

CHUEY RESIDENCE
2380-2460 Sunset Plaza Drive; 9058-9060 Crescent Drive
CHC-2017-4333-HCM
ENV-2017-4334-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Categorical Exemption](#)
3. [Under Consideration Staff Recommendation Report](#)
4. [Historic-Cultural Monument Application](#)
5. [Letters from Owners' Representatives](#)
6. [Letters from Members of the Public](#)

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Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2017-4333-HCM
ENV-2017-4334-CE**

HEARING DATE: January 18, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2380-2460 Sunset Plaza Drive;
9058-9060 Crescent Drive
Council District: 4 - Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Bel Air – Beverly Crest
Legal Description: Lookout Mountain Park Tract,
Lot PT D

EXPIRATION DATE: January 30, 2018

PROJECT: Historic-Cultural Monument Application for the
CHUEY RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNERS: Paul and Gigi Shepherd
2460 Sunset Plaza Drive
Los Angeles, CA 90069

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Jenna Snow
PO Box 352297
Los Angeles, CA 90035

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.

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

Attachment: Historic-Cultural Monument Application

FINDINGS

- The Chuey Residence "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent example of International Style residential architecture.
- The Chuey Residence is "a notable work of a master builder, designer, or architect whose individual genius influenced his or her age" as a highly intact work by master architect Richard Neutra that represents his later career.

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 1956 Chuey Residence is a one-story single-family residence located on the ridge of a hill between Crescent Drive and Sunset Plaza Drive, overlooking West Hollywood and the Sunset Strip to the south in the Beverly Crest neighborhood. It was designed in the International Style by master architect Richard Neutra (1892–1970) as the home of artist Robert Arnold Chuey (1921-1977) and his wife, poet Josephine Ain Chuey (1916-2004), who occupied the house until their deaths.

Irregular in plan, the central rectangular portion of the subject property has a rectangular north-facing attached carport extending from the northwest corner, and a rectangular studio extending from the east elevation. The residence is constructed on a concrete foundation and has large expanses of floor-to-ceiling glazing interposed with flat white stucco elevations and a flat roof with a slightly raised parapet, wide overhanging eaves, and a small brick chimney. Fenestration consists of aluminum fixed and casement windows. The primary, west-facing elevation features a deeply inset main entrance accessed via a walkway of concrete pavers. The entrance consists of a single wood panel door sided by a large, fixed floor-to-ceiling window. To the south, a solid wall plane leads to a bay of windows at the southwest corner of the house consisting of a narrow casement window and a fixed window. The windows wrap around to the south elevation, which features large aluminum and glass sliding doors that lead out to large wood outdoor deck bordered by a metal railing. The east elevation is bisected by a flat, blank wall corresponding to the living room to the south and studio to the north. Inside, the main entry opens into the living room and a large fireplace, sided on the east by stacked brick, is on the north wall. In the northeast corner of the room, a few steps provide access down into a large studio that has partial-height wood cabinets. A small kitchen and dinette are located to the west of the living room, while two bedrooms are located north of the living room with a bathroom between.

Richard Joseph Neutra is considered one of Modernism's most important architects. Neutra was born in Vienna, Austria on April 8, 1892. He studied under Adolf Loos at the Technical University of Vienna, was influenced by Otto Wagner, and worked for a time in Germany in the studio of Erich Mendelsohn. He moved to the United States by 1923 and worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally with Rudolf Schindler in his Kings Road House in West Hollywood. In California, Neutra became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the Mid-Century Modern residence. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. His domestic architecture was a blend of art, landscape and practical comfort. Neutra died in Wuppertal, Germany, on April 16, 1970. Other works by Neutra include the Jardinette Apartments (1929, HCM #390), Sten/Frenke-Gould Residence (1934, HCM #647), Kun Residence (1936, HCM #1006), Landfair Apartments (1937, HCM #320), Kelton Apartments (1941, HCM #365), and the Maxwell House (1941, HCM #808).

Based on building permit records and photographs submitted with the application, the subject property appears to have undergone few alterations. The most significant include the truncation of the spider-leg posts supporting the extended roof beams at the southeast and southwest corners of the house, the infill of reflecting pools at the southeast corner of the house, and the replacement of the original wood railings bordering the deck at the south elevation with steel railings at unknown dates. In 2013, a retaining wall was constructed which created a more level area surrounding the southeast and southwest portions of the property.

DISCUSSION

The Chuey Residence successfully meets two of the Historic-Cultural Monument criteria.

The subject property "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent example of International Style residential architecture. Since it was constructed, the subject property has experienced only minor alterations and retains its original design intent and characteristic features of International Style architecture that include a flat roof with wide overhanging eaves, horizontal massing, floor-to-ceiling windows, steel casement windows, and unornamented wall surfaces.

The subject property is also "a notable work of a master builder, designer, or architect whose individual genius influenced his or her age" as a highly intact work by master architect Richard Neutra that represents his later career. Richard Neutra established his own architecture firm in Los Angeles in 1926, and over his more than forty-year career he designed and constructed hundreds of buildings in Southern California and across the United States and abroad. His later, post-World War II works were defined by relaxed, single-family homes with flowing spaces such as the Chuey Residence. Neutra, known for making good design available to people of modest means, distinguished himself from his Modernist peers by integrating nature into his designs based on his principles of *biorealism*. On behalf of *biorealism*, he employed strategies including continuity of materials inside and out, graduated transitions between public and private spaces, and calibrated axes for views to the landscape, all of which are exhibited at the subject property.

The Chuey Residence appears to be highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

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 Chuey Residence 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-2017-4334-CE was prepared on December 18, 2017.

BACKGROUND

On November 16, 2017, the Cultural Heritage Commission voted to take the property under consideration. A site inspection was not conducted, as the current property owners did not provide access.

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 4
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PROJECT TITLE Chuey Residence	LOG REFERENCE ENV-2017-4334-CE CHC-2017-4333-HCM
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PROJECT LOCATION
 2380-2460 Sunset Plaza Drive and 9058-9060 Crescent Drive, Los Angeles, CA 90069

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
 Designation of the Chuey Residence as an Historic-Cultural Monument.

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

CONTACT PERSON Melissa Jones	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)
x 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 **Chuey Residence** as an 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 [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE December 18, 2017
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

 NAME (PRINTED)

 SIGNATURE

 DATE

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2017-4333-HCM
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HEARING DATE: November 16, 2017
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200 N. Spring Street
Los Angeles, CA 90012

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9058-9060 Crescent Drive
Council District: 4 - Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Bel Air – Beverly Crest
Legal Description: Lookout Mountain Park Tract,
Lot PT D

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REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Paul and Gigi Shepherd
2460 Sunset Plaza Drive
Los Angeles, CA 90069

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Jenna Snow
PO Box 352297
Los Angeles, CA 90035

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]

Melissa Jones, Planning Assistant
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The 1956 Chuey Residence is a one-story single-family residence located on the ridge of a hill between Crescent Drive and Sunset Plaza Drive, overlooking West Hollywood and the Sunset Strip to the south in the Beverly Crest neighborhood. It was designed in the International style by master architect Richard Neutra (1892–1970) as the home of artist Robert Arnold Chuey (1921-1977) and his wife, poet Josephine Ain Chuey (1916-2004), who occupied the house until their deaths.

Irregular in plan, the central rectangular portion of the subject property has a rectangular north-facing attached carport extending from the northwest corner, and a rectangular studio extending from the east elevation. The residence is constructed on a concrete foundation and has large expanses of floor-to-ceiling glazing interposed with flat white stucco elevations and a flat roof with a slightly raised parapet, wide overhanging eaves, and a small brick chimney. Fenestration consists of aluminum fixed and casement windows. The primary, west-facing elevation features a deeply inset main entrance accessed via a walkway of concrete pavers. The entrance consists of a single wood panel door sided by a large, fixed floor-to-ceiling window. To the south, a solid wall plane leads to a bay of windows at the southwest corner of the house consisting of a narrow casement window and a fixed window. The windows wrap around to the south elevation, which features large aluminum and glass sliding doors that lead out to large wood outdoor deck bordered by a metal railing. The east elevation is bisected by a flat, blank wall corresponding to the living room to the south and studio to the north. Inside, the main entry opens into the living room and a large fireplace, sided on the east by stacked brick, is on the north wall. In the northeast corner of the room, a few steps provide access down into a large studio that has partial-height wood cabinets. A small kitchen and dinette are located to the west of the living room, while two bedrooms are located north of the living room with a bathroom between.

Richard Joseph Neutra is considered one of Modernism's most important architects. Neutra was born in Vienna, Austria on April 8, 1892. He studied under Adolf Loos at the Technical University of Vienna, was influenced by Otto Wagner, and worked for a time in Germany in the studio of Erich Mendelsohn. He moved to the United States by 1923 and worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally with Rudolf Schindler in his Kings Road House in West Hollywood. In California, Neutra became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the Mid-Century Modern residence. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. His domestic architecture was a blend of art, landscape and practical comfort. Neutra died in Wuppertal, Germany, on April 16, 1970. Other works by Neutra include the Jardinette Apartments (1929, HCM #390), Sten/Frenke-Gould Residence (1934, HCM #647), Kun Residence (1936, HCM #1006), Landfair Apartments (1937, HCM #320), Kelton Apartments (1941, HCM #365), the Maxwell House (1941, HCM #808), and the Cytron House (1961, HCM #1148).

The subject property appears to have undergone few alterations. The most significant include the truncation of the spider-leg posts supporting the extended roof beams at the southeast and southwest corners of the house, the infill of reflecting pools at the southeast corner of the house, and the replacement of the original wood railings bordering the deck at the south elevation with steel railings at unknown dates. In 2013, a retaining wall was constructed which created a more level area surrounding the southeast and southwest portions of the property.

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:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

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

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant’s Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 4. <input type="checkbox"/> 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) | 8. <input checked="" type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> 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.	
<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.

Jenna Snow
Name:

10/26/17
Date:

Jenna Snow
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

7. WRITTEN STATEMENTS

A. Proposed Monument Description

Neither the exterior nor interior of the Chuey Residence are accessible. The following description is based on photographs included in a recent real estate listing (Attachment 2) and historic photographs from 1960 (Attachment 3).

Site

The Chuey Residence, located at 2460 Sunset Plaza Drive, is located on the ridge of a hill overlooking the Hollywood neighborhood and Sunset Strip to the south. The one building on the property is situated on a level site, accessed by a steep driveway along the west side of property. The hillside to the south, east and west of the house drops off precipitously and is covered with native chaparral. A retaining wall encloses a limited amount of turf southeast and southwest of the house. A paved area north of the house is boarded by trees, blocking views of the neighboring property closely to the north and providing access to the attached garage. Landscaping immediately surrounding the house consists of low, drought resistant plants with three trees lining the walkway to the front door and a prominent pine tree southwest of the house.

Exterior

The Chuey Residence is designed in the International style. Typical of the style, the house has no applied decoration and exhibits interplay between solid and void through intersecting perpendicular planes, with large expanses of glazing interposed with flat, white wall elevations. The design blurs the distinction between exterior and interior through extensive use of glazing, especially through large aluminum and glass sliding doors opening from the living room onto an outdoor deck with views of the city.

The house has an irregular plan. While the majority of the house is rectangular in plan, there is a rectangular garage extending from the northwest corner and a rectangular studio extending from east elevation. The house has a flat roof with a slightly raised parapet and widely overhanging eaves along most elevations. A brick chimney rises from the roof. The house is constructed on a concrete foundation. Fenestration consists of aluminum sash, including fixed sash and casements.

The main entrance to the house is deeply inset within the center of the west elevation and accessed via a walkway of concrete pavers. A solid wall approximately bisects the west elevation at a right angle, providing a backdrop for landscaping along the walkway to the main entrance. Approximately a third of the inset entry is covered by widely overhanging eaves, while the remainder is open to the air. The door consists of a single wood panel sided by a large, fixed, floor-to-ceiling window. To the south is a solid wall plane, which separates the main entrance from a bay of windows at the southwest corner of the house. The bay of windows wraps around to the south elevation. The windows consist of a relatively narrow casement and a fixed sash. Below the fixed sash, the wall steps out to accommodate a partial-height planter. A blank wall of the garage is located along the north side of the elevation.

Although visually dominated by the cantilevered deck, the south elevation can best be described by dividing it into two portions. In the east portion, large sliding glass walls open from the living room onto a deck. The deck features wood flooring and its edge bordered by a metal railing. A widely overhanging roof shades approximately half of the deck. The west portion corresponds with the dinette, which projects further south than the deck. The south wall of the dinette has floor-to-ceiling

glazing, while the east wall is divided into three sections with outer sections containing casement windows with glazing above and below. The east half contains sliding glass doors opening onto the deck, which

The east elevation is bisected by a flat, blank wall corresponding to the living room to the south and studio to the north. Living room fenestration consists of a floor-to-ceiling, fixed sash window and a small casement window with fixed glazing below and above. Two, fixed, floor-to-ceiling sash windows are located at the north side of the elevation.

At the east side of the north elevation, along the studio, three partial height, fixed sash windows are interspersed with casement windows. The remaining portion of the north elevation was not accessible.

Interior

The main entry opens into the living room, positioned in the south part of the house. As previously noted, the living room has glazed walls opening up onto the deck. A large fireplace, sided on the east by stacked brick, dominates the north wall. Lighting consists of can lights in the ceiling. Vents are placed inconspicuously in the floor around the periphery. In the northeast corner of the living room, a few steps provide access down into a large studio, dominating the east part of the house. In the studio, partial height, wood cabinets line the north wall, below the windows, and two parallel rows of florescent tube lights line the room from east to west. A small kitchen and dinette are located to the west of the living room, while two bedrooms are located north of the living room with a bathroom between.

Alterations

The Chuey Residence appears much as it did when it was constructed in 1956 and there have been few alterations. The most significant alteration includes truncation of the spider-legs posts supporting extended roof beams, at the southeast and southwest corners of the house. As seen in historic photographs, ceiling beams extended beyond the roof eave. In addition, historic photos show reflecting pools at the southeast corner of the house. These pools have been infilled. Historic photographs also show native chaparral landscaping surrounding the house. A new, retaining wall has been added, creating a more level area surrounding the southeast and southwest portion of the house that has been planted with turf. Although there are no permits documenting these three alterations, they appear to have occurred within the past couple of months.¹ Finally, the original railings bordering the deck at the south elevation were originally of wood and have been replaced with steel. This alteration also appears to have occurred fairly recently. While the recent loss of the spider-legs and reflecting pools is unfortunate, the house continues to clearly express the original design.

¹ Google map data dated 2017 does not show any of these three alterations.

B. Statement of Significance

The Chuey Residence is significant for its exceptional design by Richard Neutra, one of the most influential Los Angeles architects of the twentieth century. Completed in 1956 for Josephine Ain Chuey and Robert A. Chuey and occupied by Josephine Chuey until her death in 2004, the house uniquely embodies design principles of the International style as expressed by Neutra through its flow from interior to exterior space, large spans of glazing with expansive views north and south, undecorated exterior wall surfaces, and open floor plan. The house appears of a pavilion on the hillside, exemplifying Neutra's design principals that were established early in his career and explored throughout his lifetime. The Chuey Residence has been published in numerous publications on Neutra, including Thomas S. Hines' *Richard Neutra and the Search for Modern Architecture*, Sylvia Lavin's *Form Follows Libido*, and Barbara Lamprecht's *Richard Neutra, 1892-1970; Survival through Design*.

Richard Joseph Neutra (1892-1970)

Born in Austria in 1892, Richard Neutra was an early champion of Modern architecture. He was one of the most influential architects designing in the International Style in the United States, specifically as applied to residential architecture produced in the mid-twentieth century in Los Angeles.

Neutra received his architectural education in his birthplaces of Vienna, where some of his early influences included the 1911 publication of Frank Lloyd Wright's Wasmuth portfolio;² meeting Adolf Loos in 1910, shortly after Loos had completed his first building, the Steiner House in Vienna; and Otto Wagner's designs for subway stations in Vienna. After receiving a degree from Techinsche, Neutra went to Switzerland where he worked with a nurseryman and landscape gardener. There he learner "to cherish the site and to give allegiance to the wider surrounding landscape."³ Moving to Berlin in 1921, he worked for a year for the architect Eric Mendelsohn,⁴ during which time he married Dione Niederman, a cellist, whom he had met in Zurich.

Neutra moved to Chicago in 1923, where he met Frank Lloyd Wright at Louis Sullivan's funeral in 1924. He spent several months with Wright at his compound, Taliesin, and also worked for a time as a draftsman for Holabird and Roche in Chicago.⁵ By 1925, Neutra had moved to Los Angeles, where he initially lived with R.M. Schindler, and opened his own practice within Shindler's drafting room.⁶

Throughout his varied and prolific career, Neutra was most influential for his residential designs. In her seminal work on Neutra, architectural historian Esther McCoy notes that "he has seldom strayed far from his original concept of architecture; in his early projects are the seeds of his later work."⁷ She identifies two periods of Neutra's work. The first period, starting in 1927 with construction of the Jardinette Apartments (HCM #390), was characterized by reinforced concrete, large wall openings with strip windows, cantilevered balconies, and marks of form lumber on exterior walls.

² Published in Berlin in 1911, the Wasmuth portfolio was widely disseminated and influential among European Modern architects.

³ Esther McCoy, *Richard Neutra* (New York: George Braziller, Inc., 1960), 9.

⁴ Erich Mendelsohn is credited as "the father of Streamline Moderne."

⁵ The Chicago architectural firm of Holabird and Roche are best known for designing tall office buildings in Chicago.

⁶ Shindler had been a student of Wagner, and had also worked with Frank Lloyd Wright. Shindler had come to Los Angeles to work on Wright's commission of the Barnsdall House.

⁷ McCoy, 8.

Widely acclaimed from this first period is Neutra's design for the Lovell House (1928). Kenneth Frampton praised the house "as the apotheosis of the International Style."⁸

The second period of Neutra's work, as identified by McCoy, began in 1942 with construction of the Nesbitt House in the Brentwood neighborhood of Los Angeles. The second period is characterized by extending the structure into nature. This is achieved through materials such as redwood board and batten, brick, and glass. Neutra especially exploited glass to dematerialize walls and entire elevations. Other schemes Neutra used to extend structures into nature included reflecting pool and "spider legs," which first appeared in 1949. Another means of extending the structure into nature was to optimally orient buildings on their site with sunny exposures protected by overhangs. In contrast to other architects, such as Wright, who were also concerned about the connection between buildings and nature, Neutra's residential designs appeared more as pavilions on the landscape or a "the machine in the garden,"⁹ rather than growing organically out of the ground.

Constructed in 1956, the Chuey Residence reflects many of these strategies for extending the house into the nature of the Hollywood Hills. Appearing from the southern approach as a glass pavilion, the orientation was very carefully considered. Josephine Chuey requested that "the placement of the living room to be primary, so that it centers over the heart of the valley between the two sweeps of downward converging mountain ranges."¹⁰ Rather than facing directly south, the deck faces southwest toward the ocean, while windows in the studio face the mountains of the Angeles National Forest. The dining room was often described as a "birdcage" in correspondence between Neutra and the Chueys, as it is a small space, off of the living room, with windows on three sides.¹¹ As originally constructed, the Chuey Residence also incorporated both reflecting pools and spider legs along the south elevation.

Neutra was recognized for his work during his lifetime and appeared on the cover of *Time* magazine in August 1949. The corresponding article noted that Neutra was "one of the world's best and most influential moderns." By the late 1940s, Neutra was at the "apogee of [his] career."¹² He had a close relationship with John Entenza and many projects were published in *Arts & Architecture* magazine. As an extension of his relationship with Entenza, Neutra designed Case Study House #20 (listed in the National Register), which is located in Santa Monica Canyon near the Eames and Entenza houses.

Neutra expanded his practice during the 1950s with a partnership with Robert Alexander. The partnership worked out of an office on Glendale Boulevard and focused on civic and commercial projects. In contrast, his residential projects were separate from the partnership, and were based out of his Silverlake Blvd office/residence. While the partnership resulted in several important works, it was "residential design...in which he had made and would continue to make his most important actual and theoretical contributions."¹³ His residential practice had an atelier system of collaborators

⁸ Kenneth Frampton, *Modern Architecture: A Critical History* (New York: Thames and Hudson, Ltd, 1992), 248.

⁹ Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture* (New York: Oxford University Press, 1982), 254-255.

¹⁰ "Richard and Dion Neutra papers, 1925-1970," UCLA Special Collections, Box 36, Folders 1-2, letter dated July 10, 1955.

¹¹ "Richard and Dion Neutra papers, 1925-1970," UCLA Special Collections, Box 36, Folders 1-2.

¹² Hines, 220-221.

¹³ Hines, 232.

of assistants and apprentices.¹⁴ Several architects who went on to have influential architecture careers of their own worked in his office and included Raphael Soriano, Harwell Hamilton Harris, and Gregory Ain. Neutra's son, Dion Neutra became a partner in 1965 and the firm changed its name to Richard and Dion Neutra and Associates.

International Style

The International Style is a term coined by the influential 1931 New York Museum of Modern Art (MoMa) exhibition by Henry-Russell Hitchcock and Philip Johnson and exhibit catalogue of the same name. Richard Neutra was one of only two architects working in the United States who were included in the exhibit. Developed in the early part of the twentieth century and Europe and spreading to the United States by the 1930s, the International style became the dominant style by World War II. The style embraced the new machine age as its basis and method of building. Hitchcock and Johnson write that "the architect who builds in the international style seeks to display the true character of his construction and to express clearly his provisions for function."¹⁵ Just as the form expressed new technologies, the functions of the new buildings were often related to the growing industries, or to a new sensibility of life brought about as a result of the technology. Although the International style had slightly different expressions depending on differing climatic conditions, it has been described as "a convenient phrase denoting a cubist mode of architecture which had spread throughout the developed world by the time of the Second World War."¹⁶

The style is characterized by lightweight building methods, modern materials, standard modular parts to facilitate fabrication and erection, and a flexible and open interior plan. In practice, this meant that buildings were stripped of their applied ornamentation, which had become popular in the late nineteenth century, reaching its peak in the United States in the World's Columbian Exposition in Chicago in 1893. In contrast to masonry construction or wood frame construction, the International style exploited new construction techniques made possible by steel framing and reinforced concrete to allow for a building's skin to dematerialize into glass.

Chuey Residence

Starting the design process in July 1955, the Chuey residence was completed by October 1956. Josephine Ain Chuey and Robert Chuey deliberately chose Neutra for his design sensibilities. Based on correspondence between the clients and architect, it is obvious Josephine Chuey had a great influence on the house design.

Josephine Ain Chuey (1916-2004),¹⁷ was born Josephine Cohen to David Cohen and Ruth Schimmel¹⁸ in Texas, outside of Dallas.¹⁹ By the early 1930s, the family moved to Los Angeles, where Josephine attended Los Angeles High School.²⁰ Josephine married three times. Her first, brief, marriage was to Gregory Ain, a protegee of Neutra's between 1930-1935. She met Ain at the

¹⁴ Hines, 251.

¹⁵ Henry-Russell Hitchcock and Philip Johnson, *The International Style*, (New York: W.W. Norton & Company, revised 1966), 44.

¹⁶ Kenneth Frampton, *Modern Architecture; A Critical History* (New York: Thames and Hudson, Ltd, 1992), 248.

¹⁷ Social Security Applications and Claims, 1936-2007.

¹⁸ Social Security Applications and Claims, 1936-2007.

¹⁹ Fifteenth Census of the United States, 1930, Los Angeles, California; Roll: 138, Page: 4A; Enumeration District: 0135.

²⁰ "Josephine Ain Chuey," *The Artwork of Robert Chuey*, www.robertchuey.com/josephine_ain_chuey.html; Graduating Class of Los Angeles High School, *Blue and White*, Summer 1934.

Neutra-designed house of Galka Scheyer.²¹ Given these connections, Josephine appears to have been involved with the bohemian scene of Jewish immigrant ex-patriots who fled Europe in the 1930s between the World Wars, including the Neutras and the Schindlers. While Josephine wrote poetry, her work is no longer readily available. A 1961 volume of the journal “Coastlines” describes her as “a zealous devotee of poetry, both in her own practice and in the reading place she offers once a month to others...[she] has recently finished a book on L.S.D., and her poems have appeared in *Perspective, Epos, Coastlines, Transition* and many others”²²

Josephine’s third, and longest marriage was to the painter Robert A. Chuey. The couple reportedly met when she was modeling for his art class at University of California Los Angeles,²³ however his resume does not list his teaching there until the 1960s, well after the couple married on August 27, 1949.²⁴ Josephine Chuey was clearly a spiritual seeker. She was a follower of Krishnamurti,²⁵ as well as an early disciple of Timothy Leary,²⁶ and regularly hosted Tibetan lamas, who called Josephine “historical.”²⁷

Robert Chuey was recognized during his lifetime for his work as an artist, gained a degree of success in the 1950s and 1960s as a painter. Robert Arnold Chuey (1921-1977) was born in Ohio and studied art in several places throughout Los Angeles. His style has been described as more of a “traditionalist” at a time when the Los Angeles fine art scene was shifting to more abstraction.²⁸ Robert Chuey had six one-man shows at the Frank Peris Gallery in Beverly Hills. The first one, in 1951, consisted of still-lives with kitchen utensils, which became known as “pots and pans” paintings.²⁹ He exhibited throughout 1950s and 1960s in major museums, including Los Angeles County Museum, De Young Museum, Carnegie Institute, and California Palace of the Legion of Honor, and taught at Los Angeles County Art Institute (1954-1956), Chouinard Art Institute (1958-1969), University of California, Santa Barbara (1965-1967), University of Southern California (1967-1968), and University of California, Los Angeles (1968-1972).

The Chuey residence was open, both literally, though its flow of spaces out to the cantilevered deck, and figuratively. In addition to the Tibetan lamas, the Chuey’s often hosted other artists, writers and poets. “The house encouraged a lively social life of parties, poetry readings, and the showing of Chuey’s paintings.”³⁰ Josephine hosted the aforementioned monthly poetry salon. Poet Alvaro Cardona-Hine described the evenings where “we could laugh at misbegotten poets while all of Los Angeles glistened below us as an over-extended diamond clear to ocean darkness west, for their glass home was on a commanding hill above Beverly Hills.”³¹ Larry Bell, one of Robert Chuey’s students at Chouinard, described evenings at the house “where he and other students mingled with

²¹ Galka Scheyer, né Emilie Esther Scheyer in Germany, was an art dealer and supporter of Modern painting.

²² *Coastlines*, Volumes 5-6, 1961, pages 2 & 8.

²³ “Josephine Ain Chuey,” *The Artwork of Robert Chuey*, www.robertchuey.com/josephine_ain_chuey.html.

²⁴ California Department of Health and Welfare. California Vital Records, *California, Marriage Index, 1949-1959*.

²⁵ “Josephine Ain Chuey,” *The Artwork of Robert Chuey*, www.robertchuey.com/josephine_ain_chuey.html.

Krishnamurti was a religious philosopher and teacher, greatly admired among artists in southern California.

²⁶ Hines, 261. Timothy Leary was one of the foremost proponents of psychedelic drugs.

²⁷ “Josephine Ain Chuey,” *The Artwork of Robert Chuey*, www.robertchuey.com/josephine_ain_chuey.html.

²⁸ William Hackman, *Out of Sight; the Los Angeles Art Scene in the Sixties* (New York: Other Press, 2015), 86.

²⁹ “Robert Arnold Chuey,” *The Artwork of Robert Chuey*, <http://www.robertchuey.com/about.html>.

³⁰ Hines, 261.

³¹ Alvaro Cardona-Hine, *The Song Less/on; A Book of Poetry*, (Carmel, CA: Fisher King Press, 2013), 152.

‘these sort of beatnik type people, who were all incredibly civilized’ and would ‘smoke pot, and talk about shit that I didn’t know anything about.’”³²

Josephine’s mother left her a small sum to purchase a house and Josephine waited until her mother’s death to commission Neutra to her a house. As she told Neutra early in the design process, “if we did not have certain special feelings about a house we would long ago have allowed my Mother to persuade us to buy a house.”³³ Neutra listened closely to both Josephine and Robert Chuey in their initial interview and their priorities for a home. After the interview, the “conversation sheet” noted, “Mrs. Chuey would like her home to be very serene and removed from the turmoil of painting... a long living room with a deck. Studio should be part of house. No piano, but hi-fi. Bedroom should be near studio. Hi-fi wired to bedroom. Mrs. Chuey does a lot of writing in bed... Natural wood cabinets possible... Mr. Chuey mostly cooks.”³⁴ Josephine Chuey also wanted to be intimately involved in the design process. From July 1955 through October 1955, she wrote Neutra or called his office almost daily.³⁵

Although the Chuey Residence clearly reflects Neutra’s own design sensibilities, it also incorporates all of the Chuey’s requirements for their home, including an open floor plan that flows from living room to deck and studio. Reflecting Josephine’s “support [of] her husband as the true artist in the family,”³⁶ the studio was the largest room in the house with a high ceiling achieved by stepping down into the space. After receiving a conceptual, color sketch of the proposed house by the end of July 1955, Josephine wrote to Neutra that “We are tremendously excited. You have given us a house to kindle the imagination and to give a lasting source of serene, yet changing satisfaction, which was the essence of our heart’s aim. It is classic of purity, elegance and authority.” Although a certificate of occupancy was not issued until April 1957,³⁷ the Chueys moved into the house in October 1956. Shortly after moving in, Robert Chuey wrote to Neutra to express his appreciation. “Having spent the first few days here at this most remarkable house, I have discovered a new world of timelessness and lite, of complete serenity... The house has a dreamlike quality – removed – difficult to convey verbally. It is truly celestial... And the house seems closely married to the terrain and exists here as naturally as do the trees and native plants... We are indeed most grateful to you and everyone associated with this project. For it is surely a master work.”³⁸

After Robert Chuey’s untimely death in a car accident in 1977, Josephine Chuey continued to reside at the property in 2004. The property was inherited by her niece and nephew, who are currently selling the property out of bankruptcy court. The Chuey Residence is currently threatened. Initial listings for the property describe it as “a truly unique development opportunity” that’s “ideal for a

³² William Hackman, *Out of Sight: the Los Angeles Art Scene in the Sixties* (New York: Other Press, 2015), 87.

³³ “Richard and Dion Neutra papers, 1925-1970,” UCLA Special Collections, Box 36, Folders 1-2, letter dated July 10, 1955.

³⁴ “Richard and Dion Neutra papers, 1925-1970,” UCLA Special Collections, Box 36, Folders 1-2, “Conversation Sheet,” dated July 2, 1955.

³⁵ “Richard and Dion Neutra papers, 1925-1970,” UCLA Special Collections, Box 36, Folders 1-2. Sometimes, Josephine didn’t seem to have anything in particular to say about the design, as reflected in a phone message to Neutra on August 10, 1955 that relayed “Mrs. Chuey called and talked for 30 minutes,” or another phone message to Neutra on October 26, 1955, that noted, “Called to unload all her anxieties. I hope she doesn’t intimidate Mr. Johnson [the structural engineer].”

³⁶ “Josephine Ain Chuey,” *The Artwork of Robert Chuey*, www.robertchuey.com/josephine_ain_chuey.html

³⁷ City of Los Angeles, Department of Building and Safety, “Certificate of Occupancy,” April 8, 1957.

³⁸ “Richard and Dion Neutra papers, 1925-1970,” UCLA Special Collections, Box 36, Folders 1-2, “Conversation Sheet,” letter dated October 1, 1956.

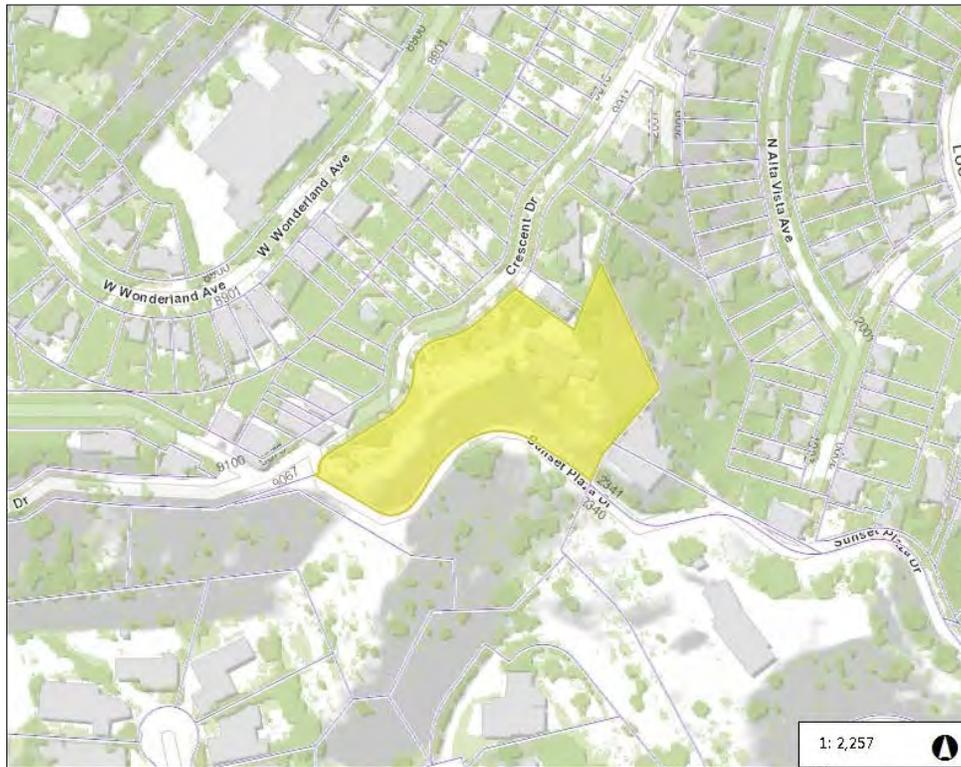
compound.”³⁹ As an exemplary work of Richard Neutra, the Chuey Residence should be preserved and declared an HCM for its outstanding design in the International style.

³⁹ The listing has since been revised.

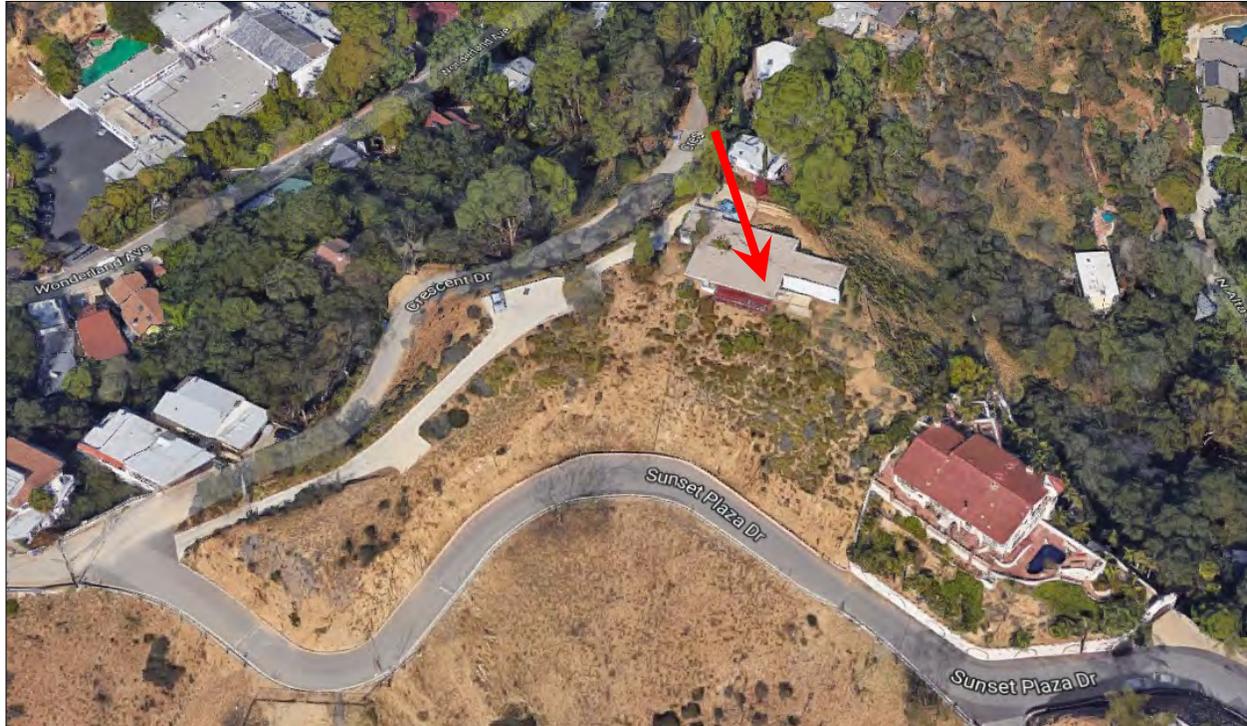
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Attachment 1: Maps



Map 1: Chuey Residence highlighted yellow (source: Los Angeles County Assessor, 2017)



Map 2: Chuey Residence noted with red arrow (source: Google, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 2: Contemporary Photos



Figure 1: Chuey Residence, west elevation, view east (source: Berlyn Media, 2017)



Figure 2: Chuey Residence, west elevation, view northeast (source: MLS, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 2: Contemporary Photos



Figure 3: Chuey Residence, west elevation, view east of main entrance (source: MLS, 2017)



Figure 4: Chuey Residence, south elevation, view northeast up driveway (source: Berlyn Media, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 2: Contemporary Photos



Figure 5: Chuey Residence, deck at south elevation, view east (source: MLS, 2017)



Figure 6: Chuey Residence, south and east elevations, view northwest (source: Berlyn Media, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 2: Contemporary Photos



Figure 7: Chuey Residence, south elevation (left) and east elevation (right), view northwest (source: Berlyn Media, 2017)



Figure 8: Chuey Residence, south elevation, view northwest (source: Berlyn Media, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 2: Contemporary Photos



Figure 9: Chuey Residence, south portion of east elevation, view west (source: Berlyn Media, 2017)

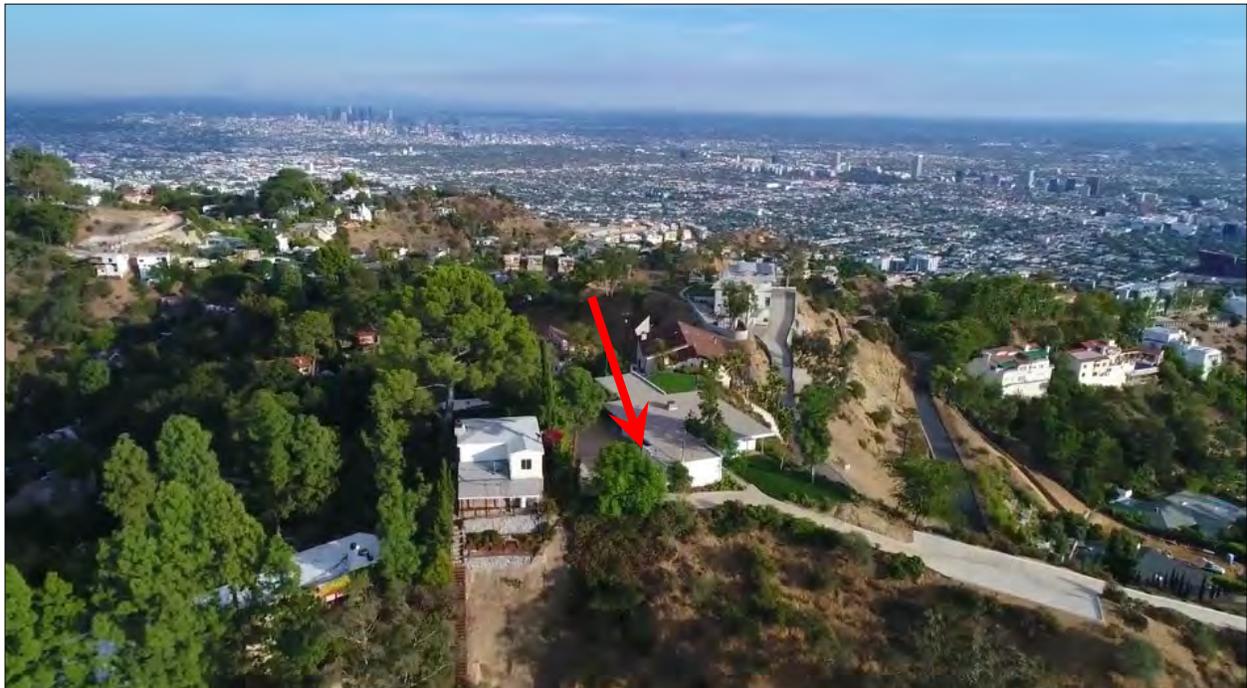


Figure 10: Chuey Residence, aerial, view southeast (source: Berlyn Media, 2017)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 3: Historic Photos



Historic Photo 1: Chuey Residence, west elevation, view east (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 2: Chuey Residence, west elevation, view west from main entrance (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Attachment 3: Historic Photos



Historic Photo 3: Chuey Residence, west elevation (left) and south elevation (right), view northeast (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 4: Chuey Residence, south elevation (left) and east elevation (right), view northwest (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 3: Historic Photos



Historic Photo 5: Chuey Residence, south elevation (left) and east elevation (right), view northeast, note reflecting pools (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 6: Chuey Residence, east elevation, view southeast, note reflecting pools (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 3: Historic Photos



Historic Photo 7: Chuey Residence, living room looking out onto deck, view southwest (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 8: Chuey Residence, deck looking into the living room, view northeast (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 3: Historic Photos



Historic Photo 9: Chuey Residence, interior living room, view southeast (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 10: Chuey Residence, interior studio looking toward livingroom, view south (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Chuey Residence, 2460 North Sunset Plaza Drive

Attachment 3: Historic Photos

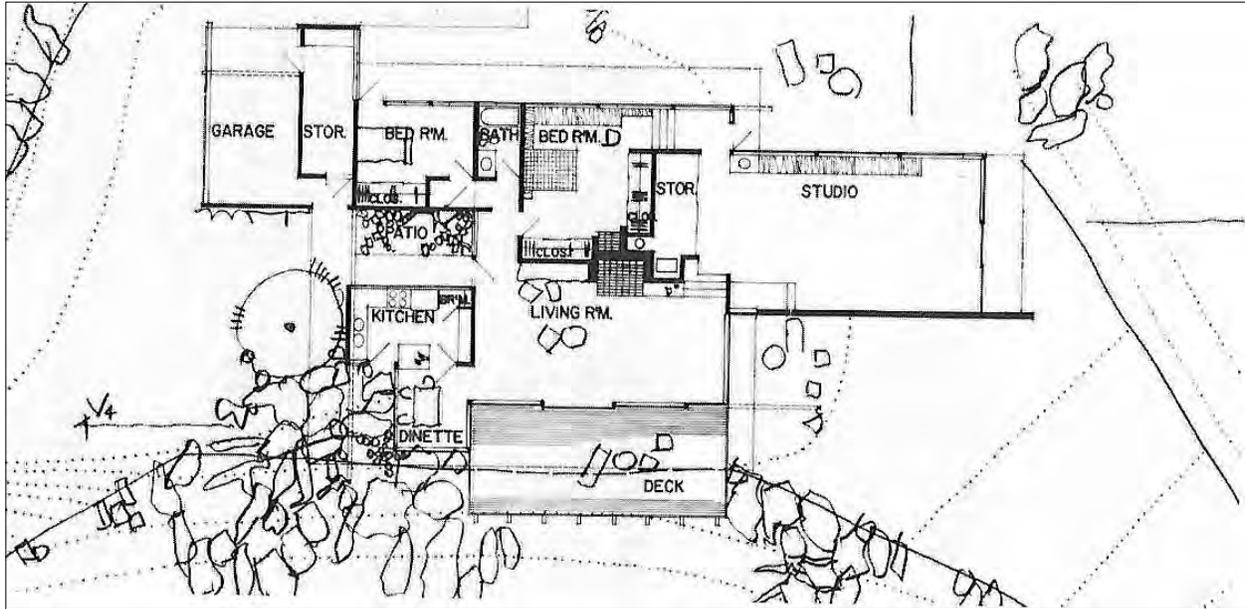


Historic Photo 11: Chuey Residence, interior dining room, view southwest (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)



Historic Photo 11: Chuey Residence, interior studio, view northeast (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

Attachment 4: Drawings



Drawing 1: Chuey Residence (source: Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture* (New York: Oxford University Press, 1982), 265)

Attachment 5: Copies of Building Permits

1

051

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7023	1. LEGAL LOT pt of D	BLK.	TRACT Lookout Mt. Pk.
ZONE R-1	JOB ADDRESS 2460 Sunset Plaza Drive		APPROVED IB
FIRE DIST.	2. BETWEEN CROSS STREETS Pauline AND Wonderland		
INSIDEX KEY	3. PURPOSE OF BLDG. dwelling		
COR. LOT	4. OWNER Chuey, JOSEPHINE C. RE 48794		
REV. COR. LOT SIZE irreg	5. OWNER'S ADDRESS 3002 Halldale Ave		
REAR ALLEY	6. CERT. ARCH. J. Neutra	B-1472	STATE LICENSE NUMBER NO. 42684
SIDE ALLEY BLDG. LINE hills	7. LIC. ENGR. -		STATE LICENSE NUMBER
AFFIDAVITS	8. CONTRACTOR -		STATE LICENSE NUMBER
BLDG. AREA	9. SIZE OF NEW BLDG. 34 x 90 STORIES 1 HEIGHT 10		
SPRINKLERS REQ'D. SPECIFIED	10. MATERIAL OF EXTERIOR WALLS: rfg: compo <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input checked="" type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		

1

2460 Sunset Plaza Drive.

VALIDATION LA 33486	NOV--1-55	18268	B - 2 CK	30.00		
TYPE I	GROUP R	MAX. OCC. 1	JAN-13-56	28835	B - 1 CK	63.00
DIST. OFFICE L.A.	C. OF O. ISSUED NOV 30 1955		B.P. 6300			

DWELL. UNITS 1

PARKING SPACES 1

GUEST ROOMS

FILE WITH

CONT. INSP.

11. VALUATION; TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$20000.00

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

Walter R. Johnson
SIGNED

VALUATION APPROVED
Nowbray

APPLICATION CHECKED
Lynch

PLANS CHECKED
Nowbray

CORRECTIONS VERIFIED
Nowbray

PLANS APPROVED
Nowbray

APPLICATION APPROVED
Witch

crit. soil OK

grading OK

ord. 84988
ZA 6605

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

Department of Building and Safety

REQUEST FOR CHANGE OF ADDRESS

Date... Aug 23, 1956

To: G. E. MORRIS
Superintendent of Building

I hereby request the change of address on:

Building Permit Number LA-33486 Issued 1-13-56

From 9060 CRESCENT DR

To 2460 SUNSET PLAZA TR

- Change from one street to another street for corner lot.
- Change because of error on part of some city department.
- Change because of error on part of applicant (must be approved by Board of Building and Safety Commissioners).

Owner Notified
Owner, Contractor or Authorized Agent

Address

CITY USE ONLY

LOT	BLOCK	TRACT
<u>Part of D</u>		<u>LOOKOUT MTN. PARK</u>

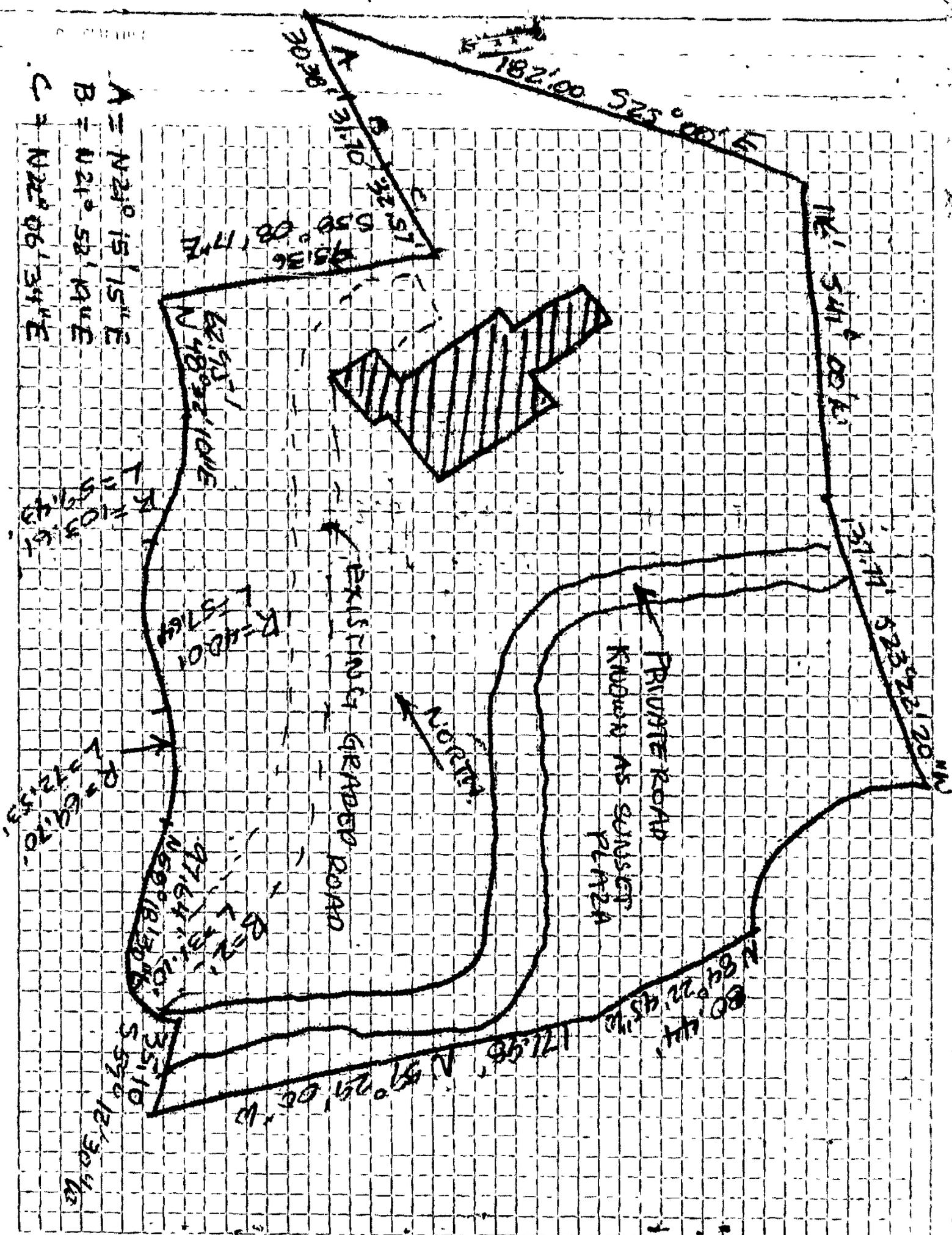
BUREAU OF ENGINEERING APPROVAL

[Signature]
DATE 8-23-56

APPLICATION CHECKED BY:

[Signature] DATE 8-24-56

APPROVED: [Signature]
DATE 8-28-56



CITY OF LOS ANGELES

Certificate of Occupancy

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

Issued:

April 8, 1957

Address of Building

2460 Sunset Plaza Drive

Permit No. and Year

LA 33486--1956

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

1 Story, Type V, Dwelling and Attached Carport, R Occupancy



G. E. MORRIS, Superintendent of Building

By A. E. HICKMAN JJ



Nonbldg-New 1 or 2 Family Dwelling Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 08/19/2013 Last Status: Issued Status Date: 08/19/2013
--	---	---

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF#	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
LOOKOUT MOUNTAIN PARK		D	56	M B 14-88 (SHT 4)	150B169 757	5563 - 031 - 009

3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Council District - 4 Certified Neighborhood Council - Bel Air - Beverly Crest Community Plan Area - Hollywood	Census Tract - 1943.00 District Map - 150B169 Energy Zone - 9 Fire District - VHFHSZ Hillside Grading Area - YES	Hillside Ordinance - YES Earthquake-Induced Landslide Area - Yes Near Source Zone Distance - 0 Thomas Brothers Map Grid - 592-H3
---	--	---

ZONES(S): RI-1 / RE15-1-H

4. DOCUMENTS	
ZA - ZA-6605 ORD - ORD-132416 HLSAREA - Yes CPC - CPC-18760	BHO - Yes AFF - AF-06-2867020 AFF - AFF-29675

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s) SHEPHERD, PAUL AND GIGI 2460 SUNSET PLAZA DR, LOS ANGELES CA 90069 -- Tenant: Applicant: (Relationship: Owner-Bldr) PAUL SHEPHERD - OWNER-BUILDER 2460 SUNSET PLAZA DR., LOS ANGELES, CA 90069 -- (323) 650-1200

For Cashier's Use Only W/O #: 32001732

7. EXISTING USE	PROPOSED USE
	(23) Retaining Wall

8. DESCRIPTION OF WORK
 350 L.F. SLOUGH WALL (MAX 4 FT IN HEIGHT) - 350 L.F. PER LA CITY STANDARD
 P/BC 2011-002.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Gina Nei OK for Cashier: Jesse Cardoza Signature:	DAS PC By: Coord. OK: Date: 08/19/2013

11. PROJECT VALUATION <small>Final Fee Period</small>	
Permit Valuation: \$10,500	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS
 Owner-Builder Declaration
 Plot Plan

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

LA 0013 103018004 8/19/2013 10:08:01 AM	
BUILDING PERMIT-RES	\$171.25
BUILDING PLAN CHECK	\$0.00
EI RESIDENTIAL	\$1.05
ONE STOP SURCH	\$3.45
SYSTEMS DEVT FEE	\$10.34
CITY PLANNING SURCH	\$10.28
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$8.56
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$0.00

Sub Total: \$215.93

Permit #: 130201000001732
 Receipt #: 0103190328
 Building Card #: 2013LA20644



13. STRUCTURE INVENTORY

(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

13020 - 10000 - 01732

(P) Height (BC): +4 Feet / 4 Feet
 (P) Height (ZC): +4 Feet / 4 Feet
 (P) Length: +350 Feet / 350 Feet
 (P) Width: Feet

14. APPLICATION COMMENTS:

***1. PER BOE "LOT IS IN R-1 ZONE, NOT SUBJECT TO 12.37 FOR DEDICATION" 2. PMEX IS NOT RELATED TO PRIVATE STREET. WALL HAS NO BEARING ON CASES

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 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:**16. CONTRACTOR, ARCHITECT & ENGINEER NAME****ADDRESS****CLASS****LICENSE #****PHONE #**

(O) OWNER-BUILDER

2460 SUNSET PLAZA DR., , 90069

0

(323) 650-1200

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This 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 LADBS (Sec. 22.12 & 22.13 LAMC). The permittee 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 reason (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 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code), or that he or she is exempt therefrom 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):

I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, 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).

OR

I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractors License Law does not apply to an owner of property who builds or improves thereon, 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:

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 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 laws of California, and agree that 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 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 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) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

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 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 officer, 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. 91.0106.4.3.4 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 of the property.

Print Name: PAUL SHEPHERD

Sign: 

Date: 08/19/2013

 Owner Authorized Agent



OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF INFORMATION
(OWNER-BUILDER DECLARATION)

Application Number: 3020-10000-01732

Project Address: 2460 N. Sunset Plaza Dr.

DIRECTIONS: Read and initial each statement below to signify you understand or verify this information.

1. I understand a frequent practice of unlicensed persons is to have the property owner obtain an "Owner-Builder" building permit that erroneously implies that the property owner is providing his or her own labor and material personally. I, as an Owner-Builder, may be held liable and subject to serious financial risk for any injuries sustained by an unlicensed person and his or her employees while working on my property. My homeowner's insurance may not provide coverage for those injuries. I am willfully acting as an Owner-Builder and am aware of the limits of my insurance coverage for injuries to workers on my property.

2. I understand building permits are not required to be signed by property owners unless they are responsible for the construction and are not hiring a licensed Contractor to assume this responsibility.

3. I understand as an "Owner-Builder" I am the responsible party of record on the permit. I understand that I may protect myself from potential financial risk by hiring a licensed Contractor and having the permit filed in his or her name instead of my own.

4. I understand Contractors are required by law to be licensed and bonded in California and to list their license numbers on permits and contracts.

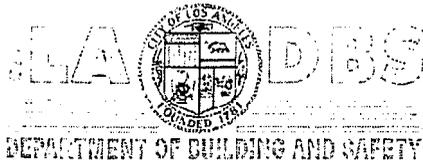
5. I understand if I employ or otherwise engage any persons, other than California licensed Contractors, and the total value of my construction is at least five hundred dollars (\$500), including labor and materials, I may be considered an "employer" under state and federal law.

6. I understand if I am considered an "employer" under state and federal law, I must register with the state and federal government, withhold payroll taxes, provide workers' compensation disability insurance, and contribute to unemployment compensation for each "employee." I also understand my failure to abide by these laws may subject me to serious financial risk.

7. I understand under California Contractors' State License Law, an Owner-Builder who builds single-family residential structures cannot legally build them with the intent to offer them for sale, unless all work is performed by licensed subcontractors and the number of structures does not exceed four within any calendar year, or all of the work is performed under contract with a licensed general building Contractor.

8. I understand as an Owner-Builder if I sell the property for which this permit is issued, I may be held liable for any financial or personal injuries sustained by any subsequent owner(s) that result from any latent construction defects in the workmanship or materials.

9. I understand I may obtain more information regarding my obligations as an "employer" from the Internal Revenue Service, the United States Small Business Administration, the California Department of Benefit Payments, and the California Division of Industrial Accidents. I also understand I may contact the California Contractors' State License Board (CSLB) at 1-800-321-CSLB (2752) or www.cslb.ca.gov for more information about licensed contractors.



OWNER'S ACKNOWLEDGMENT AND VERIFICATION
OF INFORMATION

(OWNER-BUILDER DECLARATION, cont.)

Application Number: 13020-10000-0732

Project Address: 2460 N. Sunset Plaza Dr.

___ 10. I am aware of and consent to an Owner-Builder building permit applied for in my name, and understand that I am the party legally and financially responsible for proposed construction activity at the following address: 2460 N. Sunset Plaza Dr.

___ 11. I agree that, as the party legally and financially responsible for this proposed construction activity, I will abide by all applicable laws and requirements that govern Owner-Builders as well as employers.

___ 12. I agree to notify the issuer of this form immediately of any additions, deletions, or changes to any of the information I have provided on this form. Licensed contractors are regulated by laws designed to protect the public. If you contract with someone who does not have a license, the Contractors' State License Board may be unable to assist you with any financial loss you may sustain as a result of a complaint. Your only remedy against unlicensed Contractors may be in civil court. It is also important for you to understand that if an unlicensed Contractor or employee of that individual or firm is injured while working on your property, you may be held liable for damages. If you obtain a permit as Owner-Builder and wish to hire Contractors, you will be responsible for verifying whether or not those Contractors are properly licensed and the status of their workers' compensation insurance coverage. Before a building permit can be issued, this form must be completed and signed by the property owner and returned to the agency responsible for issuing the permit.

Note: A copy of the property owner's driver's license, form notarization, or other verification acceptable to the agency is required to be presented when the permit is issued to verify the property owner's signature.

Owner's Name: PAUL SHEPHERD

Signature of property owner Paul Shepherd Date: 8-19-2013

- SEC. 3. Section 19830 of the Health and Safety Code is repealed.
- SEC. 4. Section 19831 of the Health and Safety Code is repealed.
- SEC. 5. Section 19832 of the Health and Safety Code is repealed.

Attachment 6: Zimas Parcel Report



City of Los Angeles Department of City Planning

10/26/2017 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2460 N SUNSET PLAZA DR

ZIP CODES

90069

RECENT ACTIVITY

ENV-2013-42-PMEX-CE

CHC-2017-4333-HCM

ENV-2017-4334-CE

AF-06-2867021

CASE NUMBERS

CPC-2017-2864-ZC

CPC-2016-1450-CPU

CPC-1986-831-GPC

CPC-1965-18760

ORD-132416

ORD-129279

ORD-128730

ZA-6605

AA-2006-5734-PMEX

AA-2013-41-PMEX

ENV-2017-2865-EAF

ENV-2016-1451-EIR

AFF-29675

AF-13-1496913-COC

AF-13-1496911-GD

AF-06-2867020

Address/Legal Information

PIN Number	150B169 757
Lot/Parcel Area (Calculated)	46,420.8 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID H3
Assessor Parcel No. (APN)	5563031011
Tract	LOOKOUT MOUNTAIN PARK
Map Reference	M B 14-88 (SHT 4)
Block	None
Lot	PT D
Arb (Lot Cut Reference)	56
Map Sheet	150B169

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Bel Air - Beverly Crest
Council District	CD 4 - David Ryu
Census Tract #	1943.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1 RE15-1-H
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	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
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Not Eligible

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.

CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5563031011
Ownership (Assessor)	
Owner1	SHEPHERD,PAUL AND GIGI
Address	2460 SUNSET PLAZA DR LOS ANGELES CA 90069
Ownership (Bureau of Engineering, Land Records)	
Owner	SHEPHERD, PAUL & GIGI
Address	2460 SUNSET PLAZA DR LOS ANGELES CA 90069
APN Area (Co. Public Works)*	1.520 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$876,629
Assessed Improvement Val.	\$306,261
Last Owner Change	10/18/2013
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	803
	4-258
	4-255
	3182819,21
	2867024
	2867023-4
	1920295
	1496911
Building 1	
Year Built	1956
Building Class	D8B
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	1
Building Square Footage	1,896.0 (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
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No

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

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

Economic Development Areas

Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	631
Bureau	West
Division / Station	Hollywood
Reporting District	632

Fire Information

Bureau	Valley
Batallion	14
District / Fire Station	97
Red Flag Restricted Parking	No

CASE SUMMARIES

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

Case Number:	CPC-2017-2864-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE PER L.A.M.C.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	CPC-1965-18760
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	AA-2006-5734-PMEX
Required Action(s):	PMEX-PARCEL MAP EXEMPTION
Project Descriptions(s):	PAECEL MAP EXMPTION FOR A LOT LINE ADJUSTMENT BETWEEN TO RESIDENTIAL LOTS WITHIN THE RE15-1-H ZONES.
Case Number:	AA-2013-41-PMEX
Required Action(s):	PMEX-PARCEL MAP EXEMPTION
Project Descriptions(s):	LOT LINE ADJUSTMENT BETWEEN TWO PARCELS LOCATED AT 9100 CRESCENT DRIVE AND 2460 SUNSET PLAZA DRIVE.
Case Number:	ENV-2017-2865-EAF
Required Action(s):	EAF-ENVIRONMENTAL ASSESSMENT
Project Descriptions(s):	ZONE CHANGE PER L.A.M.C.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	AF-13-1496913-COC
Required Action(s):	COC-CERTIFICATE OF COMPLIANCE
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-132416
ORD-129279
ORD-128730
ZA-6605
AFF-29675
AF-13-1496911-GD
AF-06-2867020



Address: 2460 N SUNSET PLAZA DR
 APN: 5563031011
 PIN #: 150B169 757

Tract: LOOKOUT MOUNTAIN PARK
 Block: None
 Lot: PT D
 Arb: 56

Zoning: R1-1, RE15-1-H
 General Plan: Low II Residential



CHUEY RESIDENCE

2380-2460 Sunset Plaza Drive; 9058-9060 Crescent Drive

CHC-2017-4333-HCM

ENV-2017-4334-CE

Letters from Owners' Representatives

Allen Matkins

Allen Matkins Leck Gamble Mallory & Natsis LLP
Attorneys at Law
865 South Figueroa Street, Suite 2800 | Los Angeles, CA 90017-2543
Telephone: 213.622.5555 | Facsimile: 213.620.8816
www.allenmatkins.com

Patrick A. Perry
E-mail: pperry@allenmatkins.com
Direct Dial: 213.955.5504 File Number: 376929-00006/LA1101301.01

Via Electronic and First Class Mail

December 11, 2017

President Richard Barron
Vice President Gail Kennard
Commissioner Pilar Buelna
Commissioner Diane Kanner
Commissioner Barry A. Milofsky
City of Los Angeles
Cultural Heritage Commission
200 North Spring Street, Room 532
Los Angeles, California 90012

Re: Shepherd Residence; CHC-2017-4333-HCM; ENV-2017-4334-CE

Dear President Barron and Members of the Cultural Heritage Commission:

This firm represents Paul S. Shepherd and Gigi R. Shepherd (the "Shepherds") as special litigation counsel and real estate counsel in connection with that certain bankruptcy case pending before the United States Bankruptcy Court for the Central District of California, Los Angeles Division (the "Bankruptcy Court"), captioned In re Paul S. Shepherd and Gigi R. Shepherd, Case No. 2:17-bk-17911-BB (the "Bankruptcy Case"). We are in receipt of the letter dated November 21, 2017 advising the Shepherds that the Cultural Heritage Commission ("Commission") has determined that an application for proposed designation of their home located at 2460 North Sunset Plaza Drive (the "Property") as a Historic-Cultural Monument merits further review and that a subcommittee of the Commission and Commission staff have scheduled a site visit to the Property on December 14, 2017.

We understand that the application for designation of the Property as a Historic-Cultural Monument (the "Application") was submitted by the Los Angeles Conservancy ("Conservancy"). Please be advised that the submittal of the Application by the Conservancy constitutes a violation of the automatic stay imposed in connection with the Bankruptcy Case. Pursuant to the enclosed letter, the Conservancy has been advised of the violation of the automatic stay and has been given the opportunity to voluntarily withdraw the Application.

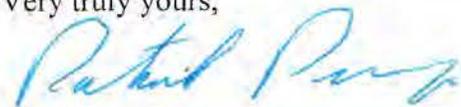
Allen Matkins Leck Gamble Mallory & Natsis LLP
Attorneys at Law

President Richard Barron
December 11, 2017
Page 2

Please be further advised that under these circumstances, the Shepherds do not recognize the proceedings associated with the Application to designate the Property as a Historic-Cultural Monument to be valid and will not participate in this process, including the December 14 site visit, unless or until this issue is resolved by agreement or by order of the Bankruptcy Court.

Please contact me with any questions or if I can provide further information with regard to this issue.

Very truly yours,



Patrick A. Perry

PAP

cc: Ms. Melissa Jones
Mr. Lambert Giessinger

Allen Matkins

Allen Matkins Leck Gamble Mallory & Natsis LLP
Attorneys at Law
1900 Main Street, 5th Floor | Irvine, CA 92614-7321
Telephone: 949.553.1313 | Facsimile: 949.553.8354
www.allenmatkins.com

E-mail: mgreger@allenmatkins.com
File Number: 376929-00006/OC1167818.01

Via Certified Mail
Return Receipt Requested

December 8, 2017

The Los Angeles Conservancy
c/o Adrian Scott Fine
Director of Advocacy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

The Los Angeles Conservancy
c/o Linda Dishman
Chief Executive Officer
523 West 6th Street, Suite 826
Los Angeles, CA 90014

Re: In re Paul S. Shepherd and Gigi R. Shepherd
USBC Case No. 2:17-bk-17911-BB

To Whom It May Concern:

We represent Paul S. Shepherd and Gigi R. Shepherd (the "Debtors") as special litigation counsel and real estate counsel in the above-referenced bankruptcy case. Pursuant to this letter, we hereby demand on behalf of the Debtors that The Los Angeles Conservancy (the "Conservancy") withdraw by no later than December 18, 2017, its nomination (the "Nomination") filed with the Los Angeles City Cultural Heritage Commission (the "Commission") seeking to designate the Debtors' residence located at 2460 North Sunset Plaza Drive, Los Angeles, California 90069 (the "Residence") as a historic-cultural monument because such Nomination was filed in violation of the automatic stay in the Debtors' bankruptcy case.

As you are aware, the Debtors filed a joint voluntary petition for relief under chapter 11 of the Bankruptcy Code on June 30, 2017, commencing that certain bankruptcy case pending before the United States Bankruptcy Court for the Central District of California, Los Angeles Division (the "Bankruptcy Court"), captioned In re Paul S. Shepherd and Gigi R. Shepherd, Case No. 2:17-bk-17911-BB (the "Bankruptcy Case"). The Debtors' primary assets consist of two contiguous parcels of real property: (i) the Residence; and (ii) 2375 Sunset Plaza Drive, Los Angeles, California 90069 (the "Lot", and collectively with the Residence, the "Property").

Upon the filing of the Debtors' voluntary chapter 11 petition, an automatic stay went into effect under section 362 of the Bankruptcy Code with the respect to both the Debtors and their assets, including the Property. Among other things, as a result of the automatic stay, all entities are stayed and prohibited from:

The Los Angeles Conservancy
December 8, 2017

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The commencement or continuation, including the issuance or employment of process, of a judicial, administrative, or other action or proceeding against the Debtors that was or could have been commenced before the commencement of the Debtors' bankruptcy case; and

Any act to obtain possession of property of the estate or of property from the estate or to exercise control over property of the estate.

On August 18, 2017, the Bankruptcy Court entered an order in the Bankruptcy Case authorizing the Debtors to employ Hilton & Hyland ("H&H") to sell the Property. In apparent response to the Debtors' engagement of H&H, Adrian Scott Fine of the Conservancy sent a letter dated September 7, 2017 (the "Letter") to H&H stating that the Conservancy wanted to share information with H&H concerning the alleged "architectural and cultural significance" of the Residence. In the Letter, Mr. Fine referred to an August 28, 2017, article appearing in Architectural Digest which article, among other things, prominently notes that the Debtors had filed for bankruptcy.

Thereafter, on or about October 30, 2017, in the Bankruptcy Case, the Debtors' filed a motion seeking authority to, among other things, authorize the sale of the Property to RND Sunset Associates, LLC or its designee for \$8.5 million, or other qualified bidder at an auction to be scheduled by the Bankruptcy Court. Notwithstanding the Conservancy's knowledge of the Debtors' bankruptcy filing, the Conservancy, in an obvious response to the Debtors' efforts to sell the Property, filed its Nomination form with the Commission seeking to obtain a declaration that the Property is a historical – cultural monument. The filing of the Nomination by the Conservancy constituted a knowing, willful violation of the automatic stay in the Debtors' bankruptcy case. Among other things, the Nomination filed by the Conservancy sought to commence an administrative process with the ultimate effect to declare the Property a historical-cultural monument.

In direct response to the Conservancy's Nomination, on November 16, 2017, the Commission determined the Nomination warranted further review and took the Nomination under consideration. Armed with the position of the Commission and demonstrating its clear knowledge of the Debtors' bankruptcy filing, the Conservancy then took the extraordinary step of showing up at the November 29, 2017, hearing to approve the sale of the Property and informed the Court that the Conservancy nominated the Property because the Debtors' real estate listing allegedly contained no information outlining the historical significance of the Property and because the Property was allegedly being marketed as a development opportunity. In other words, the Conservancy openly admitted that it was seeking to prevent the Property from being sold to any party who may seek to develop the Property notwithstanding the pendency of the Bankruptcy Case. As a result of the Conservancy's actions, RND Sunset Associates, LLC notified the Debtors that it was exercising an alleged right to terminate its agreement to purchase the Property (the Debtors reserve all their rights

Allen Matkins Leck Gamble Mallory & Natsis LLP
Attorneys at Law

The Los Angeles Conservancy
December 8, 2017

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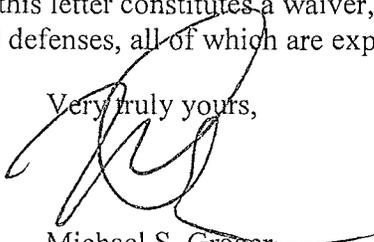
and remedies regarding such termination). Thus, the Conservancy's actions have already caused the Debtors considerable damage and harm.

The Conservancy's action in filing the Nomination with the Commission notwithstanding the Debtors' bankruptcy filing constitutes a knowing, willful violation of the automatic stay. Under controlling law, actions taken in violation of the automatic stay are void. Consequently, the Conservancy's Nomination is void and of no force and effect. Because the Nomination is void and of no force or effect, the Debtors assert that the actions of the Commission in accepting the Nomination for further review are moot as there is no pending nomination before the Committee. Thus, the Debtors do not intend to take any further action with respect to the Nomination or the Commission's actions on the Nomination unless and until the Bankruptcy Court first determines that the Nomination process may proceed.

In order to avoid any ambiguity regarding the status of the Nomination, however, given the Conservancy's knowing, willful violation of the automatic stay, the Debtors hereby demand that the Conservancy withdraw the Nomination filed in violation of the automatic stay by no later than December 18, 2017, and take other appropriate steps to prevent any further damage or harm to the Debtors or the Residence stemming from the Conservancy's willful violation of the automatic stay. Section 362 of the Bankruptcy Code also provides for the recovery by the Debtors of any actual damages the Debtors incurred as a result of the Conservancy's violation of the automatic stay, including costs and attorney's fees, and potentially, punitive damages. As already noted, the Conservancy's violation of the automatic stay has already caused the Debtors considerable damage and harm. In that regard, please be aware that the Conservancy's failure to withdraw the Nomination will only exacerbate the Debtors' damages.

We look forward to the Conservancy's response to the foregoing. Please be advised that nothing contained herein or otherwise omitted from this letter constitutes a waiver, modification or alteration of any of the Debtors' rights, remedies and defenses, all of which are expressly reserved.

Very truly yours,


Michael S. Greger

MSG

CHUEY RESIDENCE

2380-2460 Sunset Plaza Drive; 9058-9060 Crescent Drive

CHC-2017-4333-HCM

ENV-2017-4334-CE

Letters from Members of the Public

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14 November 2017

Cultural Heritage Commission
Office of Historic Resources
Department of City Planning
200 N. Spring St., Room 559
Los Angeles, CA 90012

Re: Chuey House, Letter of Support

Dear Commission members,

Many of Richard Neutra's best houses share a fatal characteristic: they are flawlessly sited. On generous parcels, his carefully calibrated views are expansive and invigorating: just witness the site of one of his masterpieces, the Maslon House, Rancho Mirage, 1962, in the Tamarisk Country Club. Commanding a pivotal corner lot deep in the golf course, the art collector's home presided over two long fairways. It was demolished overnight in 2002.

Sometimes Neutra helped, if not directed, his client's choice of site; if they had purchased the parcel, he oriented the house precisely according to views, winds, landscape, and sun, and in some cases, even how the house would be experienced at night and in the moonlight.

In any case, eventually the monetary value of such choice pieces of land outstripped the architectural 'value' of these timeless thoroughbreds. They are an endangered species. The Chuey House, 1956, exemplifies this dilemma. Its long, lean silhouette with its spider leg made famous by Julius Shulman enjoys a virtually 360-degree view, Los Angeles and the Pacific spreading out below and beyond.

The house also embodies its period of significance. Built for an artist, Robert, and his beautiful poetess wife, Josephine, former wife of Neutra protégé Gregory Ain, the living room and its terrace were the venue for numerous mid-century salons, experimental readings, radical life styles, very much conveying the spirit of LA in the late '50s and 1960s. The transparent structure also responds to the site; Robert's large-boned studio is slightly embedded into the hill a few steps below rest of the dwelling.

While poorly maintained and now maimed by the removal of its spider leg and two reflecting ponds, an inexplicable loss that is nonetheless fairly straightforward to restore,

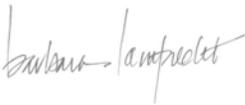
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much of the house retains a high degree of integrity with a full complement of trademark Neutra strategies and details.

Across the country, Neutra houses are being destroyed or altered with chilling regularity. It is vital that his work continues to bear witness to a definition of luxury quite alien to fancy finishes or overly nuanced minimalism. Rather, his houses support the basics -- functional, economical, graceful living in harmony with nature, landscape, and setting. The Chuey House is a special example of this genius. Therefore, I support the nomination to be designated as a Cultural-Historic Monument, City of Los Angeles. I urge the Commission to act to protect this fragile resource.

Sincerely,

A handwritten signature in cursive script that reads "Barbara Lamprecht". The signature is written in a dark ink and is positioned below the word "Sincerely,".

Barbara Lamprecht, M.Arch., Ph.D.