is as follows:

Insurance Company:

Policy Number:

Date:

CERTIFICATE OF EXEMPTION FROM WORKERS’ COMPENSATION INSURANCE

19. (Signed and dated)

I hereby declare that I am not engaged in the business of construction, and I am therefore exempt from the requirements of the Labor Code relating to workers’ compensation insurance.

Date:

CONSTRUCTION LENDING AGENCY

20. (Signed and dated)

I hereby declare that I am a lending agency and that I am in compliance with the requirements of the Labor Code relating to workers’ compensation insurance.

Date:

Lender’s Name:

Signature:

Date:

NOTICE TO APPLICANT

This notice is given in accordance with the provisions of the Labor Code relating to workers’ compensation insurance.

Date:

City/County of License:

Address:

City/State/Zip Code:

Telephone Number:

Date:

Owner’s Signature:

Date:

City/County of License:

Address:

City/State/Zip Code:

Telephone Number:

Date:

Owner’s Signature:

Date:

City/County of License:

Address:

City/State/Zip Code:

Telephone Number:

Date:

Owner’s Signature:

Date:
# APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

**City of Los Angeles - Department of Building and Safety**

** Permit #: 07016 - 20000 - 23760**

**Plan Check #: X07VN20761**

**Printed: 12/13/07 09:15 AM**

**Event Code:**

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<tr>
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<th>6, 7, 8, 9, 10, 11, 12, 1</th>
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<tbody>
<tr>
<td>BLOCK</td>
<td>4</td>
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<tr>
<td>COUNTY MAP REF</td>
<td>R 78-90</td>
</tr>
<tr>
<td>PARCEL ID &amp; PIN</td>
<td>141B189 604</td>
</tr>
<tr>
<td>ASSESSOR PARCEL</td>
<td>5522 - 005 - 002</td>
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</table>

## 4. DOCUMENTS
- ZA - 1A-1997-407-ZV
- YC - YD-1248
- YC - YD-3746-YV
- ORD - ORD-165331-SA5710
- CPC - CPC-1986-823-GPC
- BZA - BZA-5475
- BZA - BZA-5476

## 5. CHECKLIST ITEMS

## 6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
- **Owner:** Cratty, Robert L Tr Robert L Cratty Trust
- **Address:** 5152 La Vista Ct
- **City:** LOS ANGELES
- **State:** CA
- **Zip Code:** 90004
- **Phone:** 3234628507

## 7. EXISTING USE
- **Proposed Use:** Apartment

## 8. DESCRIPTION OF WORK
- "COMPLY WITH DEPARTMENT ORDER effective date 11/15/07. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE. Termite damage/ dry rot repair less than 10% of replacement cost of building. (In floor, and ceiling, not replace as existed) Repair drywall Valuation to be verified by field inspector.

## 9. APPLICATION PROCESSING INFORMATION
- **BLDG. PC By:** OK for Cashier: Janet Yamamoto
- **Cashier:** Coord. OK: 
- **Signature:** 
- **Date:** 12/13/07

## 11. PROJECT VALUATION & EXPENSE INFORMATION

<table>
<thead>
<tr>
<th>Description</th>
<th>PC Valuation</th>
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<tr>
<td>FINAL TOTAL, Bldg.-Alter/Repair</td>
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<tr>
<td>Permit Fee Subtotal Bldg.-Alter/Repair</td>
<td>105.00</td>
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<td>Fire Hydrant, Refuse-To-Pav</td>
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<td>E.O Instrumentation</td>
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<td>Svs. Surcharges</td>
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<td>Planimetry Surcharges</td>
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<td>Planimetry Surcharges Misc Fees</td>
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<tr>
<td>Permit Issuance Fee</td>
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**Sewer Cap ID:** 

**Total Bond(s) Due:**
12. STRUCTURE INVENTORY (Note: Numeric measurement data in the format "number/number" implies "change in numeric value/total resulting numeric value")

07016 - 20000 - 23760

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19823 of the Health and Safety Code of the State of California.

15. BUILDING INFORMATION

16. CONTRACTOR, ARCHITECT & ENGINEER NAME ADDRESS

(C) Meyerhoff Kip Joseph
20513 Hart Street,
Winnetka, CA 91306

CLASS LICENSE# PHONE#
B 563369 8186923927

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontractors involving specialty trades.

License Class: B Lic. No.: 563369 Contractor: MEYERHOFF KIP JOSEPH

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☐ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My worker's compensation insurance carrier and policy number are:

Carrier: State Comp. Ins. Fund Policy Number: 127511

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that I if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS ($100,000). IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19227.5 of the Health and Safety Code. Information is available at (909) 396-2236 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-3323 or the State of California at (800) 397-3323 or www.dhs.ca.gov/childlead

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code)

Lender's name (if any):
Lender's address:

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department office, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91 0106.3.4 LAMC).

By signing below, I certify that:

1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and

2) This permit is being obtained with the consent of the legal owner of the property

Print Name: KIP MEYERHOFF
Date: 12/13/07
Signature: [Signature]

[Contractor] [Authorized Agent]
**APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY**

<table>
<thead>
<tr>
<th>TRACT</th>
<th>BLOCK</th>
<th>LOT</th>
<th>ABBR</th>
<th>COUNTY MAP REF.</th>
<th>PARCEL ID (PIN)</th>
<th>ASSESSOR PARCEL</th>
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<tbody>
<tr>
<td>LOTS 6, 7, 8, 9, 10, 11, 12, 1:</td>
<td>4</td>
<td>9</td>
<td>M R 78-90</td>
<td></td>
<td>141B189 604</td>
<td>5522-005-002</td>
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**5. PARCEL INFORMATION**

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<td>Energy Zone</td>
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<tr>
<td>Certified Neighborhood Council</td>
<td>Greater Wilshire</td>
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<tr>
<td>Community Plan Area</td>
<td>Wilshire</td>
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<tr>
<td>School Within 500 Foot Radius</td>
<td>YES</td>
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<td>Thomas Brothers Map Grid</td>
<td>593-G7</td>
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<tr>
<td>Lot Cut Date</td>
<td>12/08/1919</td>
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<tr>
<td>Near Source Zone Distance</td>
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**6. DOCUMENTS**

<table>
<thead>
<tr>
<th>Document</th>
<th>Description</th>
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<tbody>
<tr>
<td>VC - YD-1248</td>
<td>BZA - BZA-5475</td>
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<td>VC - YD-3746-YV</td>
<td>BZA - BZA-5476</td>
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<td>ORD-ORD-165351-SA4370</td>
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<tr>
<td>CPC-CPC-1986-823</td>
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</table>

**7. CHECKLIST ITEMS**

- **EXISTING USE**
  - (05) Apartment

- **PROPOSED USE**
  - Replace dry rot & water damaged (roof rafter, joist, or other) with the same size & spacing (less than 10% damage) below star landing.

**8. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

- **Owner:** Cratty, Robert L Tr Robert L Cratty Trust 5152 La Vista Ct
- **Tenant:** (Relationship Owner-Builder)
- **Applicant:** Owner-Builder
- **Address:** LOS ANGELES CA 90004
- **Phone:** (323) 464-3666

**9. # Reference on Site & Use:**

**10. APPLICATION PROCESSING INFORMATION**

- **BLDG. PC By:** DAS PC By:
- **OK for Cashier:** Bernice Clarke
- **Coord. OK:**
- **Signature:**
- **Date:** 10/24/2005

**11. PROJECT VALUATIONS & PC INFORMATION**

- **Final Fee Period:**
  - Permit Valuation: $301
  - PC Valuation:
    - FINAL TOTAL Bldg-Alt/Repair: 176.54
    - Permit Fee Subtotal Bldg-Alt/Rep: 130.00
    - Fire Hydrant Refuse-To-Pay: 0.50
    - E.Q. Instrumentation: 3.01
    - S.S. Surcharge: 9.00
    - Planning Surcharge: 5.00
    - Permit Issuing Fee: 20.00

**12. ATTACHMENTS**

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For information and/or inspection requests originating within LA County, call (323) 464-3666.

Call toll-free (888) LA4BUILD

Outside LA County, call (213) 482-0000.

LA Department of Building and Safety

1109 WILSHIRE BLVD

For Cashier's Use Only

**W/O #: 51622886**

**Total Due:** $176.54

---

**05WL 04878**
PERMIT EXPIRATION/REFUND: This permit expires two years after the date of the permit issuance. The permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LACBS (Sec. 22.12 & 22.13 LAMC). The permits may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reasons (Section 7031.5, Business and Professions Code). Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 2 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that his or she is exempt therefore and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500).

(a) as the owner of the property, or any employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code). The Contractors License Law does not apply to an owner of property who builds or improves therein, and who does such work himself or herself on his or her own property, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale.

(b) I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves therein, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

(a) I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

(b) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: __________________________ Policy Number: __________________________

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS ($100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEYS' FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA per Section 19827.5 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead safe work practices are required on all repairs in pre-1978 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Sections 17920.10 and Section 17925.6 and may be subject to a $1000 fine or criminal prosecution. For more information contact LA County's Department of Health Services at (800) 524-5323. In order to locate a Lead Certified Professional and obtain additional information, call California DHSS at (800)957-5323 or go to the DHS Website at http://www.dhs.ca.gov/childlead/html/GENCertList.html.

20. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and thereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or quality of the work described herein; nor the condition of the property or the soil upon which such work is performed. I further affirm under penalty of perjury that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does not destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

(1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning and Final Declaration; and

(2) This permit is being obtained with the consent of the legal owner.

Print Name: __________________________ Sign: __________________________ Date: 10/24/05

Owner ☐ Authorized Agent ☐
# City of Los Angeles
## Department of City Planning

**12/13/2016**

**PARCEL PROFILE REPORT**

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<td>Lot/Parcel Area (Calculated)</td>
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<td>Thomas Brothers Grid</td>
<td>PAGE 593 - GRID G7</td>
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<td>Assessor Parcel No. (APN)</td>
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<td>Tract</td>
<td>LOTS 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35 OF BILDERRAIN AND MASCAREL SUBDIVISION</td>
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<td>Map Reference</td>
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<td>Lot</td>
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<td>Arb (Lot Cut Reference)</td>
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<td>Map Sheet</td>
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### Jurisdictional Information

| Community Plan Area       | Wilshire |
| Area Planning Commission  | Central  |
| Neighborhood Council      | Greater Wilshire |
| Council District           | CD 4 - David Ryu |
| Census Tract #             | 1924.10  |
| LADBS District Office      | Los Angeles Metro |

### Planning and Zoning Information

| Special Notes               | None |
| Zoning                      | R3-1 |
| Zoning Information (ZI)     | ZI-2452 Transit Priority Area in the City of Los Angeles |
| General Plan Land Use       | Medium Residential |
| 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 |
| Sign District               | No |
| Streetscape                 | No |
| Adaptive Reuse Incentive Area | None |
| Ellis Act Property          | No |
| Rent Stabilization Ordinance (RSO) | No |
| CRA - Community Redevelopment Agency | None |
| Central City Parking        | No |
| Downtown Parking            | No |
| Building Line               | None |

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.
| **500 Ft School Zone** | Active: Van Ness Elementary School  
Active: Francis Blend School |
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**Assessor Information**

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<td>Ownership (Bureau of Engineering, Land Records)</td>
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<td>COYLE, FRANCES L</td>
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<td></td>
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<tr>
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**Building 1**

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**Additional Information**

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<td>Watercourse</td>
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<td>Hazardous Waste / Border Zone Properties</td>
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**Seismic Hazards**

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<td>Nearest Fault (Distance in km)</td>
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<tr>
<td>Nearest Fault (Name)</td>
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<tr>
<td>Region</td>
<td>Los Angeles Blind Thrusts</td>
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(*)- APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.
<table>
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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-1986-823-GPC
Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s): AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WILSHIRE AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING 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: ZA-1997-407-ZV
Required Action(s): ZV-ZONE VARIANCE
Project Descriptions(s): REQUEST AN OFFICE BUILDING ADDITION WITH SURFACE PARKING AND ADDITION TO PRIVATE PARKING GARAGE IN THE C2-1 AND R3-1 ZONE.

Case Number: YD-3746-YV
Required Action(s): YV-HEIGHT AND DENSITY ADJUSTMENTS 20% OR MORE
Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE
ORD-165331-SA5710
YD-1248
BZA-5476
BZA-5475
HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT LONDON HOUSE

2. STREET ADDRESS 5152 La Vista Court
   CITY Hollywood ZIP CODE 90004 COUNCIL DISTRICT 4

3. ASSESSOR'S PARCEL NO. 5522-005-003

4. COMPLETE LEGAL DESCRIPTION: TRACT MR78 90
   BLOCK --- LOT(S) 4 ARB NO. 10

5. RANGE OF ADDRESSES ON PROPERTY

6. PRESENT OWNER Robert Gary
   STREET ADDRESS 5152 La Vista Court
   CITY Hollywood STATE CA ZIP 90004 PHONE 323 464 3666
   OWNERSHIP IS: PRIVATE X PUBLIC

7. PRESENT USE House/Studio ORIGINAL USE House

DESCRIPTION

8. ARCHITECTURAL STYLE Mediterranean
   (See Style Guide)

9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE
   (See optional Description Work Sheet)

London House is a three-story, Mediterranean, rectangular dwelling with stucco finish, wood trim and a flat composition roof. The design features wood casement windows and an off-center glazed entry door. Additional character defining elements are window boxes, clay tile window overhangs, a hoist beam and oversized studio loft door, a stained glass lantern, garden walls and a wall-mounted bust of Jack London.
NAME OF PROPOSED MONUMENT: LONDON HOUSE

10. CONSTRUCTION DATE: FACTUAL ______ 1923 ______ ESTIMATED ______

11. ARCHITECT, DESIGNER, OR ENGINEER: ________________

12. CONTRACTOR OR OTHER BUILDER: ________________

13. DATES OF ENCLOSED PHOTOGRAPHS: August, 1999
   (8 x 10 Black and White Glossy)

14. CONDITION: EXCELLENT ______ GOOD X FAIR ______ DETERIORATED ______
    NO LONGER IN EXISTENCE ______

15. ALTERATIONS: ______________________________________
    ______________________________________

16. THREATS TO SITE: NONE KNOWN ______ X PRIVATE DEVELOPMENT ______
    VANDALISM ______ PUBLIC WORKS PROJECT ______ ZONING ______ OTHER ______

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE ______ X MOVED ______ UNKNOWN ______

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND / OR ARCHITECTURAL IMPORTANCE;
   INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH THE SITE
   (See optional Significance Work Sheet)
   See attached

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS
    WITH DATES) ________________ L.A. Lupans Records

20. DATE FORM PREPARED 9/6/99 PREPARER'S NAME: _______ Robert Gary

   ORGANIZATION: ________________ STREET ADDRESS: 5152 La Vista Court


DOC: APPLICATION DISK: J10 V 1.0
ADOLFO V. NODAL,
CULTURAL AFFAIRS DEPARTMENT
433 S. SPRING ST. 10TH FLOOR
LOS ANGELES, CA. 90013

RE: MONUMENT STATUS

DEAR MR. NODAL:

I SPOKE TO YOU ON THE PHONE AT THE SUGGESTION OF MY FRIEND PHIL STERN, THE PHOTOGRAPHER YOU WERE VISITING HERE ON LA VISTA COURT. THANK YOU FOR SENDING THE BROCHURES ON HISTORICAL-CULTURAL MONUMENTS AND THE CULTURAL AFFAIRS DEPARTMENT. ENCLOSED YOU WILL FIND A FEW PHOTOS OF LONDON HOUSE PHIL HAS BEEN KIND ENOUGH TO TAKE FOR ME.

FOR THE LAST SEVERAL YEARS I HAVE BEEN RESTORING THE FACADE TO ITS ORIGINAL STATE. THE STAINED GLASS LAMP HAS JUST BEEN FINISHED BY JOEL SCHILLER, A MOTION PICTURE PRODUCTION DESIGNER AND ALSO AN OLD FRIEND.

LONDON HOUSE WAS BUILT BY FINN HAACKEN FROLICH, A SCULPTOR AND CLOSE FRIEND OF JACK LONDON. FROLICH, OF COURSE, DID THE BAS RELIEF OF LONDON ON THE FACADE AND THE URNS ON THE TWO CORNERS, WHICH ARE BEING RESTORED BY ELIZABETH MAC QUEEN A WELL KNOWN SCULPTOR LOCATED IN SAN LUIS OBISPO. (SEE COPY OF THE ORIGINAL BROCHURE BY FROLICH. CIRCA 1923)

LONDON HOUSE EVOLVED AND GREW OVER THE YEARS, STARTING WITH A SMALL ONE STORY SHACK BEFORE IT WAS NECESSARY TO REGISTER SUCH DWELLINGS. AFTER TWO MORE ROUGH ADDITIONS THE FRONT THREE STORY STUDIO AND LIVING QUARTERS WERE BUILT AND REGISTERED BY FROLICH IN '23. HE WAS QUITE FAMOUS IN THE HOLLYWOOD BOHEMIAN SCENE OF THE 20S, 30S AND INTO THE 40S DOING SCULPURES AND WORKING FOR THE STUDIOS. I BELIEVE

London House
5152 La Vista Court
Hollywood, California 90004
(323)464-3666
2.

THAT HE ALSO DESIGNED THE LOS ANGELES CITY SEAL.

I BOUGHT THE BUILDING IN THE MID FIFTIES FROM FRANCO
LOPEZ, A LEADER IN THE LATINO COMMUNITY WHO WAS BUSY DESIGNING AND
PROMOTING THE PLAZA DE LA RAZA. ALSO A FRIEND OF FROLICH'S. I NEGLECTED
THE PLACE FOR SEVERAL YEARS LETTING IT DETERIORATE AS IT WAS SLATED FOR
DEMOLITION TO MAKE WAY FOR A FREEWAY, WHICH WAS ULTIMATELY TAKEN OFF THE
MAP DUE TO POLITICAL PRESSURE, MOSTLY FROM BEVERLY HILLS.

LONDON HOUSE HAS BEEN WRITTEN UP OVER THE YEARS IN THE
OLD HERALD EXAMINER, THE L.A. TIMES AND THE DEFUNCT READER. IT IS ALSO
FEATURED IN LIONEL ROLFE'S BOOK "LITERARY L.A."

I HAVE A 23 PAGE DOCUMENT "A CHRONOLOGY OF FINN HAAKON
FROLICH IN SCULPTURE - 1868 - 1947" AND MUCH OTHER DOCUMENTATION.

I BELIEVE LONDON HOUSE QUALIFIES FOR MONUMENT STATUS.
IF YOU AGREE I WOULD BE PLEASED TO HEAR FROM YOU. I COULD ALSO USE
SOME HELP FROM YOUR DEPARTMENT IN FINISHING THE JOB OF RESTORATION.

SINCERELY

Robert Cary
Short Story and Playwriting

French
Instructor: GEORGES DE GOMBERT, M.A., Sorbonne University. Formerly officer of the Eighth Zouaves during the World War. French conversational lessons facilitated by artistic surroundings and atmosphere. For information regarding rates for private as well as the class lessons, call the Frolich School of Sculpture. Classes: Monday—Thursday, 7:30-9:30 P.M.

Friday Evening Salons
Every Friday evening salons are held at the School from nine until twelve o'clock. All students of all classes are welcome. Opportunity to converse in French with European guests. Art students will meet at these salons many noted artists. A former member of the Norse Studio Club, Mrs. Florence B. Macavoy, will act as hostess.

For further information concerning Frolich School of Sculpture
Call ESTHER DILWORTH, GL adstone 5017.
Mr. Frolich's classes in sculpture will give practical training not only for those who wish to sell their work, and those who plan to make sculpture their career, but also for those who desire to express their creative powers by making beautiful things for their homes and gardens. The student will be taught to make garden-furniture, Gothic ornaments, figurettes, doorstops, book-ends and other objects of art. The course of instruction will also include casting in plaster, cement, marble, and metal.

A course in portraits and statuettes will be offered for advanced students.

It is Mr. Frolich's purpose to assist his students to establish home studios; to revive here in beautiful Southern California the creative spirit which in seventeenth century Europe inspired people to make with their own hands articles for individual and home use, each one taking a pride in producing a superior piece of work.

Los Angeles, "City of Home Studios"—this is the dream that animates the founder of the Frolich School of Sculpture.

A course will be offered for teachers of Plastic Art. Special hours will be arranged during Institute Week.

"Colleges can only highly serve us when they aim not to drill but to create; when they gather from far every ray of various genius into their hospitable halls and by the concentrated fires set the hearts of their youth on flame."—EMERSON.
CULTURAL HERITAGE BOARD
MUNICIPAL ARTS DEPARTMENT
Room 1500, City Hall
Los Angeles, California 90012
(213) 485-2433

REQUEST FOR
HISTORIC-CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT: JACK LONDON HOUSE
LOCATION: 5152 LA VISTA COURT
(Cross Streets) NEUROSE & VAN NESS
(CITY) HOLLYWOOD (CA) 90046
(ZIP)
COUNCILMANIC DISTRICT NO.: 4th
OWNER'S NAME & ADDRESS: ROBERT GARY AKA ROBERT L. CRATTY
ADDRESS AS ABOVE
DATE OF CONSTRUCTION OF MONUMENT: Uncertain - building built in sections
ARCHITECT: Frank Frolich - Artist-sculptor friend of Jack London - sculptor of
DESCRIBE ARCHITECTURAL FEATURES: Low relief of Jack London on facade - see photos

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE: See attached story from Herald-Examiner
(If necessary, attach a sheet) Dec. 2, 79

NAME & ADDRESS OF PROPOSENT: Jack London Bookshop, Glen Ellen, Ca.
Robert Gary as above
Telephone No. 464-3666 Date: Jan 19, 1980

(This portion to be filled in by Cultural Heritage Board members)

HISTORIC-CULTURAL MONUMENT NO. DATE OF BOARD ACTION:
REASONS FOR DECLARATION/DECLINATION:

BY:
CULTURAL HERITAGE BOARD MEMBER

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION WILL BE SUBJECT TO RATIFICATION BY THE LOS ANGELES CITY COUNCIL.
That first night, Gary and I talked late into the night, discussing Jack London as well as a number of other things. But Gary insisted he did not want his house to be written about. Although the place was historical, he also lived in it. I remember going away from the house feeling that I had been lucky to have discovered London House, which nobody had ever written about. But I spent the rest of the decade as a wandering newspaperman, moving in the northern part of the state than the southern. When I eventually resettled in Los Angeles, it was not long before I was showing my friends the front of London House in La Vista Court in Hollywood every time I got a chance. If I couldn’t write about it, by God, I was still going to make people aware of an unexpected piece of Los Angeles literary history—namely that the great Jack London, who was known as a Northern Californian writer, had also been something of an Angeleno.

Over the years I avoided knocking on the door of London House to talk with Gary, but I noticed that London House was looking more and more down on its uppers than it should have. The basement of London had been knocked a little askew, whether by earthquake or just plain settling I didn’t know. The blue-enamelled “Jack London slept here” sign that had so intrigued me at first was gone. A car had knocked another bas-relief statue of a sailing ship off the front of the house, although most of the various satyrs and nymphs adorning the house seemed to have more or less withstood the ravages of time. The ship’s lantern on the second floor seemed less red than formerly, and part of the block and tackle over the large two-part barn door on the second-floor apartment had come down. The stucco looked distinctly shabby and even the external redwood peg between the floor and ceiling seemed to be aging poorly.

On a lunch, I recently knocked on the door again. Gary wasn’t there but I made arrangements to see him again. As it turned out, Gary remembered me from the night before I had seen him at a gathering of California newspapermen. When we met, I found that Gary was now in a worse position than he’d been in the first time I met him. At present, although he’s been pouring a good part of his salary into keeping up the house, it is needing more and more work all the time. Ultimately, the house is going to require massive rebuilding, maybe $10,000, says Gary. He needs an entirely new foundation, for instance. Gary explained to me that he had been trying to do the work because he loved the place and thought it has great historical importance, but none of this is easy. For the last five years, the Internal Revenue Service has called him in every year and demanded that he explain his rebuilding. “They don’t care if it’s an historic house; my economics just don’t fit their computers. They think I take in too little income for the amount I’m spending on it,” he says a bit ruefully. “If this were just a piece of real estate I guess that would be true,” he said.

The next year I should explain that in the intervening years between my two visits to the inside of London House, the details of its history had taken on the warm, indistinct glow of a fantasy—most of the fantasy went back to the intriguing blue enamel sign that “Jack London slept here.” This fantasy was partly based on what I thought I had remembered during my first visit with Gary in the mid-’60s. I think Gary himself had subsequently learned more about the house than he had known on the occasion of my first visit.

Throughout most of the ’70s, I have shown many people the square, three-story structure that stands tall and looks so much different than anything else in the neighborhood. And I told them what I believed to be the information I had gotten from Gary on my first visit; I had always said that the house dated back to 1796 or so. No one ever asked the place doubted that it had to be at least a hundred years old. Originally, I remembered Gary saying that London House was originally the ranchhouse of a cattle ranch that extended from Hollywood past where City Hall is now, in downtown L.A. Jack London—or so the story went—would come to this ranchhouse, which had been
I looked around the place and suddenly realized why it felt so much like Jack London had been here. The narrow streets, the cabin-like bedroom, everything about the place had the feeling of being inside a ship. It was a strange thing, but that was what Fredick had done with London House. In "Sailor on Horseback," Stone describes Fredick as London's "court jester and sculptor" at Glen Ellen. It is Fredick's bust of London, for instance, which adorns the entrance to Glen Ellen, which today has been made into a state park at the end of the 19th century and Mark Twain's reign over San Francisco letters some years before. It is probably not coincidental that both Twain and especially London were instrumental in introducing the notion of the loci of the then-allo- genteo concept of letters. London's influence on later 20th-century writers as diverse as Hemingway and Kerouac was pronounced.

The three-story London House towers over other neighborhood buildings.

Three-story London House towers over other neighborhood buildings.

It was quite appropriate that I stopped to visit Gary the first time just a few days ago on my career as a wandering small-town newspaperman, for that was very much in the footsteps of my heroes from Bohemian circles.

Just before my recent visit with Gary, I read Irving Stone's famous biography of London, "Sailor on Horseback." Stone appropriated the title from an autograph London never got around to writing. I was looking for evidence that London had indeed slept at London House. I thought I found it when Stone mentioned that in 1900 London came to L.A. to buy a horse and he stayed in the home of a sculptor named Felix Piazo. I remembered vaguely something Stone had said, that the man who owned London House was a sculptor friend of London's. London had lived in Piazo's house in Oakland as well. Piazo had there been sold to be adorned with a profusion of small sapphire and signet rings, as well as medallions on pedestals. Sure enough, Stone was talking about London House in La Veta Court in Hollywood.

"I went there on a lark when I went back into old issues of the Los Angeles Herald Examiner, which had interviewed London during his 1900 trip. For one thing, my dream that Jack London sat on the roof of London House and saw no houses of the way to the original pueblo just could not have been true.

By 1900 — it was apparent from the pages of the old Examiner — there were more than a quarter of a million people surrounding the old pueblo.

So the first thing I asked Gary was — and I assumed his answer would be yes — were the bas-reliefs and the house known to be friends from Oakland, Felix Piazo? Gary laughed. No, he said. He had thought that, too. But the fact is the house had been built by Felix Piazo, a sculptor and artist friend of London's who was, as a matter of fact, a close friend of Piazo's. So Piazo had been there.

Three-story London House towers over other neighborhood buildings.
JACK LONDON

From Page 21

He worked as a script supervisor on films and television series, such as "Law and Order: Special Victims Unit," and is known for his work on "Star Trek: Voyager." He was a frequent guest on "The Tonight Show with Jay Leno." He is also the author of the novel "The Last of the Mohicans." He is the President of the Screen Editors Guild.

"They're two of the most talented people in the industry," said Cindy. "They've done some amazing work."
MINUTES
CULTURAL HERITAGE COMMISSION
WEDNESDAY, OCTOBER 20, 1999, 10:00 A.M.
433 South Spring Street, 10th Floor
Los Angeles, CA 90013

MEMBERS PRESENT
Catherine M. Schick, President
Valerie J. Aronson, Vice-President
Kaye M. Beckham
Robert M. Nizich
Holly M. Wyman

DEPARTMENT STAFF PRESENT
Jay M. Oren, Staff Architect

ADVISORS TO THE COMMISSION
Armando Flores, Department of Building and Safety Preservation Coordinator

GUESTS: Karlee Watkins, Gary Kern, Mary Moran, Clements Walter, John Checkers Sr., Lok G. Ng, Tom Black Frank O'Brien, Carrie Dark, Jeffery Herr, Eric Moody, David Attaway, Chris Hetzel, George Fogelson, Rod Sakai. Please note that this list represents only the persons who registered on the Commission's Attendance Roster.

The regular Meeting of the Cultural Heritage Commission (CHC) was called to order by President Schick at 10:07 a.m.

1. PUBLIC COMMENT PERIOD

Tut Hayes spoke regarding his objection to certain aspects of the African Marketplace festival.

2. GEN. PHINEAS BANNING RESIDENCE, 401 E. M St, Wilmington, HCM #25, C.D. #15
Approval of Conceptual Design for Proposed Senior Center in Banning Park

Skip Baldwin and Frank O'Brien spoke against construction of a Senior Center in the grassy area of Banning Park. Gary Kern, Mary Marion, John Checkers, and Walter Clements spoke in favor of the project. Edward Ng and Tom Black, architects, described the proposed center's design. Chris Hetzel of Historic Resources Group stated that his firm had completed Section 106 historic analysis because of the project's use of federal funds and found that the project meets the Secretary of the Interior's Standards for Rehabilitation. Commissioner Nizich noted that no substantial trees would be removed, no historic event took place on the exact site of the construction and that there will be special architectural treatment on the west wall of the building which faces the park. After discussion it was the Commission's consensus that, in spite of the loss of a corner of the Park's grass area to a building, the proposed project meets the Secretary of the Interior's Standards.
INSPECTION TOUR AND ON-SITE DETERMINATION OF MONUMENT STATUS

a. London House, 5152 La Vista Court, C.D. #4

The Meeting was called back to order by President Schick at 11:30 A.M. Present were President Schick and Commissioners Aronson, Beckham, Nizich and Wyman.

After touring the property and hearing a presentation from Charles Hollis-Jones, the Commission was unable to reach consensus on the standing of Finn Frolich as a member of Los Angeles’ arts community or the building’s design significance. A majority of Commissioners was not convinced that the application met Cultural Heritage Ordinance criteria.

MOTION: Commissioner Beckham moved, seconded by President Schick, that London House, located at 5152 La Vista Court, be DECLARED A HISTORIC-CULTURAL MONUMENT, SUBJECT TO APPROVAL BY THE CITY COUNCIL. The Motion failed with Commissioners Aronson, Nizich and Wyman voting No and President Schick and Commissioner Beckham voting Aye.

Commissioners encouraged the applicant to resubmit his request for Monument status when his rehabilitation program is completed.

The meeting was adjourned at 11:55 A.M.
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Commissioners encouraged the applicant to resubmit his request for Monument status when his rehabilitation program is completed.

The meeting was adjourned at 11:55 A.M.
Mr. Robert Gary  
5152 La Vista Court  
Los Angeles, CA 90004

Dear Mr. Gary:

SUBJECT: **JACK LONDON HOUSE, 5152 LA VISTA COURT**

At the Cultural Heritage Board meeting of **June 17, 1981** the Board members discussed their inspection of the above property for possible declaration as a Historic-Cultural Monument.

This is to advise that it is the consensus of the Board that this property does not qualify for designation as a Historic-Cultural Monument since it does not fall under the criteria in Section 22.130 of the Los Angeles Administrative Code, and the request has been **declined**.

We greatly appreciate your cooperation in this matter.

Sincerely,

Ileana Welch, Coordinator  
CULTURAL HERITAGE BOARD

IN/jc  

cc: Councilman John Ferraro  
4th Councilmanic District