

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-444-HCM
ENV-2018-445-CE

HEARING DATE: February 15, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2100 North Kenilworth Avenue
Council District: 4 – Ryu
Community Plan Area: Silver Lake-Echo Park-Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Tract TR 8423, Lots 619 and 621

PROJECT: Historic-Cultural Monument Application for
THE RALPH G. WALKER HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Dustin Ferrer and Andrew Romano
2638 Ivan Hill Terrace
Los Angeles, CA 90039

Andrew Romano
2100 Kenilworth Avenue
Los Angeles, CA 90039

RECOMMENDATION

That the Cultural Heritage Commission:

1. **Take the property under consideration** as an 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

Constructed in 1936, The Ralph G. Walker House is a three-story single-family residence located on a steep, downhill sloping lot on the east side of Kenilworth Avenue in the Silver Lake neighborhood of Los Angeles. It was designed by master architect Rudolph M. Schindler (1887-1953) in the International Style for Ralph G. Walker.

Irregular in plan, the subject property is constructed of wood frame and concrete with textured stucco cladding. The house descends to the east, following the slope of the lot, and has a view of Silver Lake Reservoir in the distance. The eastern downhill portion of the house rests on a concrete platform, supported by a single row of eight concrete columns. The rolled asphalt roof slopes down from the western portion to the flat eastern portion at two different pitches which are divided by a short parapet, creating two separate rooflines. The primary, west-facing elevation consists of a stucco wall topped with a wide band of clerestory windows below an extended eave. The garage extends from the southern end of the same elevation, with a narrower band of clerestory windows on its north-facing elevation, and a slight overhang sheltering the west-facing garage door. The slightly inset primary entry contains a single wood panel sliding door. Fenestration includes a second floor band of fixed steel windows wrapping around most of the south and east-facing elevations, with a break in the southeast corner for a glass door leading to a small patio. The first floor features a variety of steel windows, while the irregular roofline creates polygonal clerestory windows on the north-facing second-floor elevation. Interior and exterior stairways along the south-facing elevation lead down to a balcony that wraps around the first floor's south and east-facing elevations. Interior features include a plywood built-in sofa, shelves and cabinets surrounding the fireplace, and a low plywood storage bench separating the living space from the stairs.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio that he designed in 1922 on Kings Road in what is now West Hollywood. Schindler resided at the house until his death in 1953. During his lifetime, Schindler created a body of work in Southern California that placed him as one of the masters of early modern architecture. Schindler became more widely recognized after his death for what he called "space architecture" that focused on creating complex and light filled interior spaces. Some of Schindler's other notable works include the How House (1925, HCM #895), Elliot House (1930, HCM #690), Buck House (1934, HCM #122), the Sachs Apartments (1927-1939, HCM #1118), the Luby and Anastasia Bubeshko Apartments (1939, HCM #831), and the S. T. Falk Apartments (1940, HCM #1133).

The subject property appears to have undergone only minor alterations over the years that include extending the existing balcony to provide access from the lower playroom and the addition of an acrylic railing to the lower level balcony in the southwest corner in 1995.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing or designation at the national, state and local levels as an excellent example of an International Style residence that exhibits a high quality of design.

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: The Ralph G. Walker House		Original historic name <input type="checkbox"/>	
Other Associated Names: None			
Street Address: 2100 Kenilworth Ave.		Zip: 90039	Council District: 4
Range of Addresses on Property:		Community Name: Silver Lake	
Assessor Parcel Number: 5431018007	Tract: 8423	Block: None	Lot: 621
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1936	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None <input type="checkbox"/>
Architect/Designer: R.M. Schindler		Contractor: Ralph G. Walker (original owner)	
Original Use: Single-family residential		Present Use: Single-family residential	
Is the Proposed Monument on its Original Site? <input checked="" type="radio"/> Yes <input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)			

3. STYLE & MATERIALS

Architectural Style: Early Modernism <input type="checkbox"/>		Stories: 2	Plan Shape: Irregular <input type="checkbox"/>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood <input type="checkbox"/>	Type: Concrete poured/precast <input type="checkbox"/>	
CLADDING	Material: Stucco, textured <input type="checkbox"/>	Material: Select	
ROOF	Type: Combination <input type="checkbox"/>	Type: Select	
	Material: Rolled asphalt <input type="checkbox"/>	Material: Select	
WINDOWS	Type: Floor-to-Ceiling <input type="checkbox"/>	Type: Sliding <input type="checkbox"/>	
	Material: Wood <input type="checkbox"/>	Material: Steel <input type="checkbox"/>	
ENTRY	Style: Centered <input type="checkbox"/>	Style: Select <input type="checkbox"/>	
DOOR	Type: Select SLIDING WOOD	Type: Select	



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.

1995	Repair of structural columns, grade beams and cassions damaged in Northridge earthquake
1995	Extension of existing balcony to provide access from lower playroom

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)	<input type="checkbox"/> Contributing feature <input type="checkbox"/> Non-contributing feature
<input checked="" type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA Historic Resources Survey Report for Silver Lake - Echo Park - Elysian Valley
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	
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



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: Andrew Romano		Company:	
Street Address: 2100 Kenilworth Ave.		City: Los Angeles	State: CA
Zip: 90039	Phone Number: 609.280.4493	Email: andrew.romano@gmail.com	

Property Owner

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

Name: Andrew Romano		Company:	
Street Address: 2100 Kenilworth Ave.		City: Los Angeles	State: CA
Zip: 90039	Phone Number: 609.280.4493	Email: andrew.romano@gmail.com	

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 checked="" 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.

Name: ANDREW ROMANO

Date:

Signature: [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

Historic-Cultural Monument Nomination The Ralph G. Walker House (1935 -36)

By Judith Sheine

7A. Proposed Monument Description

The Ralph G. Walker House was designed by architect R.M. Schindler in 1935-36. The site is along the east side of Kenilworth Avenue in Silver Lake, sitting just below Schindler's 1935-39 Wilson House on Redcliff Street; Schindler's 1940 Droste House is further down Kenilworth. The site slopes steeply downhill, with an impressive view of the Silver Lake reservoir; Schindler angled the orthogonal plan on the site to respond to the view of the reservoir and the mountains. The deed for the lot required the house to be designed with a sloped roof. However, from the street the house appears to have a flat roof, as it does from the somewhat heroic rear façade facing the reservoir. Schindler designed the house to have sloping roofs that mimicked the slope of the hill and appeared on the north and south facades on the tight lot, where he knew that neighboring houses would make these facades difficult to see; as a modern architect he would have preferred to make the roofs flat, but he took advantage of the sloping roofs on the interior of the house to create a dramatic living space with clearstory windows.

The house is constructed of wood frame, covered in stucco on the outside and plaster on the interior. It has two stories. The upper floor contains a maid's room and the main living spaces; two-bedrooms and a playroom are one level below, with a "flower room" tucked under the garage between the two main floors. While Schindler typically wrapped living spaces around open patios, in L-shaped plans, the sloping lot did not allow for this approach. Instead, Schindler designed balconies and terraces that opened off the living and bedroom spaces. The only flat area on the site was near the bottom, where Schindler located a covered porch.

From the street, the house, typically for Schindler, is nearly solid, except for a band of clerestory windows running under the roof. The volume of the garage interlocks with the house, sliding inside the bigger volume. The rear façade is more dramatic. Rather than the flat facades associated with much of the so-called "International Style," this façade, with its piers and large areas of glazing, has a very three-dimensional quality. Balconies both project from and are cut out of the main volume. The solid corner dematerializes into larger and larger glazing and into the voids of the upper and lower balconies. Planes turn up and down.

The Walker House's entry sequence is particularly dramatic. The unusual front door slides open to a small hall at the center of the house with a sloped roof leading to the back of the built-in couch and a view of the living space and the reservoir beyond, out through the glazing wrapping the corner. But in order to enter further, one has to turn right and walk down three steps to the corner of the living space. From that point there is a long diagonal view across the L-shaped living/dining space, which wraps around the fireplace and the

kitchen. The ceiling in this space slopes down over both the living and dining spaces, with a hip running down from the fireplace to the door to the corner terrace. Clerestory windows over the sloped roof of the kitchen, along with the clerestory window over the front door, allow the space to be lit from four directions.

The built-in furniture articulates the more solid edge of the space. Shelves in the hall turn into translucent glass slots in the plywood partition at the back of the couch and again into shelves next to the fireplace. The plywood storage pieces in the dining area were adjacent to a plywood door to the kitchen which was attached to the plywood volume that projects into the dining area from the kitchen (and houses the breakfast nook, a typical Schindler feature). This piece in turn connects to another plywood built-in cabinet with cantilevered shelves at its far corner. Even the plaster has a similar expression, with the panel over the fireplace wrapping around and over the dining room cabinets to connect with the plaster wall of the dining area. Another low plywood storage piece separates the living space from the stair down to the bedrooms.

Originally, both interior and exterior stucco were an intense blue-green color, the Oregon pine plywood was stained greenish-yellow and aluminum paint was used for the steel sliding sash. Schindler's unit furniture was represented in a club chair and ottoman in the living space and he also designed a dining room table and chairs. The bedrooms, too, contain Schindler's complex built-in furniture, constructed of stained Oregon pine plywood.

The house is in remarkably original condition. The free-standing unit furniture is no longer in the house, but all the built-in furniture is still there; even the plywood door to the kitchen, while not in place, has been preserved. Carpet, interior paint and upholstery on the built-in couch have also been altered. After the house was damaged in the 1994 Northridge earthquake, it was restored. At the time, the building department required that the balcony at the lower level in the southwest corner have a railing, which was built using acrylic sheeting to minimize its visibility, but otherwise the exterior is in original condition.

7B. Statement of Significance

R. M. Schindler has been widely recognized as one of the most significant architects of the first half of the twentieth century in Southern California. While Schindler wanted to build what he called his "Space Architecture" of reinforced concrete, he found that in the 1930s, during the Depression, his clients could not afford to use the material, even though he experimented with many different techniques to lower the cost of concrete construction. Instead, he started to build largely in the common construction system of the time: stucco over wood frame.

Schindler called his own version of this building method "Plaster Skin Design" and developed a vocabulary for this group of structures. The buildings are abstract interlocking volumes, devoid of decoration. The volumes are all of one material on the exterior, stucco, and the windows read as voids, with minimal articulation, either vertical or horizontal. The stucco volumes form complex interlocking shapes, often with planes extending from them

that turn up or down or go around corners. The windows are usually not simple strips, and frequently form L-shapes; corner windows are ubiquitous. The facades are not simple planes; smaller volumes move in and out of them, making them into deep spaces themselves. The volumes of the exterior do express the interior — bumps on the outside are windows and shelves and storage — but they also sometimes obscure a gable or shed roof, which is always expressed in the interior space. Interiors are covered in plaster, with plywood built-in furniture, although occasionally the built-ins are of fir or pine boards.

The Walker House is a prime example of Schindler's "Plaster Skin Designs."

As noted above, Schindler typically arranged his houses so that living and sleeping spaces formed L-Shapes around an outdoor patio. However, he also designed a series of "Plaster Skin Designs" on sloping lots where no large flat open space could be found. These houses were articulated blocks with terraces and balconies facing the views. Schindler described his houses on sloped sites as falling "into one of three form schemes: balancing above the hill; cascading down with the slope; rising up in a counter motion," and gave as examples of the three types the Wolfe, Walker and Van Patten Houses.

The Walker House clearly "cascades down with the slope" of the hill, and Schindler considered it significant enough to use as the example of this type of design in his own description. It is one of the most complex, dramatic and intact of Schindler's "Plaster Skin Designs," with some of the most complex built-in furniture he ever designed. The interior is a key demonstration of Schindler's "Plaster Skin Designs" and an excellent demonstration of his "Space Architecture" design principles. Schindler's "Space Architecture" was characterized by a focus on complex interior space, with the use of clearstory windows to allow light into the interiors from multiple directions, and the Walker House clearly exemplifies those principles.

The Walker House has been widely covered in publications on Schindler's work. It is included in David Gebhard's *Schindler* (Thames and Hudson, 1971), in August Sarnitz's *R.M. Schindler: Architect* (Rizzoli, 1988), and in a number of publications by Judith Sheine, including *R.M. Schindler: Works and Projects* (Gustavo Gili, 1998), *R.M. Schindler* (Phaidon, 2001) and "R.M. Schindler: 10 Houses" in *2G #7* (Gustavo Gili, 1998). The Walker House was also featured in an interactive CD in the Planet Architecture series, *R.M. Schindler: 4 Houses* (in-D Press, 2001).

R.M. Schindler was one of the most important modernist architects of the 20th century, and perhaps the most important to practice in Southern California. The Walker House — with its sensitive siting, its maximization of views and exterior space and its complex and dramatic interior — is one of the most significant examples of his work. For this reason, it deserves to be designated a Historic-Cultural Monument in the City of Los Angeles.

Professor Judith Sheine is Head of the Department of Architecture at the University of Oregon. She has been recognized as the leading authority on the work of architect R. M. Schindler and is a practicing, award-winning architect.

In 1985 New York University doctoral candidate Barbara Giella wrote her Ph. D. dissertation on "R.M. Schindler's Thirties Style: Its Character (1931-1937) and International Sources (1906-1937)." Giella devoted an entire chapter to the Ralph G. Walker House, which she considered the finest example of Schindler's work from the period.

It was a subject she knew well: Giella's parents purchased the Walker House from Ralph Walker's widow Ola Fern Walker in 1956, and that's where they raised their daughter.

The following essay is adapted from Giella's dissertation. In it, she explains why the Walker House "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction" — in this case, Schindler's pivotal "Thirties Style," which sees the architect attempting to incorporate elements of the then-voguish International Style into his own idiosyncratic, organic form of early-modernist design.

(Cultural Heritage Ordinance Criterion Style: Early Modernist / International Style)

The Walker House stands for what is actually a heterogeneous group of buildings designed in what I have called R.M. Schindler's "Thirties Style." Although there are limits to what can be discerned in one example alone, because of its complexity, the Walker House reveals above all other buildings in this group the complex character of this phase in Schindler's career.

The confluence of two major trends characterizes Schindler's Thirties Style: 1) continuation and intensification of his typical approach to design, and 2) assimilation of aspects of the International Style. These trends are revealed through an analysis of the Ralph Walker house, which is an excellent monument of this period.

The basic character of Schindler's work, as represented by the Walker House, is informed by two main underlying principles.

The first is his commitment to the primacy of space.

Spatially, the Walker house is highly articulated and fragmented in both plan and section. This complexity results from Schindler's desire to give each human activity its own appropriate space or subspace. Thus, fundamentally, the Walker House is not designed as a whole form, but as a series of spatial experiences which flow one into the other and are integrated experientially as the observer moves through the

window frames, whereas in the 1920s and 1940s he employed only wood; to create the illusion of steel frame and/ or concrete even when employing the conventional wood frame and stucco; and to design furniture which could fit into any of his houses, suggesting that the very design of his buildings had become standardized. And, indeed, the houses of this period resemble one another more than at any other time in Schindler's career. All these features are unique to his Thirties Style.

To elaborate, until the early thirties, for example, the vast majority of Schindler's buildings had flat roofs. The flat roof was a modernist article of faith to which Schindler subscribed along with his modernist contemporaries. As far as can be determined, deviations from the flat roof in earlier works were always the result of deed requirements, as, for example, in the Packard house of 1924 and the Von Koerber house of 1931. However, it was only during the reign of the Thirties Style that Schindler attempted to conceal the pitched roof he was sometimes forced to employ.

In addition to the discrepancy between appearance and reality in the design of the roof, the one-to-one correspondence between space and envelope in the Walker House is disturbed with respect to plan and section. Unlike the Walker House, in Schindler's earlier modernist works, which grew organically out of his Viennese background and his experience in Chicago and Los Angeles with Frank Lloyd Wright, the interiors and exteriors were in harmony with each other. From the rather simple interior space of the Lovell beach house to the complex interior and exterior of the Wolfe house, there was perfect consonance between interior space and exterior image. (Note that the discrepancy between space and envelope only occurs in certain works of the Thirties Style where the street elevations are visible and where restrictive covenants require a pitched and/or tiled roof.)

Although the Thirties Style and the Walker house share with other modernist architecture an abstract, ahistorical vocabulary, absence of applied ornament, use of balanced asymmetry and predominantly rectilinear forms, the style is nevertheless more formally complex, plastic and sensuous in character than the work of most of Schindler's avant-garde modernist contemporaries. Compare the Walker house, for example, with such works as Neutra's Lovell house (1927-28), Mies van der Rohe's Tugendhat house (Brno, 1930) and Le Corbusier's Villa Savoye (Poissy, 1929), all works of greater visual restraint and a more homogeneous language of form.

And despite the regularizing and simplifying of form (only compared with his earlier and later work) and the borrowing of the ribbon window and curtain wall which occurs in Schindler's Thirties Style under the influence of the International Style, Schindler's visual language still deviates from the three main criteria which Hitchcock and Johnson established in their definition of the International Style: emphasis on volume rather than on mass, regularity rather than axial symmetry, and the proscription of ornament.

Bibliography

The Ralph G. Walker House (1935 -36)

Gebhard, David. *Schindler*. (Thames and Hudson, 1971)

"House for Ralph G. Walker." *Architectural Forum* November 1938. 362-363.

"Residence for R.G. Walker." *Kenchiku Bunka* September 1999. 60-69.

R.M. Schindler: 4 Houses. CD-ROM. (D Press, 2001)

Sarnitz, August. *R.M. Schindler: Architect*. (Rizzoli, 1988)

Sheine, Judith. *R.M. Schindler: Works and Projects*. (Gustavo Gili, 1998)

Sheine, Judith. *R.M. Schindler*. (Phaidon, 2001)

Sheine, Judith. "R.M. Schindler: 10 Houses." *ZG* #7 1998. 86-93.

Steele, James. *R.M. Schindler*. (Taschen, 1999)

Main E
* Starred photos retrieved from the Julius Shulman archive
at the Getty Research Institute and used with permission.
Taken by Shulman in 1938. All other photos from personal collections.





Silver Lake – Echo Park – Elysian Valley Report

Individual Resources – 05/13/14

Status code:	5S3
Reason:	This property was the longtime home of Tokio Florist; it reflects the presence of Japanese-Americans in Silver Lake beginning in the 1960s. However, it appears to meet local criteria only and may not meet significance thresholds for National Register or California Register eligibility.



Address: 2083 N KENILWORTH AVE
Name:
Year built: 1962
Architectural style: Modern, Mid-Century

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Mid-Century Modernism, 1945-1970
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of a Mid-Century Modern residence. Exhibits high quality of design.



Address: 2100 N KENILWORTH AVE
Name: Walker Residence
Year built: 1936
Architectural style: International

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Pre-War Modernism, 1919-1945
Sub theme:	International Style, 1920-1960
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of an International Style residence; designed by Rudolph Schindler. Exhibits high quality of design.

LIFE
HOUSES

THE ARCHITECTURAL
FORUM

NOVEMBER 1938



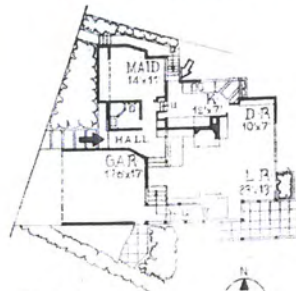
Julius Shulman Photos

The three floor plans show a very carefully organized solution of a difficult site problem. With an entrance at the top story level, the architect has placed his living quarters here, with the maid's room well placed for privacy. Two bedrooms and a large playroom occupy the floor below, and a basement and large terrace are placed on the ground level. The views of the interior indicate the degree of spaciousness attained, and are particularly notable for the use of sloping ceilings. These are not only a most economical way of covering the roof beams, but do much to eliminate a box-like appearance. Cubage: 24,000.

CONSTRUCTION OUTLINE

STRUCTURE: Exterior walls—brush coat stucco, wire netting, 15 lb. felt, wood frame, gypsum lath. Interior—stucco. **ROOF:** Covered with composition roofing. **SHEET METAL WORK:** Flashing—galvanized iron. Inside leaders—cast iron. **WINDOWS:** Sash—metal, sliding. **FLOOR COVERINGS:** Main rooms—carpet. Kitchen, bathrooms and porches—linoleum. **WOODWORK:** Trim, cabinets and doors—Oregon pine. **PLUMBING:** Soil pipes—4 in. cast iron. Hot and cold water pipes—galvanized iron. **HEATING:** Hot air furnace.

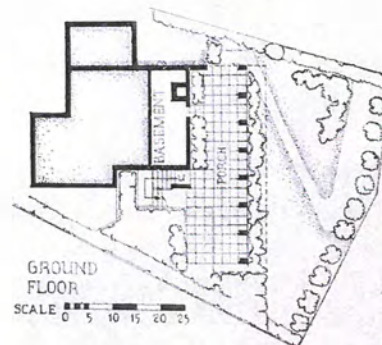
7. HOUSE FOR RALPH



SECOND FLOOR



FIRST FLOOR



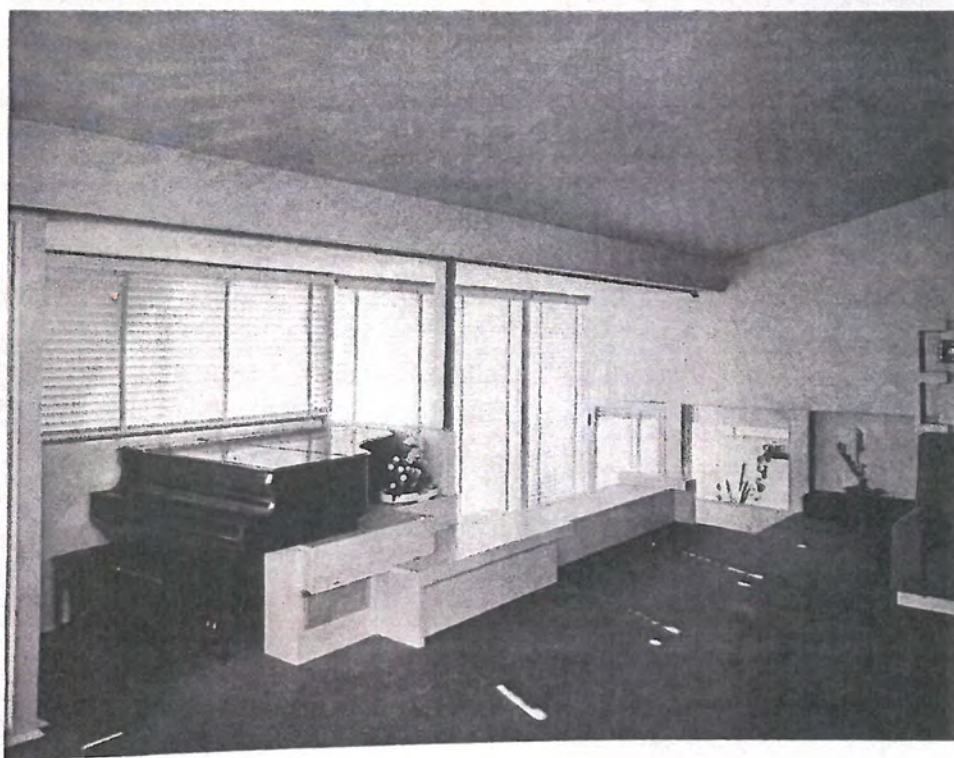
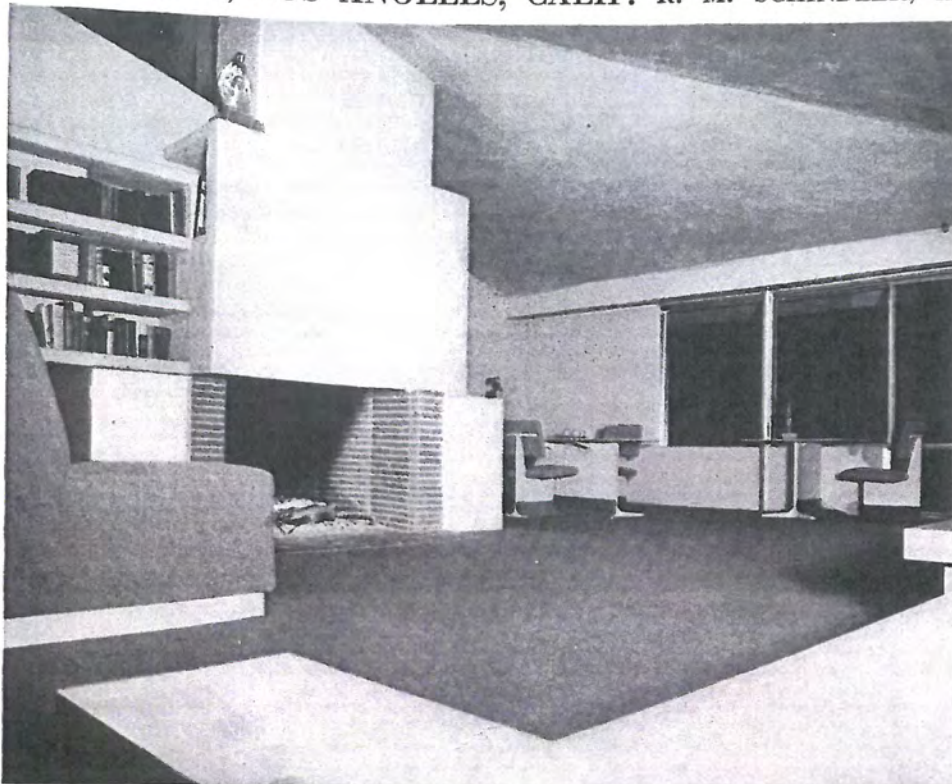
EAST VIEW

GROUND FLOOR
SCALE 0 5 10 15 20 25



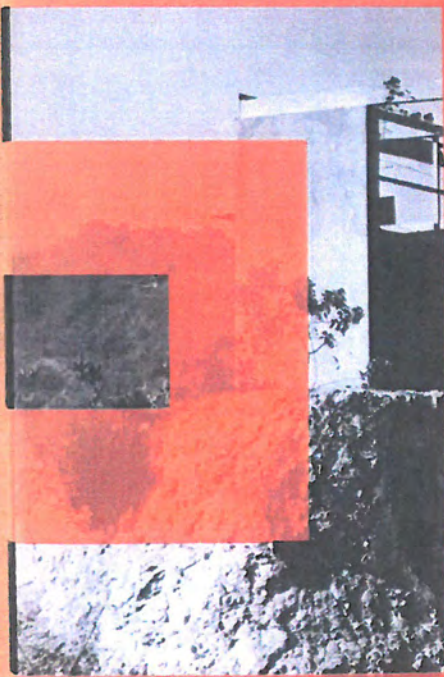
ENTRANCE

G. WALKER, LOS ANGELES, CALIF. R. M. SCHINDLER, ARCHITECT



LIVING
ROOM

R.M. SCHINDLER



PHAIDON

house over them.⁸ The roof steps up in three layers, highest at the living room, which faces the view. Typically, one enters the living room at the corner, looking diagonally across and out the corner glazing to the view. Schindler designed built-in and freestanding plywood furniture that further articulates the house. The exterior stucco was painted gray-green with the wood stained to match. Inside, the walls were greenish-yellow and the rug was gray-green. The colors further integrated the house with its surroundings.

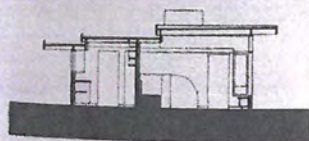
Articulated Blocks

Schindler also designed a series of plaster-skin designs on very steeply sloping lots that had no large, flat, open space for a garden, and were therefore articulated blocks with terraces and balconies facing the views. Schindler described these houses on sloped sites as falling "into one of three form schemes: balancing above the hill; cascading down with the slope; rising up in a counter motion," and gave as examples of the three types, the Wolfe, Walker, and Van Patten houses.⁹ The latter two were built in Silver Lake.

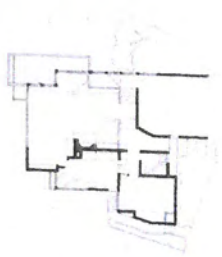
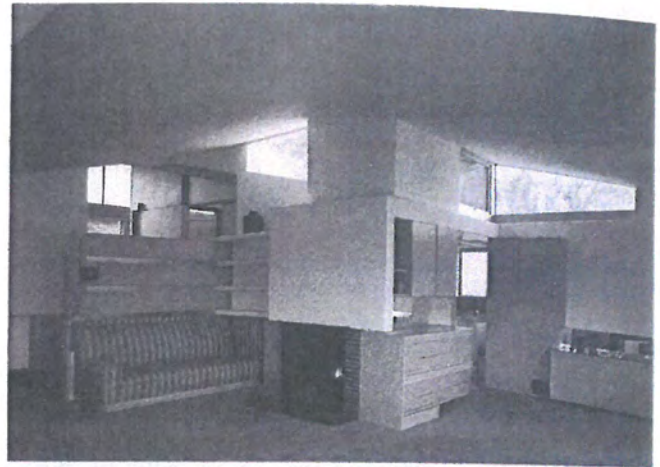
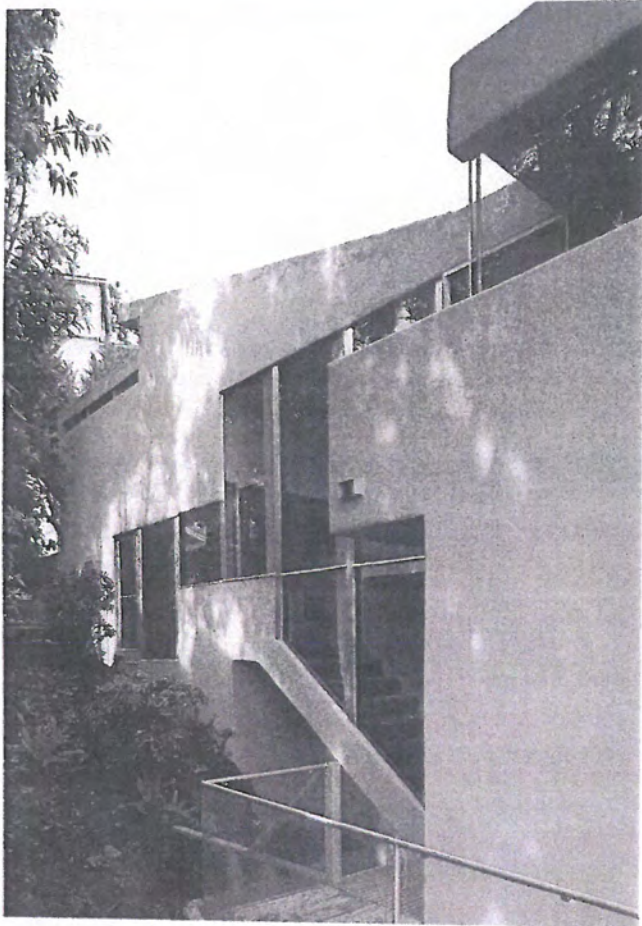
Schindler angled the orthogonal plan of the Walker house (1935–36) on the site to respond to the view of the reservoir and the mountains. The only developable flat area on the site was near the bottom and did not have the big view. Schindler located a large covered porch there, with other exterior spaces formed by terraces and balconies off the living and bedroom spaces. Here, Schindler took a difficult site and unfavorable

restrictions and turned them to his spatial advantage. From the street, the house is nearly solid, except for a band of clerestory windows running under the roof. The house also had a requirement for a sloping roof, and, rather than complain about it, Schindler used the roofs to mimic the slope of the hill and "follow it downward." As in the Oliver house, there is no clue from the street that sloped roofs are part of the scheme, but both sides of the building clearly reveal them and something of the exuberant interior spaces. Schindler knew these facades would be hard to see once adjacent houses were built, and more consciously controlled the design of the front and the very visible rear facade. This heroic-looking view of the house, with its piers and large areas of glazing, does not reveal the sloped roofs, but it does have a much more three-dimensional quality than the International Style buildings it might be thought to resemble. Balconies both extend from and are cut out of the main volume. The solid corner dematerializes into larger and larger glazing and into the voids of the upper and lower balconies. Planes turn up and down. The piers, which Schindler had hoped to build in concrete, are constructed of wood frame and stucco.

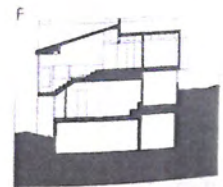
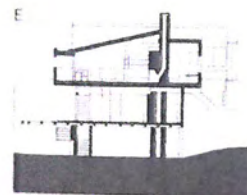
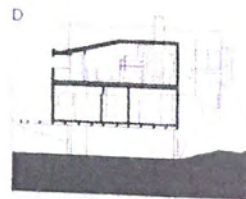
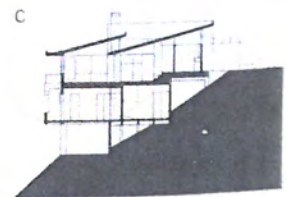
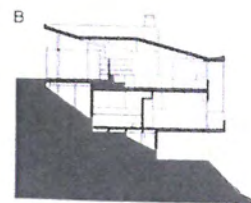
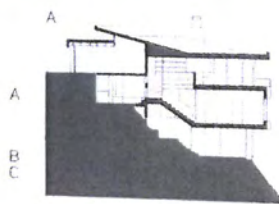
The interior space sets Schindler apart from the far simpler interior spaces of his International Style contemporaries. The entry sequence is particularly dramatic with the unusual front door sliding open to a small hall at the center of the house. A sloping roof leads to the back of the built-in couch and to the view through the living space and the glazed corner to the reservoir beyond. The ceiling slopes down over both the living and dining spaces, with a hip running down from the fireplace to the door to



Harris house, Los Angeles, 1942.
Opposite top: view from street, looking at entry facade and trellis.
Opposite bottom: living room. Built-in furniture and a stepped ceiling help to articulate this small space. Left: section. The roof steps up to its highest level over the living room.



D E F



James Steele

R.M. Schindler



TASCHEN

Residence for Ralph G. Walker
1935-36
2100 Kenmore Avenue
Los Angeles



As in the Gorkowsky and Eliot houses, Schröder repeats a similar element of surprise here by presenting a modest elevation to the street at the top of the hill and having the house cascade down the slope toward the view. A series of eight piers on the downhill side provide a firm foundation into the cliff, and enhance the impression of great height when the house is seen from below. They also screen the bedrooms and a children's playroom located on the lower level. The tactic of lifting a flat roof above a wall and inserting a clerestory between them carries over as a focus on a high roof canopy here, countervailing the long horizontal deck, cantilevered from the series of eight columns below it. This deck acts as a pergola at one end and a balcony at the other, demonstrating once more the architect's capacity for efficiency.

RESIDENCE FOR RALPH G. WALKER



Wie bei den Häusern Gorkowsky und Eliot integriert Schröder hier ein Überraschungsmoment, indem er eine schlichte Fassade zur oberhalb des Grundsstücks verlaufenden Straße hin präsentiert und das Haus dann kaskadenartig den Hang hinabsteigen lässt. Eine Reihe von acht Stützpfeilern bildet eine feste Grundung in den Spießhang hinein und trägt dazu bei, daß das Haus von unten gesehen sehr hoch wirkt. Außerdem bilden die Pfeiler eine Art Sichtschutz für das Schlafzimmer und das Spielzimmer im Untergeschoß. Das Gestaltungsmittel des Oberlichtbands, das zwischen der Außenwand und dem entsprechend erhöhten Dach eingelagert ist, wird hier zum Blickpunkt am Scheitel eines flach geneigten Pultdachs.

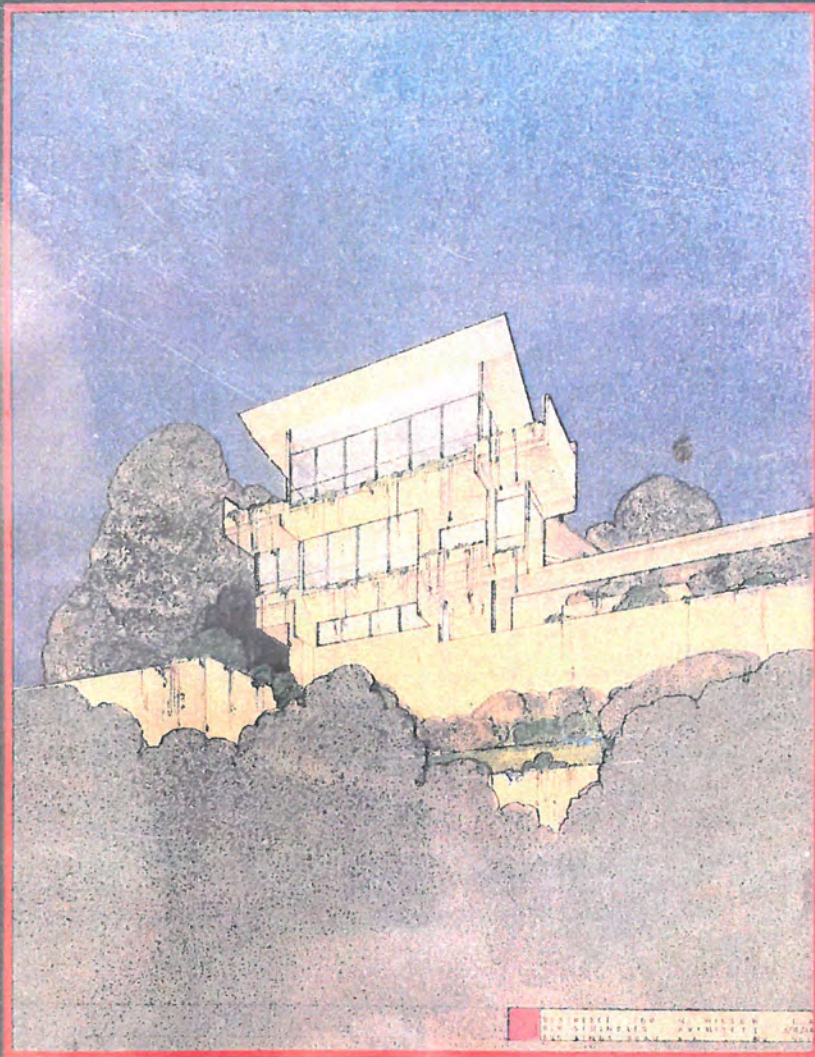
und Gegengewicht zu dem langen querverlaufenden Deck über den acht Stützpfeilern auf der anderen Seite des Hauses. Dieses Deckstruktur dient im freistehenden Ende als Pergola und am anderen Ende als Balkon und bezieht erneut die Effizienz von Schröders architektonischer Gestaltung.

Comme dans les résidences Gorkowsky et Eliot, Schröder répète le même type de surprise: l'élévation modeste sur la rue, au sommet de la colline, et maison qui cascade le long de la pente, vers la vue. Une série de huit piliers, côté pente, fournit les fondations nécessaires et accroît l'impression de hauteur lorsque la maison est vue en contrebas. Ils ancreront les chambres et la salle de jeux des enfants situées au niveau inférieur. La technique qui consiste à soulever le toit plat par rapport au mur et à intégrer une verrière dans l'interstice se poursuit ici par la création d'une pergola haute implantée en porte-à-faux au-dessus des huit colonnes, qui équilibre la longue terrasse horizontale. Ce plateau sert à son tour de pergola d'un côté et de balcon de l'autre, illustrant une fois de plus le sens de l'efficacité de l'architecte.





August Sarnitz



R·M·SCHINDLER
ARCHITECT



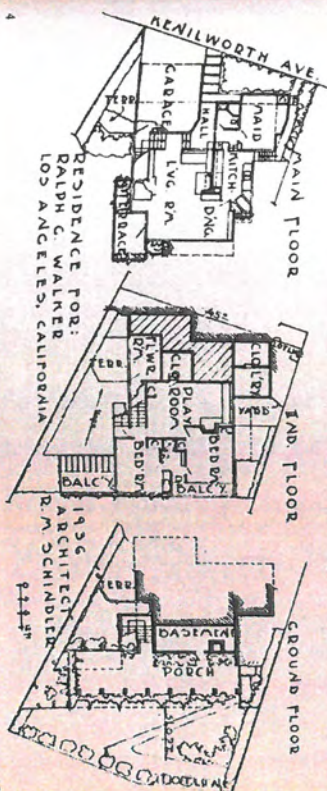
1887-1953

RIZZOLI
NEW YORK

Residence and furniture for Ralph C. Walker
2100 Kenilworth Avenue, Los Angeles, 1935-1936 (ent. #246)



130



- 1 View from the slope
- 2 Living room, looking towards the main entrance
- 3 Dining room, furniture by Schindler
- 4 Floor Plans
- 5 Overall view from the slope

121



2G

REVISTA INTERNACIONAL
DE ARQUITECTURA

INTERNATIONAL
ARCHITECTURE REVIEW

10 Casas

R.M. Schindler

10 Houses

N.7 1998 / III

nexus

Olvidando y recordando a Schindler. Forgetting and
Remembering Schindler. **Margaret Crawford**

Casa Walker, Silverlake, Los Ángeles, California

Walker House, Silverlake, Los Angeles, California

Emplazamiento Site
2100 Kenilworth Avenue,
Silverlake, Los Angeles, CA

Proyecto y construcción
Design and Construction
1935-1936, 1939, 1941

Fotografías Photographs
Grant Mudford

Esta pequeña vivienda de tres habitaciones, situada en un solar con fuerte pendiente en Silverlake, tiene la mejor vista panorámica sobre el embalse de todas las casas que Schindler proyectó en esta zona. La casa sufrió grandes daños a causa del terremoto de Northridge en 1994, pero su actual propietario (el tercero) la ha restaurado devolviéndola casi a su condición original, ya que incluso se han utilizado las fórmulas de teñido y pintura ideadas por Schindler. Los únicos cambios significativos son una ampliación de la terraza (y el plexiglás añadido a la barandilla) de la habitación orientada a sur, que conecta este espacio con la puerta de la sala de juegos, y el color de la pintura interior. Aunque el brillante color verdeazulado original fue recuperado en el exterior, el propietario actual prefirió un color blanco más neutro en el interior en lugar del intenso verdeazulado que Schindler adoptó originariamente.

La implantación de la casa está girada respecto a la parcela para orientarse hacia las vistas; en planta, se retraquea a lo largo de la calle y de los dos laterales en pendiente, para ajustarse al solar como si descendiera por la colina. Schindler describe la organización de esta vivienda en sección, como "una cascada que desciende por la pendiente". La casa se organiza en cinco niveles, incluyendo un gran porche abierto en la parte inferior considerado como el espacio más amplio del emplazamiento. El vestíbulo de entrada y la habitación del servicio están situados en el nivel más alto, junto al garaje; la cocina, el comedor y la sala de estar se encuentran unos peldaños más abajo. Medio nivel por debajo del espacio principal, bajo el garaje, existe un invernadero; la sala de juegos y dos dormitorios ocupan toda la planta debajo del nivel principal. En uno de los extremos la sala de estar se comunica con una terraza y los dos dormitorios del nivel inferior se abren lateral y frontalmente a sendas terrazas; todas ellas situadas en el frente del volumen principal.

Sólo el estuco verdeazulado habría distinguido a este edificio de las casas adyacentes, pero otros rasgos distintivos de la arquitectura de Schindler se hacen evidentes. Desde la calle, el edificio se presenta con la solidez ya habitual, a excepción de las ventanas horizontales en la parte superior de los muros. El volumen del garaje se entrelaza con la casa principal; una ventana apaisada bajo el techo rodea toda la vivienda, separando la cubierta de los muros inferiores. Sorprendentemente, esta ventana no sólo ilumina el interior de la casa, sino también el garaje, donde existe otra ventana orientada al camino de entrada. La espectacular fachada sureste del edificio, frente al embalse, es la vista más conocida de la casa: una caja moderna con una cubierta flotante sobre pilotis. Pero los lados norte y sur revelan las múltiples cubiertas inclinadas (una exigencia de las ordenanzas volumétricas de Silverlake) que "descienden en cascada" por

This small three-bedroom house is built on a tight, steeply down-sloping lot in Silverlake with the most dramatic view of the reservoir of Schindler's Silverlake houses. The house suffered extensive damage in the 1994 Northridge earthquake, but the present owner (the third) has had it restored to very nearly its original condition, including using Schindler's original recipes for paint and stains. The only significant changes are an extension of the balcony (and the plexiglass added to its rail) off the bedroom to the south to connect it to the door of the playroom, and the interior paint color. Although the striking blue-green original color was restored on the exterior, the current owner preferred a more neutral white interior to the original deep blue-green.

The house is angled to face the view; the house steps in plan along the street and along the two sloping edges to fit the site as it steps down the hill. Schindler describes the organization of this house in section, as "cascading down with the slope". The house consists of five levels, including a large open porch at the bottom, the largest level space on the site. The entry hall and maid's bedroom are at the highest level, along with the garage; the kitchen, dining and living rooms are a few steps down. Half a level below the main space, tucked under the garage is a flower room, and a playroom and two bedrooms are a full story below the main floor. There is a terrace off the main space and balconies outside the two lower bedrooms, all at the edges of the main volume.

The blue-green stucco alone would make this building stand out from its neighbors, but other distinctive Schindler characteristics are also apparent. From the street, the building is, typically, solid except for clearstory windows. The garage volume interlocks with the main house; a long clearstory window runs the length of the house, separating the roof from the walls below. Surprisingly, this clearstory illuminates not only the interior of the house but the garage as well, which has another clearstory facing the entry path. The heroic southeastern corner of the building, facing the reservoir, is the most frequently pictured view of the house, showing a modern box with a floating roof sitting on top of pilotis. But the north and south sides reveal the several sloping roofs (again required by code in Silverlake) which "cascade down" the hill. A view of the eastern facade also reveals something much more complex than a box on stilts. As often seen in Schindler compositions, a solid corner, here at the northeast, steps down (and in and out) to open to more and more glazing and finally to the open terrace at the southeast corner under the roof and an unshaded terrace at the southern end. The exterior begins to reveal the complex spatial articulation of the interior.

The entry sequence is a dramatic one. The recessed sliding entrance door opens to a small hall, in the middle of the main volume, which is raised above the living/dining space by three

Vista desde abajo, la parte trasera de la casa se eleva por encima del porche para situarse ante una vista del embalse de Silverlake.

Seen from below, the rear of the house rises above a porch to face a view of the Silverlake reservoir.



la ladera. Una vista de la fachada este deja al descubierto algo mucho más complejo que una caja elevada sobre *pilotis*. Tal como se ha observado a menudo en las composiciones de Schindler, una esquina maciza, en este caso en el lado noreste, desciende (y se retranquea) y se va abriendo, cada vez más acristalada, hasta alcanzar, finalmente, la terraza de la esquina sureste bajo la cubierta y una terraza abierta en el extremo sur. El exterior empieza a revelar la compleja articulación del interior.

La secuencia de la entrada es espectacular. La puerta corredera de la entrada se abre a un pequeño vestíbulo situado en el centro del volumen principal, elevado respecto al

steps and separated from it by a low wood partition, articulated by horizontal strips of translucent glazing. This partition allows a view of the living space, but entry actually occurs at the landing near the corner of the living room, giving both a straight sight line out to the view and a long diagonal view of the living/dining room, which wraps around the solid mass of the fireplace. The outdoor terrace is diagonally opposite the fireplace mass. This interior again reveals the apparent flat roof seen from the rear to be a thin edge around a sloped roof. The ceiling slopes down to the east over the dining space and down to the south over the living space, meeting at a ridge running diagonally from the fireplace to



espacio del estar-comedor por tres peldaños y separado por un tabique bajo de madera que se articula mediante franjas horizontales de vidrio traslúcido. El tabique permite una vista de la sala de estar, pero la entrada se produce en realidad tras los peldaños, lo que ofrece una visión directa y una amplia vista en diagonal de la sala de estar-comedor que se cierra sobre la masa sólida de la chimenea. La terraza exterior está situada en diagonal respecto al volumen de la chimenea. El interior permite apreciar que la cubierta, aparentemente plana, vista desde atrás es en realidad un remate alrededor de una cubierta inclinada. El techo se inclina hacia el este sobre el comedor y desciende hacia el sur sobre la

the corner terrace door. A lower sloped roof over the kitchen allows clearstory light into the main space from two directions, from the north at the living space, and from the west at the dining space. The built-in furniture is particularly complex in this house. A continuous piece starts as shelves in the entry way, continues as the wood partition and a built-in couch in the living room, becomes shelves and a fireplace mass, wraps around the corner to become cabinets in the dining room, continues as a plywood door (no longer in place) between the dining space and kitchen, wraps another corner and becomes a plywood volume accommodating the built-in corner kitchen table and benches, and ends as a low cabinet

sala de estar, uniéndose en una línea que se extiende en diagonal desde la chimenea hacia la puerta de la terraza. Una cubierta baja e inclinada sobre la cocina permite que la luz se filtre por una ventana horizontal junto al techo hacia el espacio principal desde dos direcciones, por el norte hacia la sala y por el oeste hacia el comedor. El mobiliario integrado resulta particularmente complejo en esta vivienda. Una pieza continua, que se origina a modo de estantería en el corredor de la entrada, se articula posteriormente como un tabique de madera y un sofá empotrado en la sala de estar, donde se convierte a su vez en estantería y en el volumen de la chimenea. Después rodea la esquina formando los ar-

on the north wall of the dining space. This house is an exuberant composition of complex forms, where Schindler masterfully manipulated shape, color, texture and light to create Space Architecture.

The house is built of stucco and plaster over wood frame, with greenish-yellow Oregon Pine wood and metal aluminum paint.

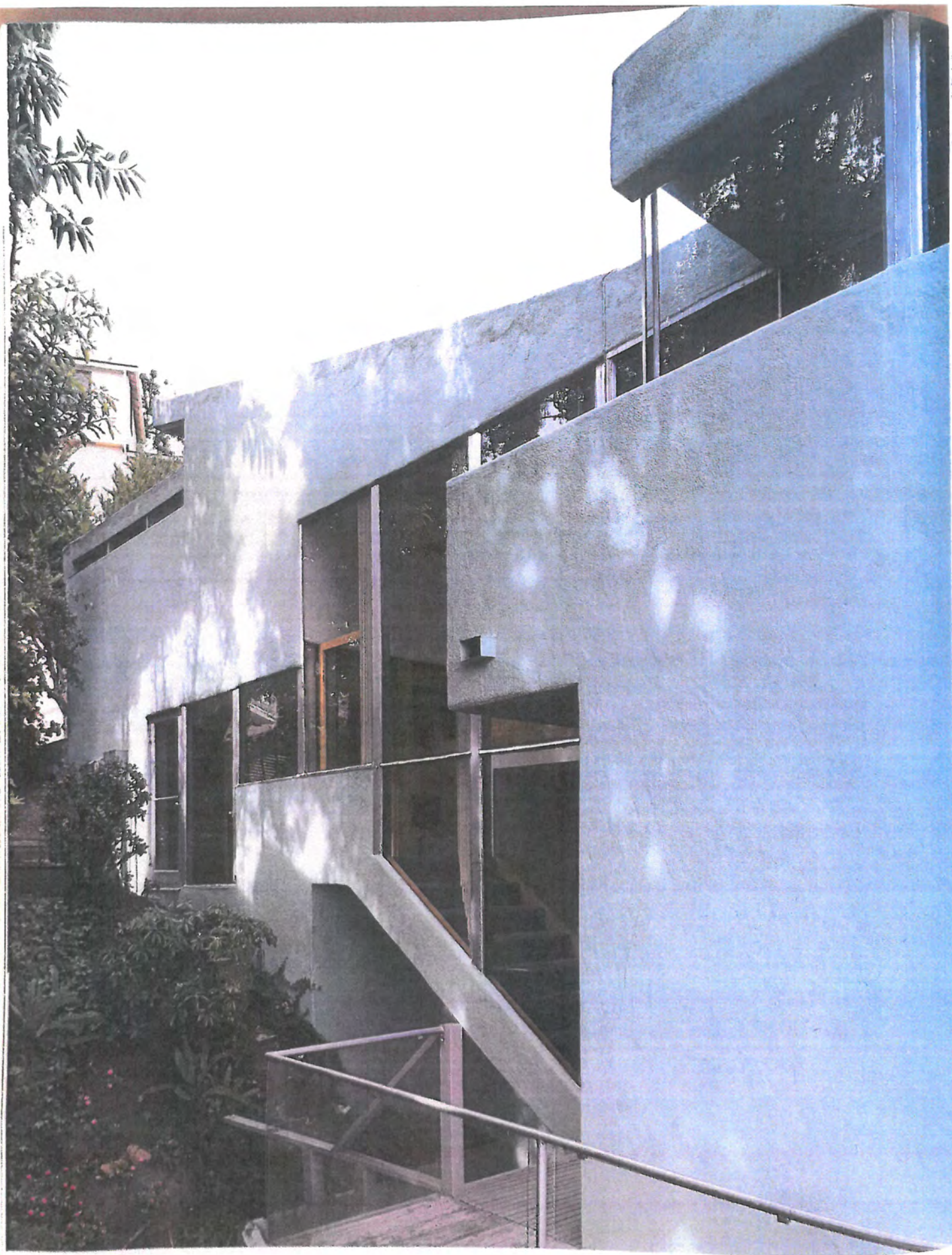


marios del comedor, se materializa como un volumen de contrachapado para acomodar la mesa de la cocina y los bancos, y finaliza a modo de armario bajo en la pared norte del comedor. Esta casa es una composición exuberante de formas complejas, donde Schindler manipula con dominio la forma, el color, la textura y la luz con la finalidad de crear una arquitectura espacial.

El acabado exterior de la casa es de estuco y yeso sobre estructura de madera, con madera de pino de Oregón de color amarillo verdoso y pintura metalizada de color aluminio.

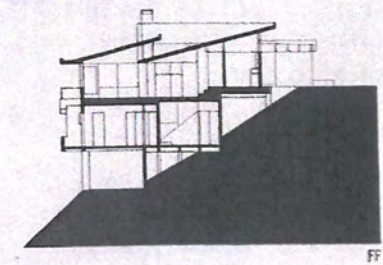
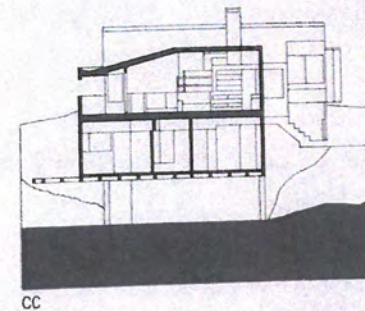
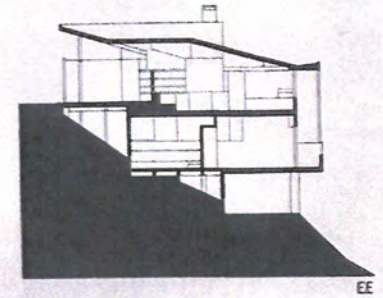
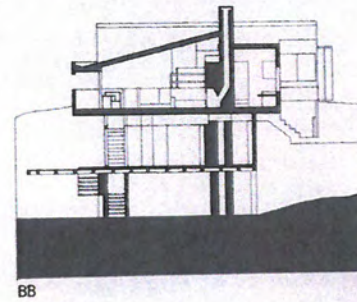
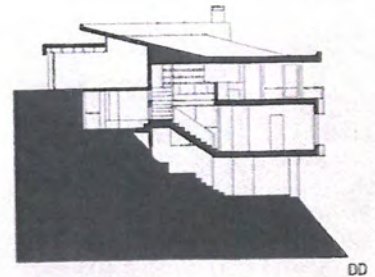
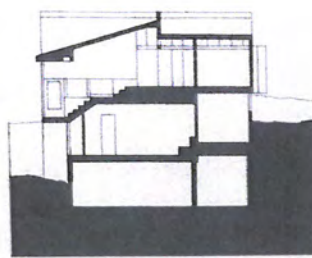
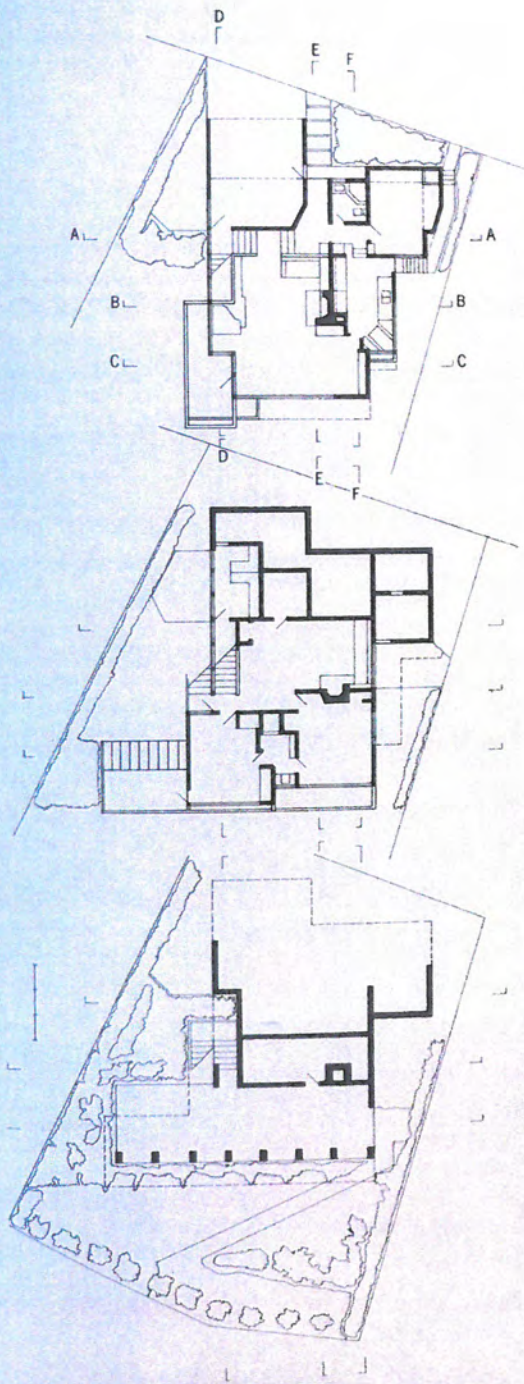
Como es habitual en Schindler, la fachada trasera no es un plano, sino que se eleva, desciende y se retranquea para crear ventanas en esquina y balcones exteriores a los que se abren las salas de estar y los dormitorios. En la calle, el volumen del garaje, casi sólido, sobresale del volumen principal de la vivienda.

The rear facade is, typically for Schindler, not a plane, but steps up and down and in and out to create corner windows and exterior balconies opening from the living and sleeping rooms. At the street, the nearly solid garage slips out of the main volume of the house.



La fachada lateral y las secciones revelan las múltiples cubiertas inclinadas que siguen la pendiente del solar.

The side facade and sections reveal the multiple sloped roofs following the slope of the site.





En uno de los espacios interiores más espectaculares de Schindler, la luz penetra en la sala de estar-comedor en L desde cuatro direcciones en L desde cuatro direcciones, y un mueble fijo profusamente articulado contrasta con las fachadas acristaladas orientadas a este y a sur.

In one of the most dramatic of Schindler's interior spaces, light enters the L-shaped living/dining space from four directions and a highly articulated built-in piece of furniture contrasts with the glazed facades facing east and south.

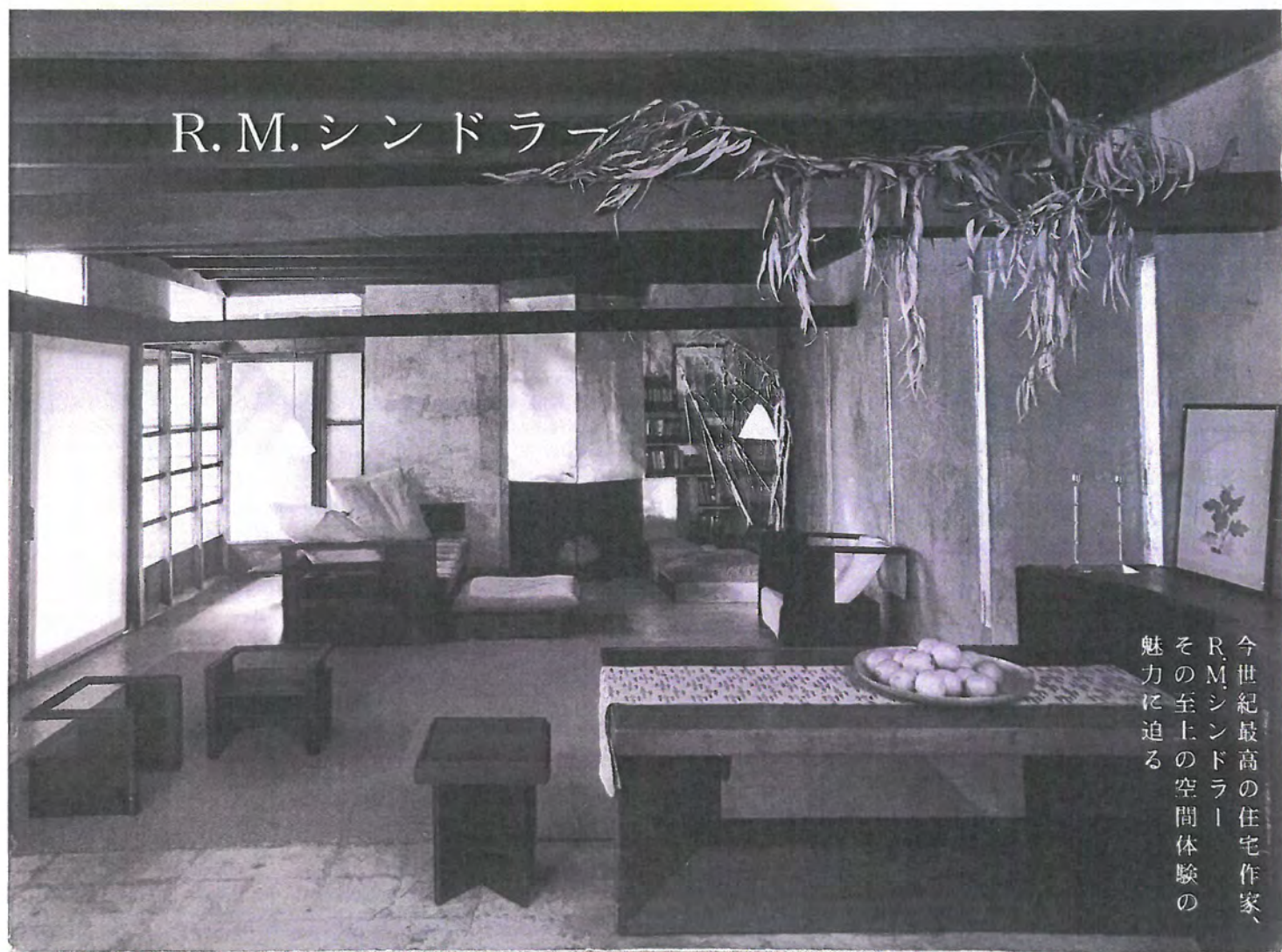


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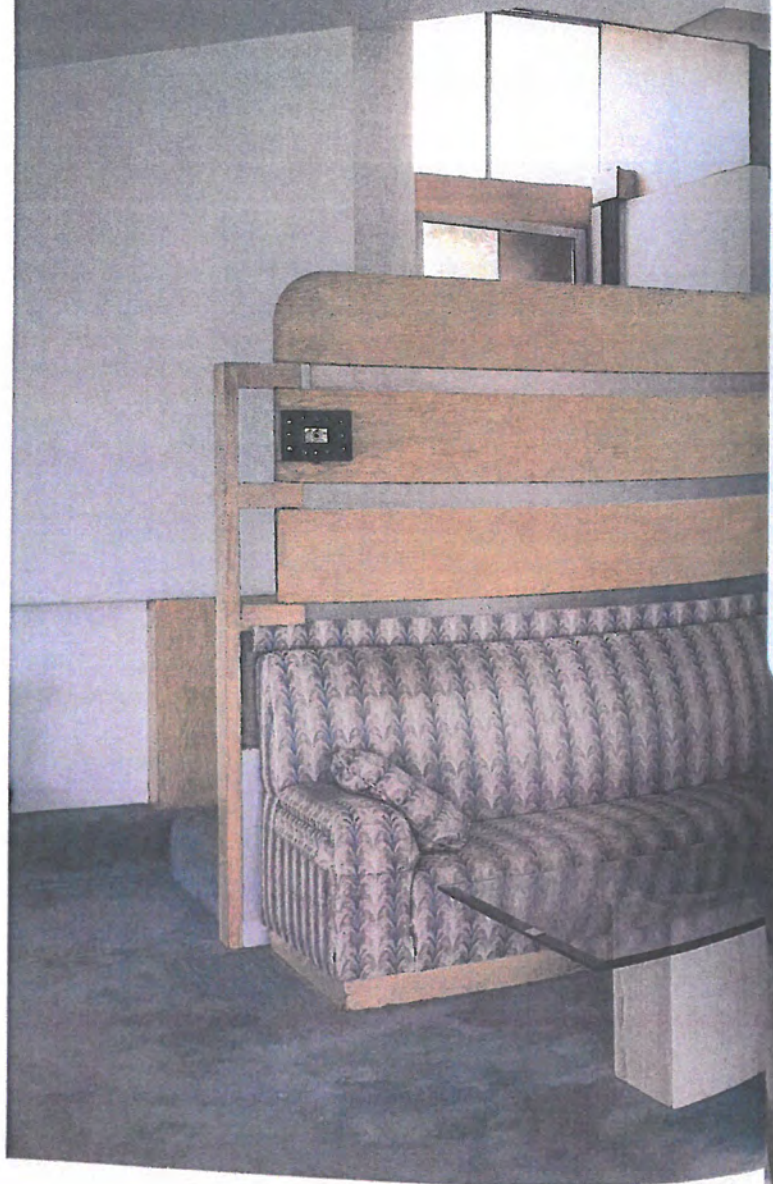
R.M. SCHINDLER

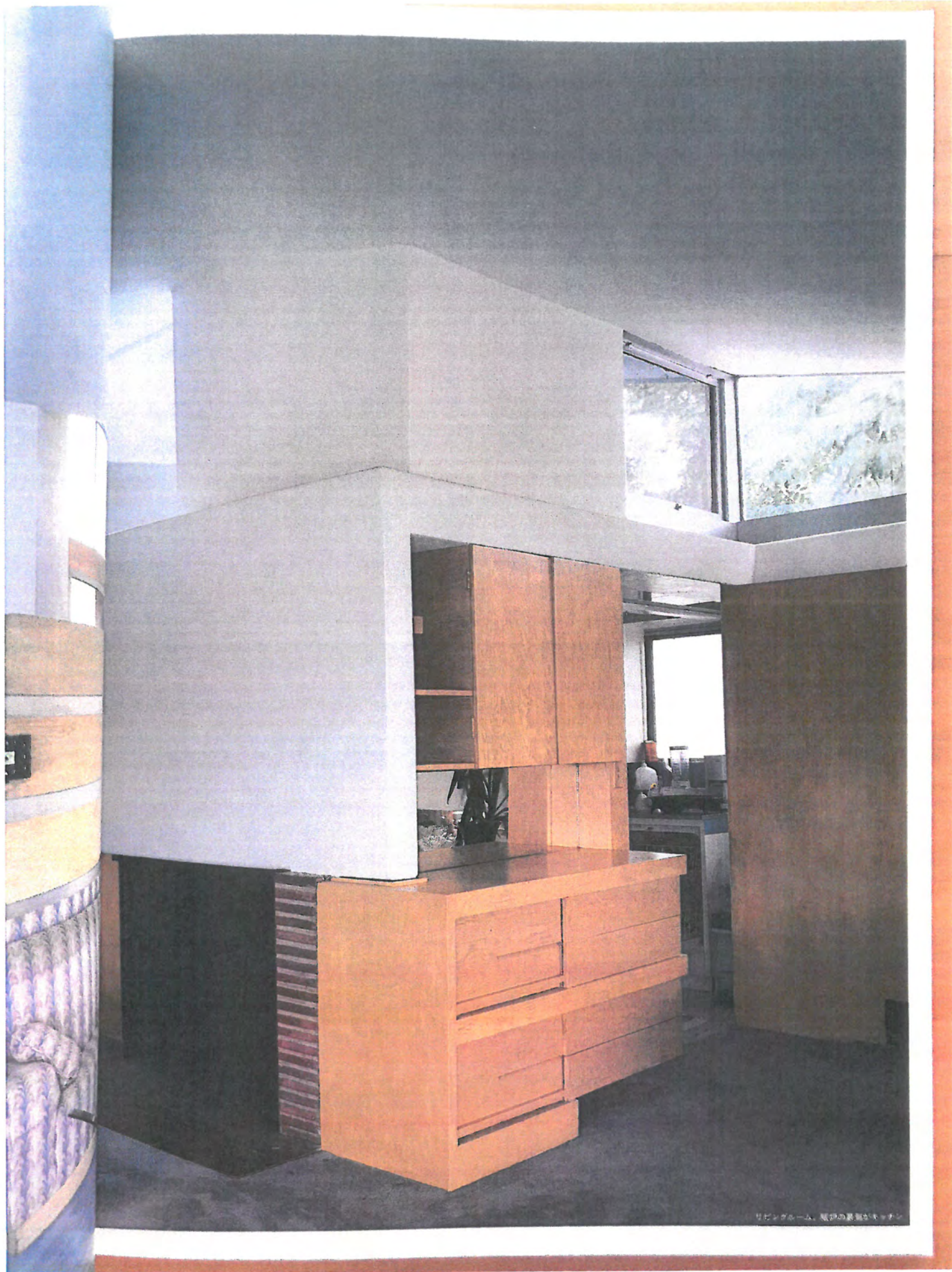
R.M. シンドラー



今世紀最高の住宅作家、
R.M. シンドラー
その至上の空間体験の
魅力に迫る

Residence for R.G. Walker, 1935-1936
2100 Kenilworth Avenue, Los Angeles (Silverlake area)
ウォーカー邸





リビングルーム。壁の装飾がキャッチ



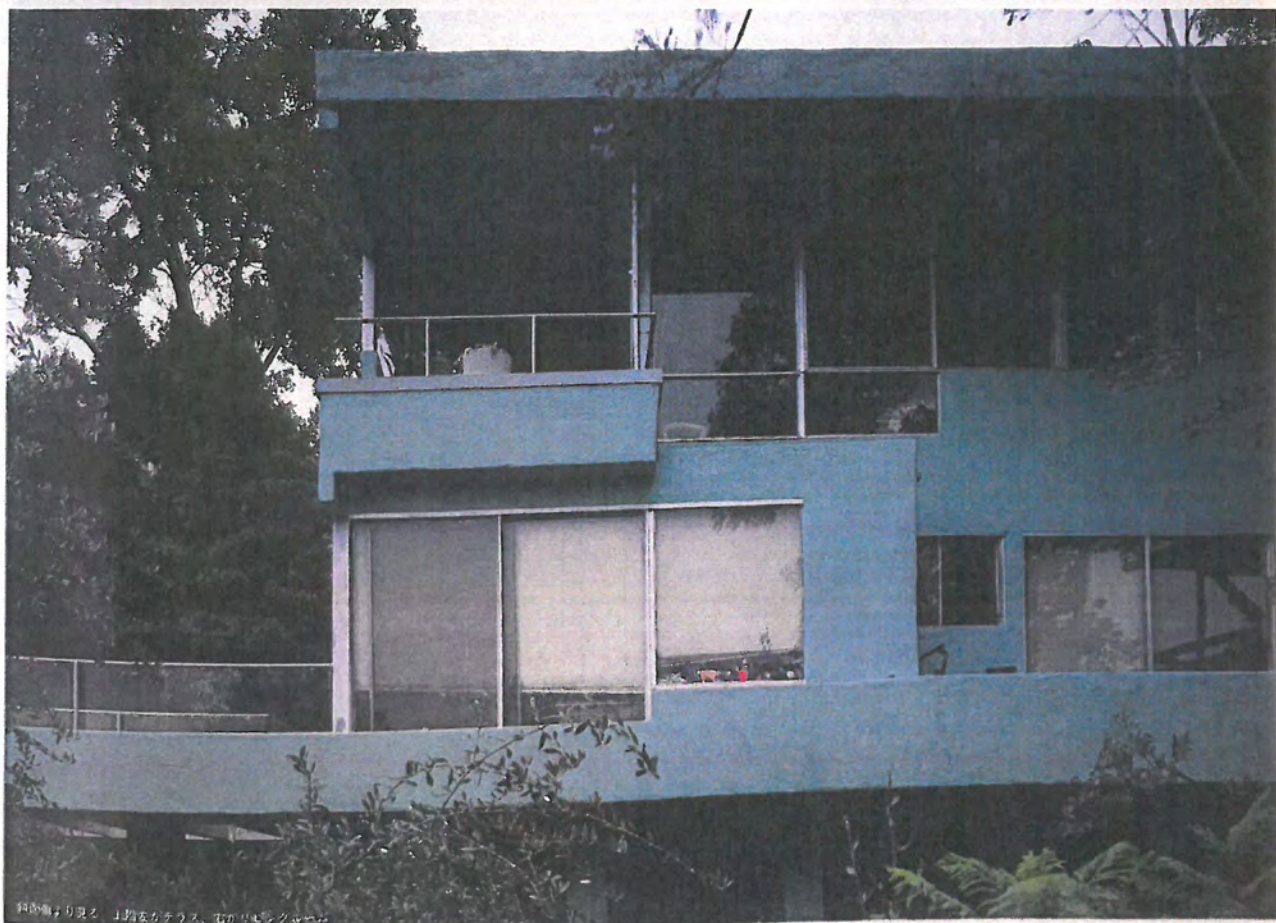
リビングルームよりエントランスホール方向を見る



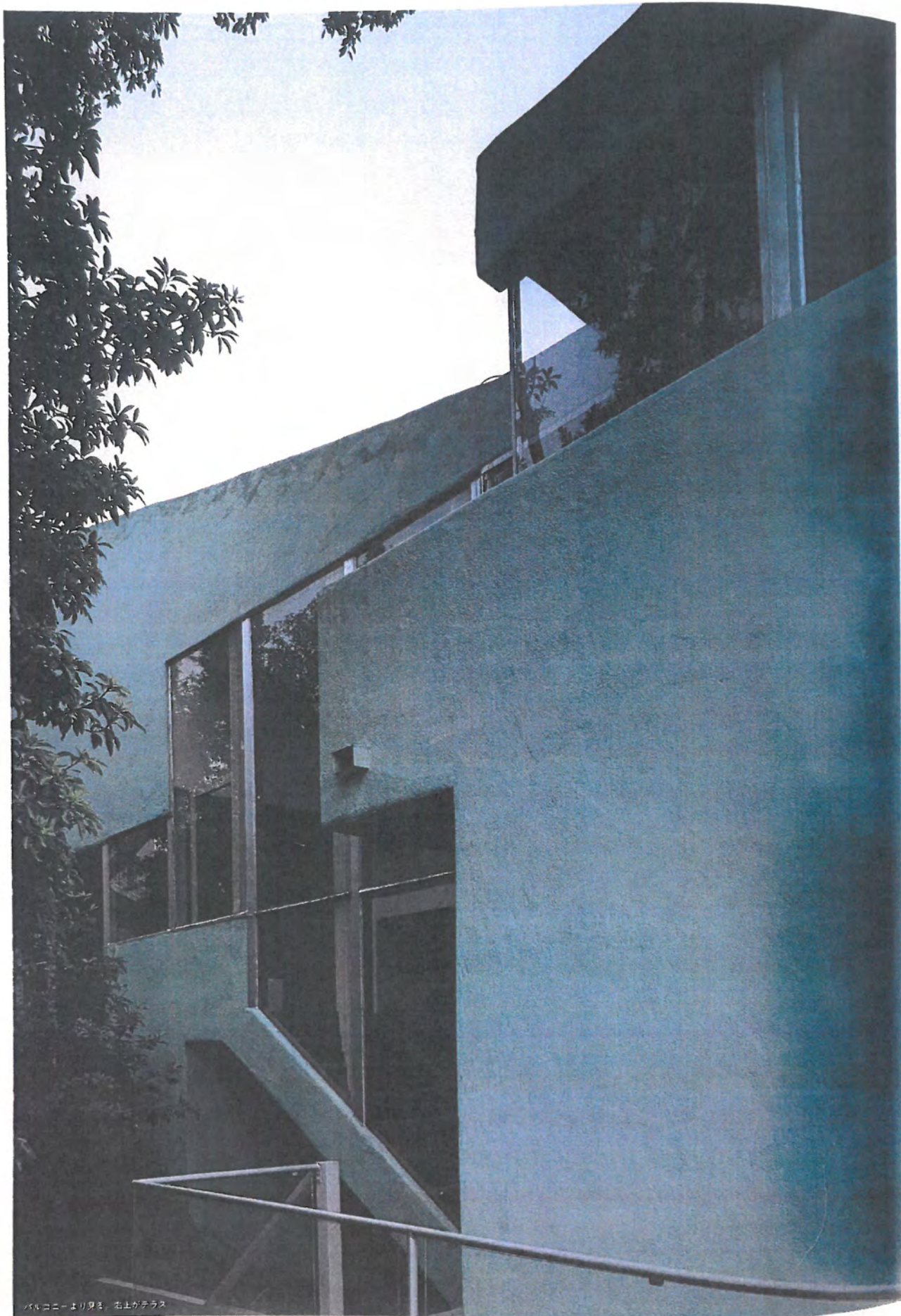
リビングルームとダイニングルーム (概)



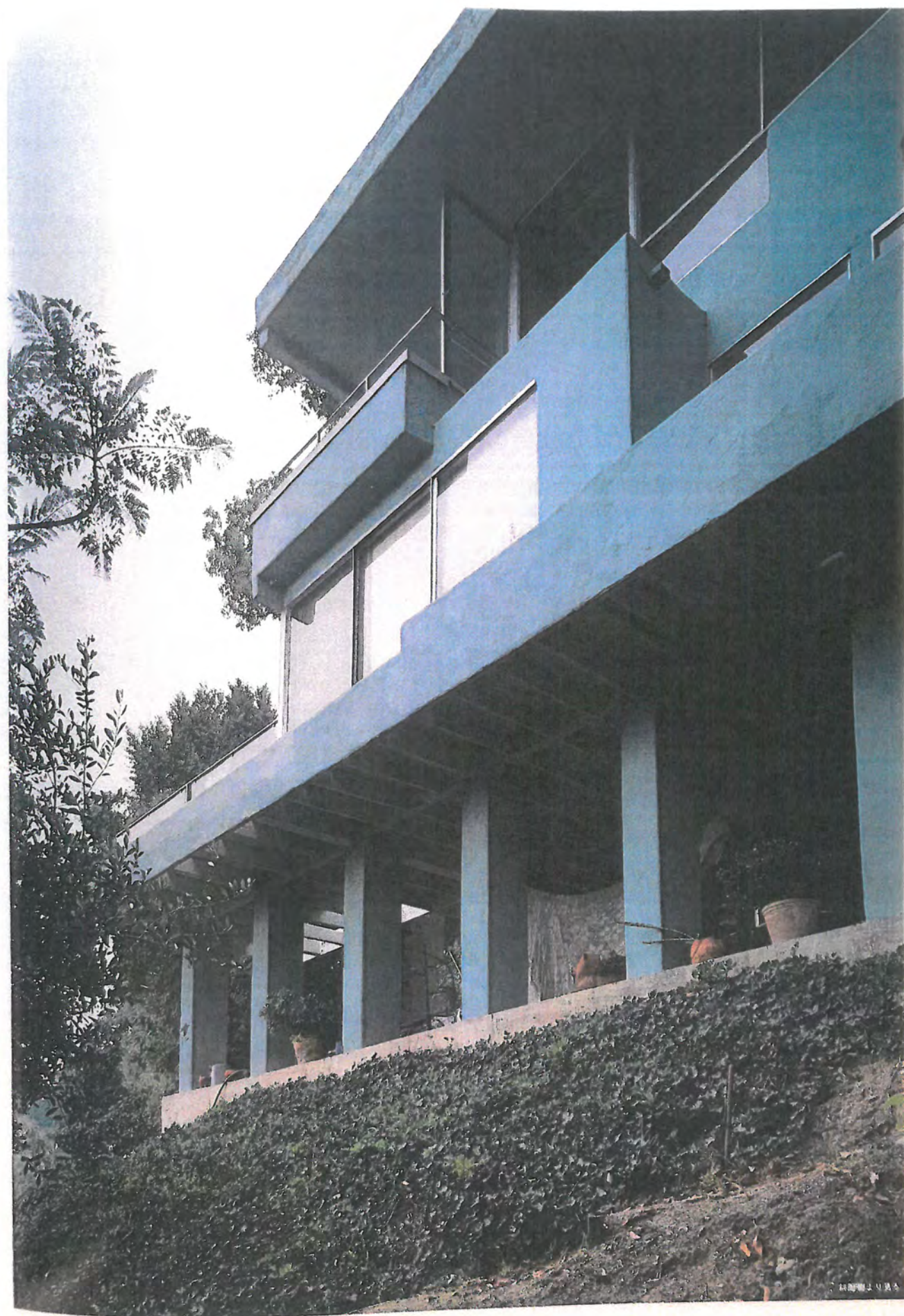
リビングルームよりテラスを見る



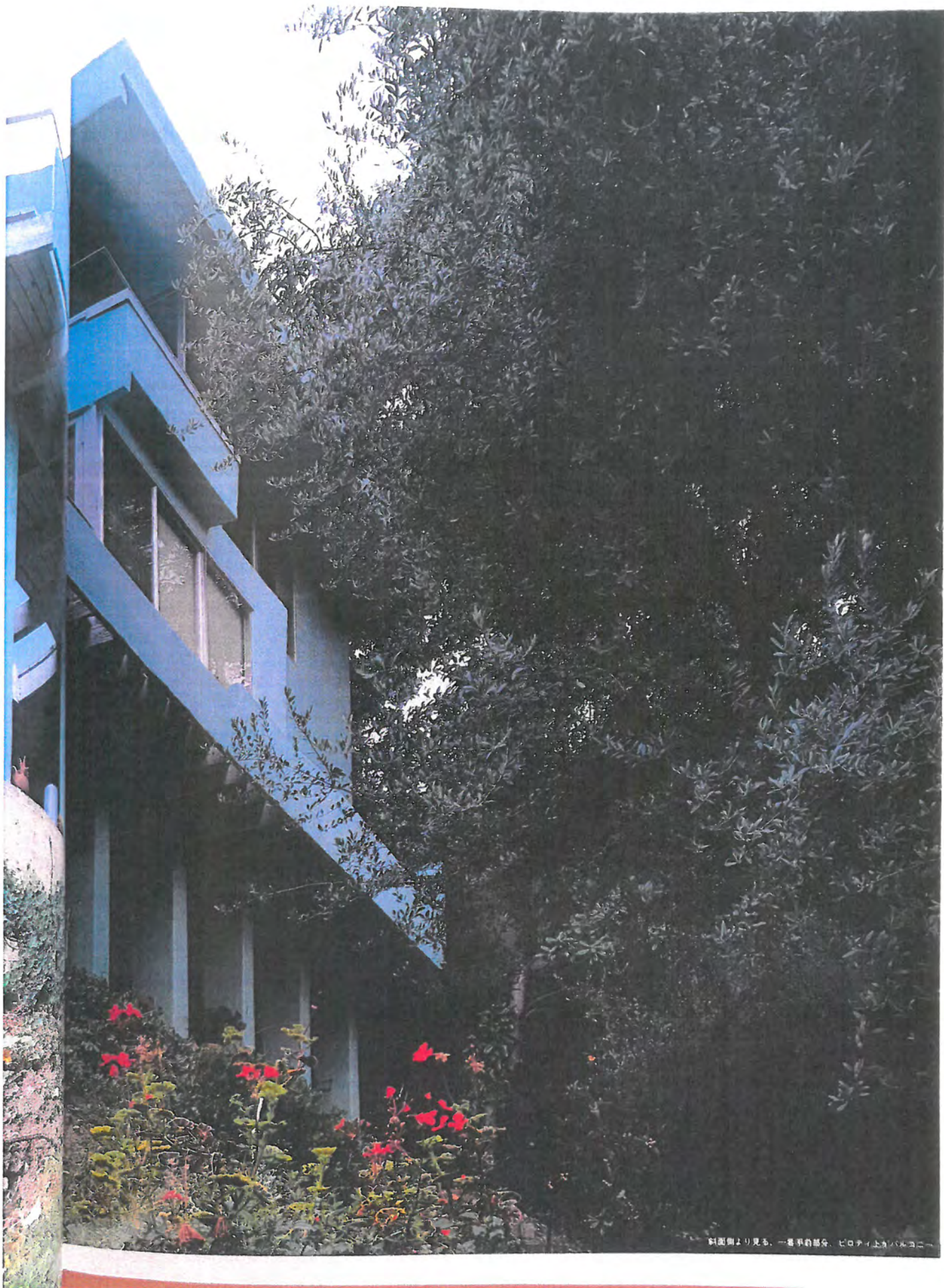
斜路より見る。上階をテラス、電気がリビングルーム



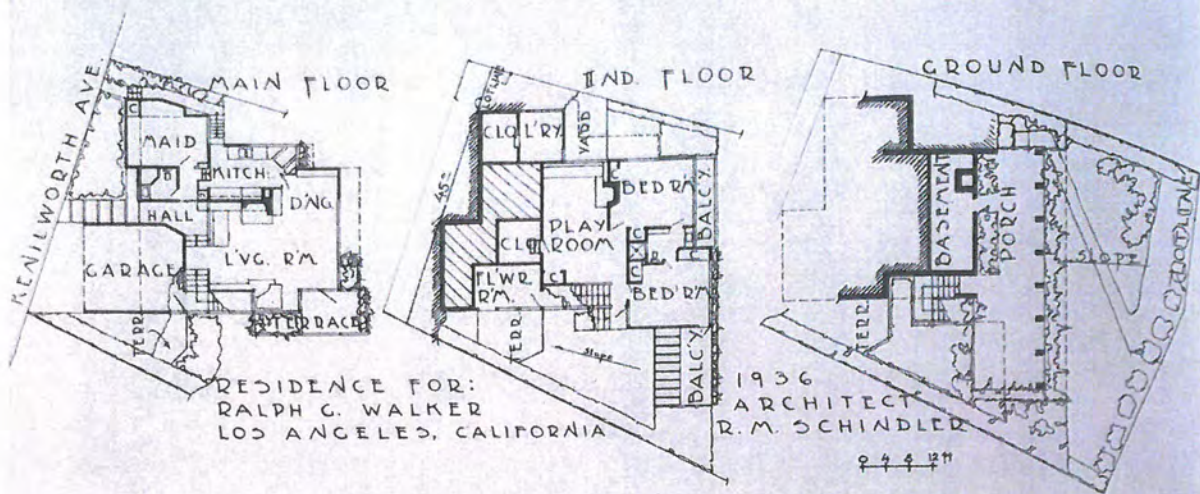
バルコニーより見た。右上がテラス





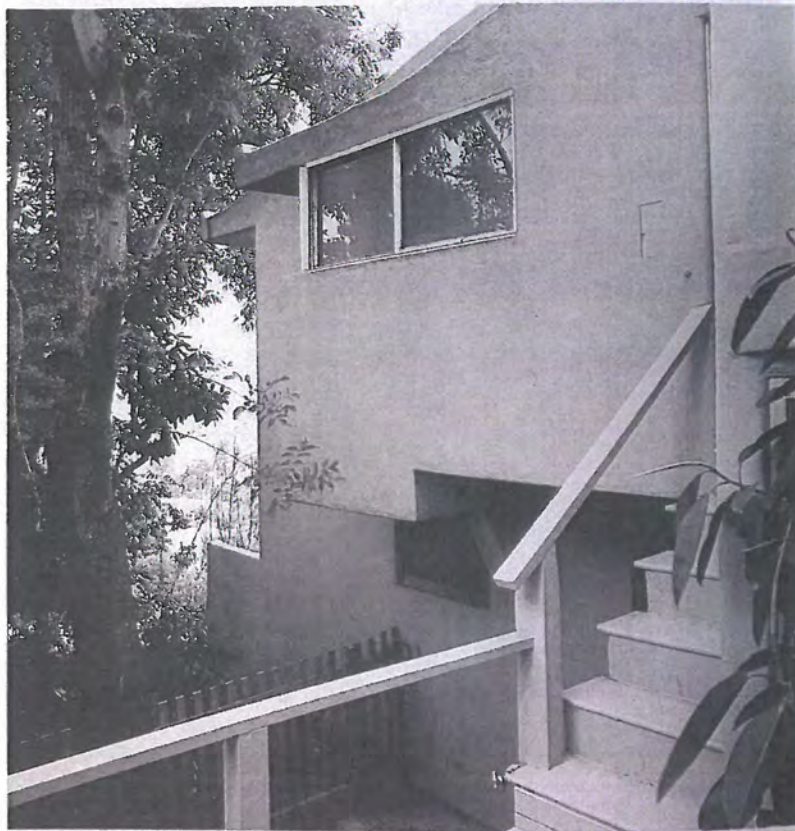


斜面側より見る、一番手前部分、ビロテイ上階バルコニー



Ralph C. Walker Residence, Los Angeles, CA (1935-1941). Sketch of Main-floor, Second-floor, and Ground-floor Plans. Architectural Drawing Collection, University Art Museum, University of California, Santa Barbara

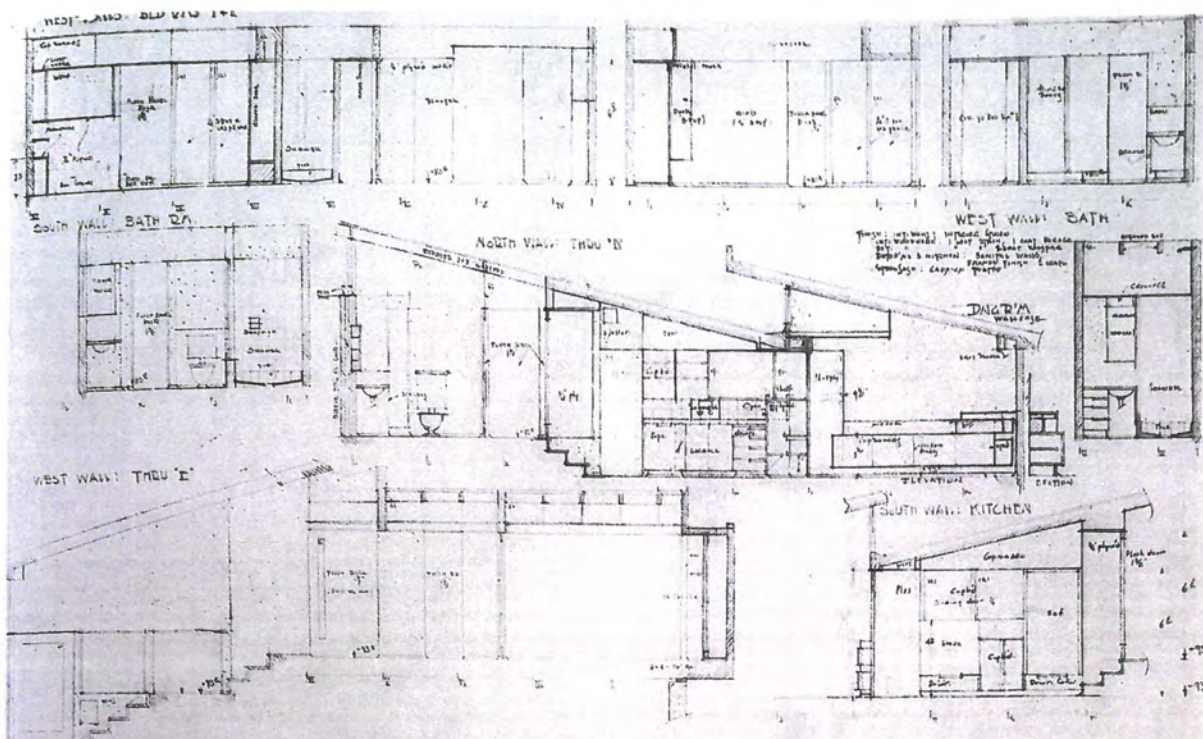
シンドラーによれば、ウォーカー邸は「斜面を階段状に下る」家というアイデアを具体化したものである。シンドラーの斜面建築に典型的なこととして、道路側の立面は低層にする一方、斜面側に向かっては最大限に家を伸ばして眺望の利を活かしている。ここでもまた家に入る者にシンドラーは驚きを用意している。道路側からは一見おとなしく地味に見える建物は、実は2倍もの高さをもつ空間を内部に収め、上部には斜面の形状に従って複雑に傾斜するルーフィングを頂いているのである。小さなエントランスホールからは、下方のリビングルームと、下へと降りるように誘うかのように傾斜した天井の感覚的なたずまいが目に入る。リビングエリアは、暖炉と台所からなる核の部分を中心に構成されるのに対し、寝室と遊戯室はその下のフロアに収められている。両側面のファサードに沿ってつけられた階段の存在から、急な斜面の上で暮らしていることが常に思い起こさせられる。眺望はよく考えて採り取られており、各部屋ごとに屋外との関係が異なる。すなわち、ある部屋は屋外のテラスに向かって大きく開いているのに対し、別の部屋はしっかりと閉ざされ、辛うじて明かり窓から光が差し込むだけという具合である。分節化された建物のベース部分は、ジュリアス・シュルマンの写真によってこの建物の中で最も有名な部分のひとつであ



キッチンとキッチンへの階段

る。8本のコンクリートの支柱の列が家を支える一方、その下にポーチをつくり出している。方形格子のひとつが片側で横へ延長されて上の

寝室に対して張り出し、バルコニーとなっている。建物は内向きであると同時に周囲の世界と交流しているものである。



Ralph C. Walker Residence, Los Angeles, CA (1935-1941), Interior Elevations, Architectural Drawing Collection, University Art Museum, University of California, Santa Barbara



道路側より見る。右がガレージ

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building
OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 621

Tract 8423

Location of Building 2100 KENILWORTH Ave
(House Number, and Street)

Approved by
City Engineer
P. J. V.
Deputy

Between what cross streets MORENO & BALMER

USE INK OR INDELIBLE PENCIL

1. Purpose of building RESIDENCE 49' x 29' 2' cant. Families 1 Rooms 6
(Store, Residence, Apartment House, Hotel or any other purpose)

2. Owner (Print Name) RALPH G. WALKER Phone _____

3. Owner's address 5822 LA MIRADA

4. Certificated Architect R. M. SCHINDLER State License No. C13 Phone WY 9011

5. Licensed Engineer _____ State License No. _____ Phone _____

6. Contractor OWNER NONE State License No. _____ Phone _____

7. Contractor's address OWNER NONE

8. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 5000

9. State how many buildings NOW on lot and give use of each. NONE
(Store, Residence, Apartment House, Hotel, or any other purpose)

10. Size of new building 26 x 44 No. Stories 3 Height to highest point 26 Size lot 41 x 97

11. Type of soil CLAY Foundation (Material) CONCR Depth in ground 2'

12. Width of footing 2' Width of foundation Wall 12 Size of Redwood Sill 2 x 6

13. Material Exterior Wall WOOD FRAME Size of studs: (Exterior) 2 x 6 (Interior Bearing) 2 x 6

14. Joists: First Floor 2 x 6 Second floor 2 x 6 Rafters 2 x 6 Material of Roof Camp.

15. Chimney (Material) BRICK Size Flue 12 x 16 No. Inlets each flue 1 Depth footing in ground 2'

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinances and State Laws will be complied with, whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Ralph G. Walker (Schindler)
Authorized Agent

Plans Specifications and other data must be filed if required.

By _____

PERMIT NO. 13053	FOR DEPARTMENT USE ONLY				Fee <u>18.00</u> Stamp here when Permit is issued MAY 29 1936
	Plans and Specifications checked <u>TH</u>	Zone <u>R4</u>	Fire District <u>No</u>	No. <u>No</u>	
	Corrections verified <u>R. M. Schindler</u>	Bldg. Line <u>No</u>	Street Widening <u>No</u>	Fl. <u>No</u>	
	Plans, Specifications and Application retained and approved <u>R. M. Schindler</u>	Application checked and approved <u>10631</u>		Class <u>Class</u>	
4971 PLANS	For Plans See <u>11</u>	Filed with <u>11</u>	Required <u>SPRINKLER</u>	Specified <u>Yes</u>	Inspector <u>W. B. Gross</u>

1. ☐ THIS PERMIT IS FOR: (Mark one)
 2. ☐ NEW BUILDING/STRUCTURE
 3. ☒ RELOCATION
 4. ☒ ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY

APPLICATION FOR BUILDING PERMIT AND

CERTIFICATE OF OCCUPANCY

** PLEASE TYPE OR PRINT IN INK CLEARLY **



A JOB ADDRESS 2100 KENILWORTH AV		SUITE/UNIT NO.		CROSS STREETS MORENO/KENILWORTH	
TRACT 8423	BLOCK 519/52	LOT(S) 619/621	UNIT 2	ASSESSOR'S ID	
LOT TYPE INT	ZONE R1-1VL	ALLEY	BUILDING LINE	SEISMIC STUDY ZONE	COUNTY REF. 147A205
LOT SIZE IRREG	FIRE DISTRICT	GRADING YES	HIGHWAY DED.	FLOOD ZONE	DIST. MAP 147A205
AFFIDAVITS, EASEMENTS AND RESTRICTIONS 8' PLU (R)			DIST. OFFICE <input checked="" type="checkbox"/> METRO <input type="checkbox"/> WILSHIRE <input type="checkbox"/> VAN NUYS <input type="checkbox"/> SAN PEDRO <input type="checkbox"/> W.L.A. <input type="checkbox"/> W. VALLEY		
			CENSUS TRACT 1951.00 COUNCIL DIST. 13		

B BLDG. OWNER JANICE MORROW		PHONE (213) 661 3691	APPLICANT JEFFREY FINK		PHONE (714) 266 2211
ADDRESS 2100 KENILWORTH AV		SUITE/UNIT NO.	ADDRESS 182 PINEVIEW		SUITE/UNIT NO.
CITY/STATE/ZIP LA CA 90039			CITY/STATE/ZIP IRVINE CA 92720		
ARCHITECT NAME	ADDRESS	ACTIVE STATE LIC. NO.	CITY BUS. LIC. NO.	PHONE NO.	
ENGINEER JOHN LAMBERT & ASSOC. 652 VENICE BL		38381	819150-02	(310) 823 5820	
GEN. CONTR.					
DESCRIPTION OF WORK <input type="checkbox"/> INTERIOR REMODEL <input type="checkbox"/> PATCH DRYWALL/PLASTER <input type="checkbox"/> DAMAGE REPAIR <10% <input type="checkbox"/> DOOR/WINDOW CHANGEOUT <input type="checkbox"/> RE-STUCCO/SIDING <input type="checkbox"/> RE-ROOF OTHER (Describe): REBUILD (E) DECK. Add plywood To Exterior wall (East side) per owner's request.					

C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS					
<input type="checkbox"/> ELECTRICAL WORK FOR PANEL SIZE <400 AMPS AND TOTAL FLOOR AREA <15,000 S.F.		<input type="checkbox"/> PLUMBING (NOT INCLUDING FIRE SPRINKLERS)		<input type="checkbox"/> HVAC WORK FOR HEAT/VENT SIZE <300,000 BTU AND A.C. SIZE <10 TONS	
DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)					
ELECT. CONTR. NAME	ADDRESS	ACTIVE STATE LIC. NO.	CITY BUS. LIC. NO.	PHONE NO.	
PLUMB. CONTR.					
HVAC CONTR.					

D PROPOSED USE OF BUILDING (01) SAME				EXISTING USE OF BUILDING (Leave blank for new buildings) (01) SED				<input type="checkbox"/> NO CHANGE OF USE	
NO. OF EXISTING BLDGS. ON LOT AND USE		HEIGHT (ZONING)		FLOOR AREA (ZONING)		PARKING PROVIDED			
LENGTH 50'	WIDTH 3'	HEIGHT VARIES (16' AVG)	FLOOR AREA 2000 SF	REQ'D PARKING	PARKING PROVIDED				
STORIES	GROUP OCCUPANCY	OCCUPANTS PER GROUP	MAX. OCCUPANCY	DWELLING UNITS	GUEST ROOMS				
LATERAL/FOR SYSTEMS	<input type="checkbox"/> SHEARWALL <input type="checkbox"/> CONTINUOUS/SPREAD	<input type="checkbox"/> EBF/CBF <input type="checkbox"/> PILE/CAISSON	<input type="checkbox"/> SMRSF/OMRSF <input type="checkbox"/> MAT/BASE ISOLATION	OTHER	OTHER	CONSTR. TYPE	FIRE SPRINKLERS		
SPECIAL INSPECTIONS	<input type="checkbox"/> CONC > 2000 PSI <input type="checkbox"/> MASONRY	<input type="checkbox"/> FIELD WELDING <input type="checkbox"/> REBAR WELDS	<input type="checkbox"/> GUNITE/SHOTCRETE <input type="checkbox"/> GRADING	<input type="checkbox"/> GRADE BEAMS/CAISSONS <input type="checkbox"/> OTHER	LIC. FABRICATOR REQ'D FOR:	TYPE OF INSPECTION CS EQ FS MS GEN			

E P.C. NO. CC	VALUATION (including all fixed operating equipment) \$20,000.00
HILLSIDE POSTING	ELEC. PRMT. (25%) SUPPLEMENT TO PERMIT NO.
PRE-INSPECTION	PLUMB. PRMT. (25%) EVENT CODE
PLAN CHECK 158.10	NVAC PRMT. (13%) PLAN CHECKED BY SIAVOSH POURSAKHAN
SUPP. PLAN CHECK	ADD'L INSPECTION ZONING VERIFIED BY HZ/SG S.P. 4-5-95 DATE 3/7/95
EQ. INSTR. 2.0	RELOCATION FEE APPLICATION APPROVED BY BSID
PLAN MAINT.	SURCHARGES YES
BUILDING PERMIT 186.00	SUPP. SURCHARGES FOR DEPT. USE ONLY
FIRE HYDRANT	ARTS DEV. FEE
SCHOOL DIST. FEE	<input type="checkbox"/> ENERGY <input type="checkbox"/> D.A. SURCH. <input type="checkbox"/> SEWER CAP
SCH. DIST. FL. AREA	
PLOT PLAN ATTACHED <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	

FOR CASHIER'S USE ONLY

95WL 26171

04/05/95 09:21:55AM WLO3 T-7672 C 10
 BLDG PLAN CHG 158.10
 BLDG PERMITS R 186.00
 INVOICE # 0042420 BB
 EI RESIDENTIAL 2.00
 SYS DEV 20.77
 ONE STOP 6.92
 MISCELLANEOUS 5.00
 CITY PLAN SURC 10.32
 TOTAL 389.11
 CHECK 389.11

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0803 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.).

BUREAU OF ENGINEERING		SEWERS <input type="checkbox"/> AVAILABLE <input type="checkbox"/> NOT AVAILABLE SEWER RESERVATION NO. _____ SEWER CERTIFICATE NO. _____		PLANNING WORKSHEET NO. _____ APPROVED UNDER CASE NO. _____ LANDSCAPE/EXTERISCAPE _____ SITE PLAN REVIEW _____	
ADDRESS 1000 31145	DRIVEWAY CURB RAMP	SEWER FACILITIES CHARGE <input type="checkbox"/> NOT APPLICABLE <input type="checkbox"/> DUE <input type="checkbox"/> PAID		FIRE DEPT. <input type="checkbox"/> APPROVED TITLE 19 (L.A.M.C. Sec. 700) <input type="checkbox"/> HYDRANT UNIT <input type="checkbox"/> OTHER	
HIGHWAY DED. <input type="checkbox"/> REQUIRED <input type="checkbox"/> COMPLETED EXCAVATION ADJACENT TO PUBLIC WAY		GRADING DIVISION <input type="checkbox"/> HILLSIDE NOTICE MAILED <input type="checkbox"/> HILLSIDE NOTICE POSTED <input type="checkbox"/> PRIVATE SEWAGE SYSTEM OK		DEPT. OF TRANSPORTATION <input type="checkbox"/> DRIVEWAY LOCATION <input type="checkbox"/> ORD. NO. 111 <input type="checkbox"/> TIP SHEET	
CONSTR. TAX RECEIPT NO. _____ DWELLING UNITS _____		CRA APPROVED RE-DEV. PROJECT _____		CAL OSHA (C.C.C.) _____	
HOUSING AUTHORITY _____		CULTURAL AFFAIRS _____		AQMD-AB3205 _____	
CALCULATIONS, NOTES ETC...				DEPT. WATER & POWER _____	
COMPLETE FOR RELOCATION PERMITS ONLY OLD ADDRESS _____				<input type="checkbox"/> FROM OUTSIDE CITY OF L.A. CASH/SURETY BOND NO. _____ MILES MOVED _____	

1 LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

GENERAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the following permits:

☒ Building ☐ Electrical ☐ Plumbing ☐ HVAC

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 Sec. 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 Sec. 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 No. _____

☒ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign _____ Date 4-5-95

PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the plumbing permit:

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 Sec. 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 Sec. 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 No. _____

☐ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign _____ Date _____

ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the electrical permit:

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 Sec. 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 Sec. 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 No. _____

☐ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign _____ Date _____

HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the HVAC permit:

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 Sec. 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 Sec. 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 No. _____

☐ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign _____ Date _____

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

2 CONSTRUCTION LENDING AGENCY

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

Lender's name _____ Lender's Address _____

3 ASBESTOS REMOVAL

☐ I declare that notification of Asbestos Removal is not applicable ☐ I declare that a notification letter has been sent to the AQMD or EPA Sign _____ Date _____

4 OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & 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 (Chap. 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Sec. 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 & Professions Code: The Contractors License Law does not apply to the 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 of completion, the owner-builder will have the burden of proving that he or she did not intend to improve for the purpose of sale).

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

☐ I am exempt under Sec. _____, Bus. & Prof. Code for the following reason _____

Print _____ Sign _____ Date _____

5 FINAL DECLARATION

I certify that I have read this application and state that the above information 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. Also, that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department official, 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.

Print J. P. Pink Sign _____ Date 4-5-95

☐ OWNER
☐ AUTHORIZED AGENT
☒ CONTRACTOR

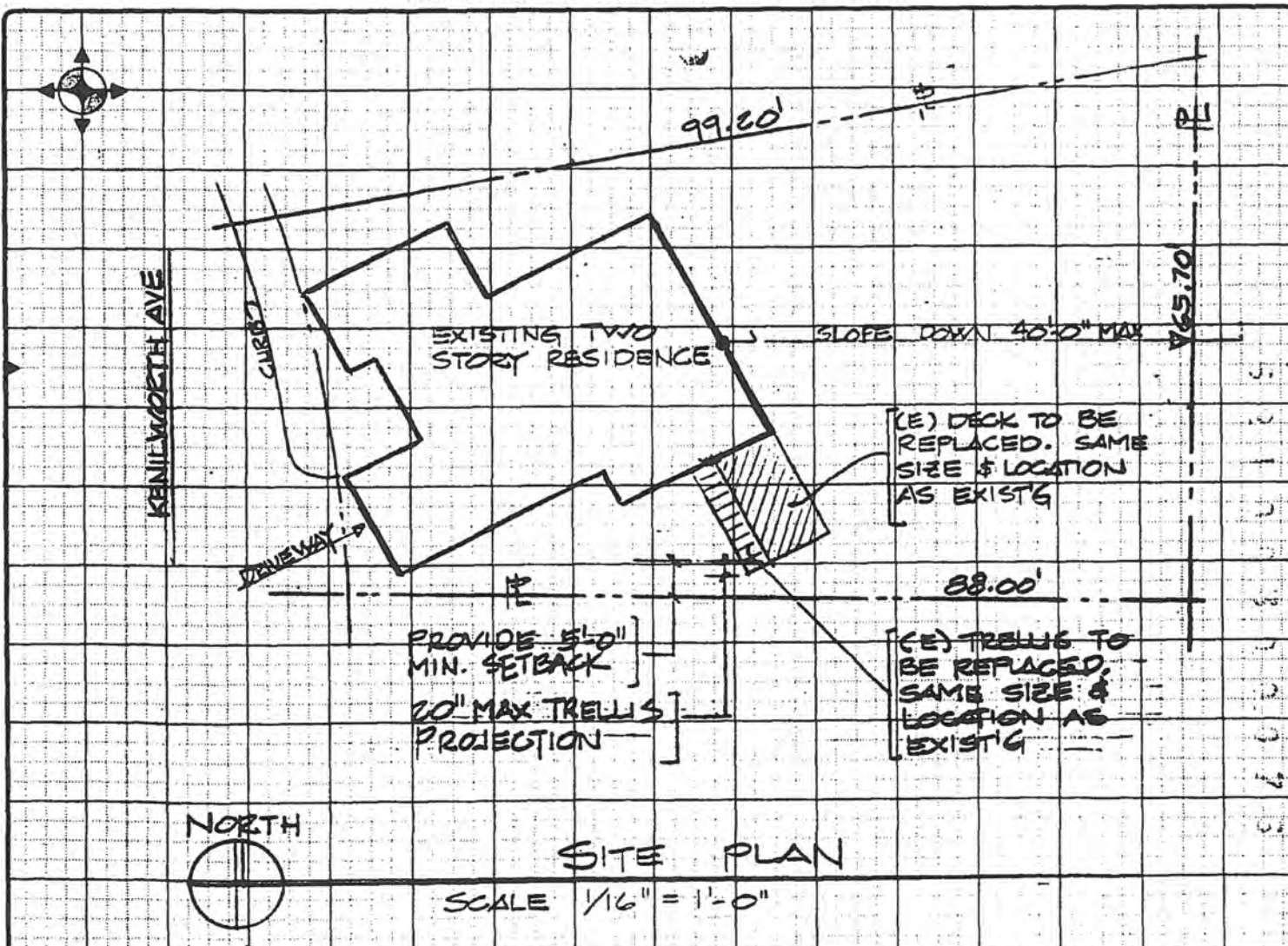
1. ☐ THIS PERMIT IS FOR: (Mark one)
 2. ☐ NEW BUILDING/STRUCTURE
 3. ☒ RELOCATION
 4. ☒ ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
 BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY - PLOT PLAN

PLEASE DRAW AND LABEL CLEARLY IN INK

JOB ADDRESS 2100 KENILWORTH AV		SITE/AMT NO.	CROSS STREETS KENDRY/KENILWORTH	
TRACT 8423	BLOCK KENDRY	LOT(S) 619/621	UNIT 2	ASSESSOR'S ID

SHOW ALL BUILDINGS ON LOT AND RESPECTIVE USES



DO NOT MARK IN THIS AREA

1. THIS PERMIT IS FOR: (Check one)
 2. NEW BUILDING/STRUCTURE
 3. ☒ RELOCATION
 4. ☒ ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY

APPLICATION FOR BUILDING PERMIT AND
 CERTIFICATE OF OCCUPANCY

** PLEASE TYPE OR PRINT IN INK CLEARLY **



A. JOB ADDRESS
 2100 KENILWORTH AV
 CROSS STREETS
 MORENO/KENILWORTH

TRACT 8423 BLOCK LOT(S) 619/621 ARB 2 UNIT ASSESSOR'S ID
 LOT TYPE INT ZONE R1-1-VL ALLEY BUILDING LINE HILLSIDE SEISMIC STUDY ZONE COUNTY REF.
 LOT SIZE IRR FIRE DISTRICT GRADING YES FLOOD ZONE EQ DIST. MAP 147A205
 AFFIDAVITS, EASEMENTS AND RESTRICTIONS 8 FUE R DIST. OFFICE METRO ☒ WILSHIRE 1951.00
 VAN NUYS ☒ SAN PEDRO COUNCIL DIST.
 W.L.A. ☒ W. VALLEY 13

B. BLDG. OWNER
 JANICE MORROW (PHONE 213) 6613691
APPLICANT
 JEFFREY FINK (PHONE 714) 2662211

ADDRESS 2100 KENILWORTH AV ADDRESS 182 PINEVIEW
 CITY/STATE/ZIP LA, CA 90039 CITY/STATE/ZIP IRVINE, CA 92720

ARCHITECT NAME ADDRESS ACTIVE STATE LIC. NO. CITY BUS. LIC. NO. PHONE NO.
 ENGINEER JOHN LAMBERT & ASSOC 652 VENICE BL LA, CA 90291 38381 819150-02310 8235020
 GEN. CONTR. ()

DESCRIPTION OF WORK ☐ INTERIOR REMODEL ☐ PATCH DRYWALL/PLASTER ☐ DAMAGE REPAIR <10% ☐ DOOR/WINDOW CHANGEOUT ☐ RE-STUCCO/SIDING ☐ RE-ROOF
 OTHER (Describe) EQ REPAIR OF STRUCTURAL COLUMNS/GRADE BEAMS/CAISSONS(N)

C. COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS

☐ ELECTRICAL WORK FOR PANEL SIZE <400 AMPS AND TOTAL FLOOR AREA <15,000 S.F. ☐ PLUMBING (NOT INCLUDING FIRE SPRINKLERS) ☐ HVAC WORK FOR HEAT/VENT SIZE <300,000 BTU AND A.C. SIZE <25 TONS

DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)

ELECT. CONTR. NAME ADDRESS
 PLUMB. CONTR.
 HVAC CONTR.

UNDER PENALTY OF PERJURY I HEREBY AFFIRM THAT I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE FROM ANY SOURCE FOR THE WORK DESCRIBED IN THIS PERMIT. I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE FROM ANY SOURCE FOR THE WORK DESCRIBED IN THIS PERMIT. I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE FROM ANY SOURCE FOR THE WORK DESCRIBED IN THIS PERMIT.

D. PROPOSED USE OF BUILDING
 (01) SAME

NO. OF EXISTING BLDGS. ON LOT AND USE 1 SFD

LENGTH	WIDTH	HEIGHT	FLOOR AREA	HEIGHT (ZONING)	FLOOR AREA (ZONING)
50	30	VARIES (16' AUG)	2000SF	N/C	N/C
STORIES	GROUP OCCUPANCY	OCCUPANTS PER GROUP	MAX. OCCUPANCY	REQD PARKING	PARKING PROVIDED
2	R3	N/C		N/C	STD. COMP. D.A.
LATERAL/FDN. SYSTEMS	SHEARWALL	EBF/CBF	SMRSF/OMRSF	OTHER	CONSTR. TYPE
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	N-C
<input type="checkbox"/>	CONTINUOUS/SPREAD	PILE/CAISSON	MAT/BASE ISOLATION	OTHER	FIRE SPRINKLERS
<input type="checkbox"/>					
SPECIAL INSPECTIONS	CONC > 2000 PSI	FIELD WELDING	GURTE/SHOTCRETE	GRADE BEAMS/CAISSONS	TYPE OF INSPECTION
<input type="checkbox"/>	MASONRY	REBAR WELDS	GRADING	OTHER	(CS) EQ FS MS GEN

E. P.C. NO. 0045247
 VALUATION (including all fixed operating equipment) \$ 150,000

HILLSIDE POSTING ELEC. PRMT. (26%) SUPPLEMENT TO PERMIT NO.
 PRE-INSPECTION PLUMB. PRMT. (26%) EVENT CODE
 65.00 80-1-94, OBS# NL
 PLAN CHECK HVAC PRMT. (13%) PLAN CHECKED BY D.A. PLAN CHECKED BY
 313.22 SIAYOSH POURSAHAN
 SUPP. PLAN CHECK ADDL. INSPECTION ZONING VERIFIED BY DATE
 HZ 1/95 4/5/95
 EQ. INSTR. RELOCATION FEE APPLICATION APPROVED BY
 5.0 PRINT SIAYOSH POURSAHAN 42420
 PLAN MAINT. SURCHARGES SIGN S. J. J. DATE 5-5-95
 10.0 YES
 BUILDING PERMIT SUPP. SURCHARGES FOR DEPT. USE ONLY
 368.50 YES * Applicant Refused To Pay
 FIRE HYDRANT ARTS DEV. FEE
 *
 SCHOOL DIST. FEE ☐ ENERGY
 SCH. DIST. FL. AREA ☐ D.A. SURCH.
☐ SEWER CAP

PLOT PLAN ATTACHED ☒ YES ☐ NO

FOR CASHIER'S USE ONLY

95WL 26170

NO FEE NO FEE NO FEE
 04/05/95 09:18:40AM WL03 T-7671 C 10
 BLDG PERMITS R 368.50
 INVOICE # 0042420 88
 PLAN MAINTENAN 10.00
 EI RESIDENTIAL 5.00
 SYS DEV 23.01
 ONE STOP 7.67
 MISCELLANEOUS 5.00
 CITY PLAN SURC 11.36
 NO FEE 0.00

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced. If work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 90.0803 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.).

BUREAU OF ENGINEERING ADDRESS: <u>10621 31st</u> <u>DRIVEWAY</u> FLOOD: <u>CURB RAMP</u> HIGHWAY DEPT: <input type="checkbox"/> REQUIRED <input type="checkbox"/> COMPLETED EXCAVATION ADJACENT TO PUBLIC WAY CONSTR. TAX RECEIPT NO. _____ DWELLING UNITS _____ HOUSING AUTHORITY _____ CALCULATIONS, NOTES ETC... _____ COMPLETE FOR RELOCATION PERMITS ONLY OLD ADDRESS _____		SEWERS <input type="checkbox"/> AVAILABLE <input type="checkbox"/> NOT AVAILABLE SEWER RESERVATION NO. _____ SEWER CERTIFICATE NO. _____ SEWER FACILITIES CHARGE <input type="checkbox"/> NOT APPLICABLE <input type="checkbox"/> DUE <input type="checkbox"/> PAID GRADING DIVISION <input type="checkbox"/> HILLSIDE NOTICE MAILED <input type="checkbox"/> HILLSIDE NOTICE POSTED <input type="checkbox"/> PRIVATE SEWAGE SYSTEM OK CRA APPROVED RE-DEV. PROJECT CULTURAL AFFAIRS		PLANNING WORKSHEET NO. APPROVED UNDER CASE NO. _____ LANDSCAPE/EXTERISCAPE _____ SITE PLAN REVIEW _____ FIRE DEPT. <input type="checkbox"/> APPROVED TITLE 19 (L.A.M.C. Sec. 700) <input type="checkbox"/> HYDRANT UNIT <input type="checkbox"/> OTHER: <u>10-00</u> DEPT. OF TRANSPORTATION & HIGHWAYS <input type="checkbox"/> DRIVEWAY LOCATION: _____ <input type="checkbox"/> ORD. NO. 101 CAL OSHA AQMD-A03205 DEPT. WATER & POWER CASH/SURETY BOND NO. _____ MILES MOVED: _____	
--	--	--	--	--	--

1 LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION	
GENERAL CONTRACTOR I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the following permits: <input type="checkbox"/> Building <input type="checkbox"/> Electrical <input type="checkbox"/> Plumbing <input type="checkbox"/> HVAC I hereby affirm, under penalty of perjury, one of the following declarations: <input type="checkbox"/> I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. <input type="checkbox"/> I have and will maintain workers' compensation insurance, as required by Sec. 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 No. _____ <input type="checkbox"/> 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions. Sign _____ Date _____	PLUMBING CONTRACTOR I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the plumbing permit. I hereby affirm, under penalty of perjury, one of the following declarations: <input type="checkbox"/> I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. <input type="checkbox"/> I have and will maintain workers' compensation insurance, as required by Sec. 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 No. _____ <input type="checkbox"/> 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions. Sign _____ Date _____
ELECTRICAL CONTRACTOR I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the electrical permit. I hereby affirm, under penalty of perjury, one of the following declarations: <input type="checkbox"/> I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. <input type="checkbox"/> I have and will maintain workers' compensation insurance, as required by Sec. 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 No. _____ <input type="checkbox"/> 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions. Sign _____ Date _____	HVAC CONTRACTOR I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the HVAC permit. I hereby affirm, under penalty of perjury, one of the following declarations: <input type="checkbox"/> I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. <input type="checkbox"/> I have and will maintain workers' compensation insurance, as required by Sec. 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 No. _____ <input type="checkbox"/> 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions. Sign _____ Date _____

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

2 CONSTRUCTION LENDING AGENCY	
I hereby affirm, under penalty of perjury, that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, C.N.L. Code). Lender's name _____ Lender's Address _____	
3 ASBESTOS REMOVAL	
<input type="checkbox"/> I declare that notification of Asbestos Removal is not applicable <input type="checkbox"/> I declare that a notification letter has been sent to the AQMD or EPA Sign _____ Date _____	
4 OWNER-BUILDER DECLARATION	
I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & 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 (Chap. 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Sec. 7031.5 by any applicant for a permit, subjects the applicant to a civil penalty of not more than five hundred dollars (\$500): <input type="checkbox"/> 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 & Professions Code: The Contractors License Law does not apply to the 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 of completion, the owner-builder will have the burden of proving that he or she did not intend to improve for the purpose of sale). <input type="checkbox"/> I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law). <input type="checkbox"/> I am exempt under Sec. _____, Bus. & Prof. Code for the following reason: _____ Print _____ Sign _____ Date _____	
5 FINAL DECLARATION	
I certify that I have read this application and state that the above information 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. Also, that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that 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. Print _____ Sign _____ Date _____	

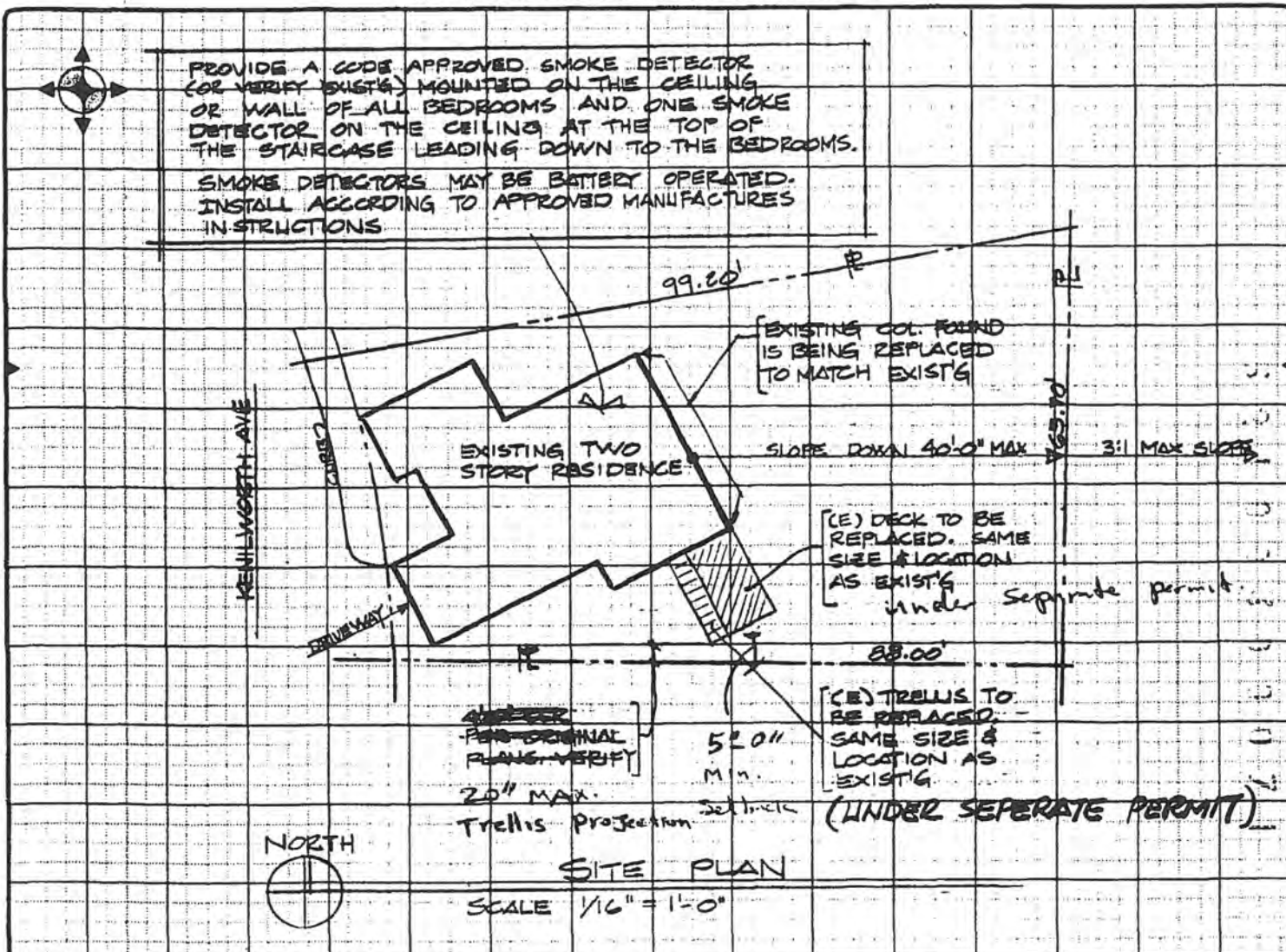
1. ☐ THIS PERMIT IS FOR: (Mark one)
 2. ☐ RELOCATION
 3. ☒ ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
 BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY - PLOT PLAN

PLEASE DRAW AND LABEL CLEARLY IN INK

JOB ADDRESS 2100 KENILWORTH AV		SUBDIVISION NO.	CROSS STREETS MORENO/KENILWORTH	
TRACT 8423	BLOCK	LOT(S) 619/621	ARB 2	UNIT ASSESSOR'S ID

SHOW ALL BUILDINGS ON LOT AND RESPECTIVE USES



DO NOT MARK IN THIS AREA

FIRE HYDRANT RECORD - THE CITY OF LOS ANGELES
 MAY AFFECT THE FIRE DEPARTMENT'S FIRE HYDRANT RECORD. THE
 (LAND) PROJECTOR'S RECORDS ON THE RECORDS OF THE
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 ANY PERMIT FOR CONSTRUCTION OF A BUILDING OR
 STRUCTURE.

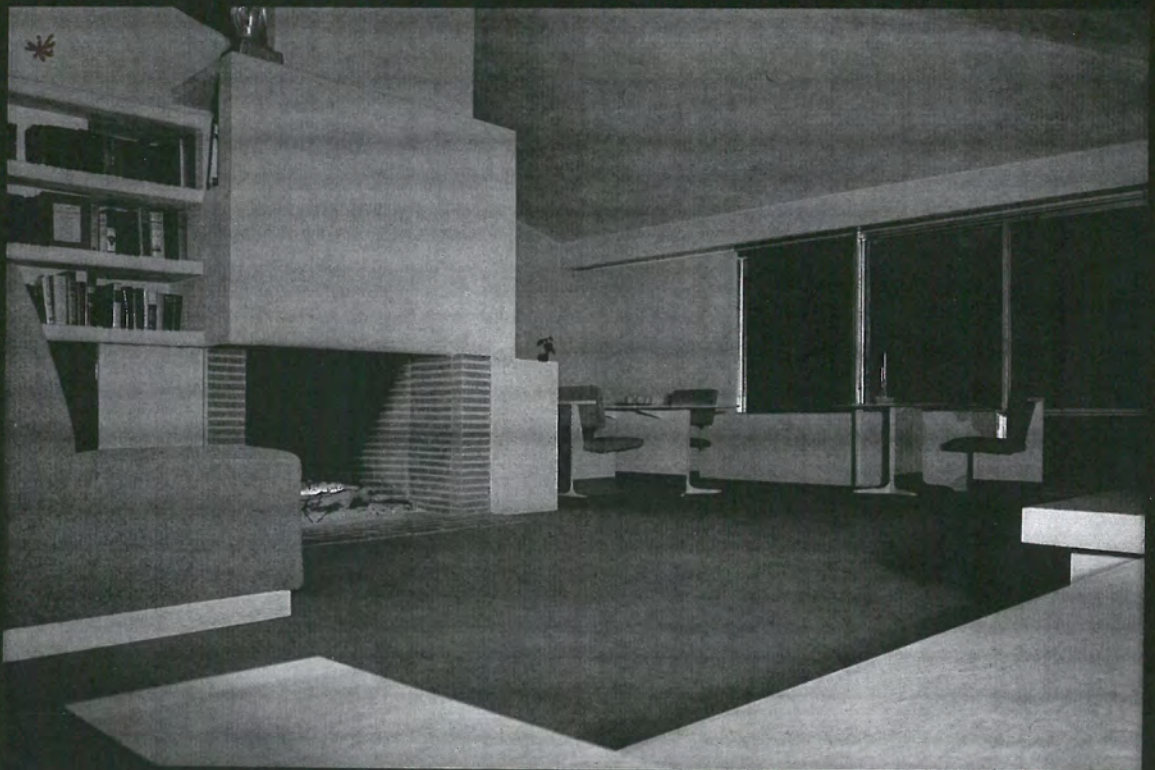
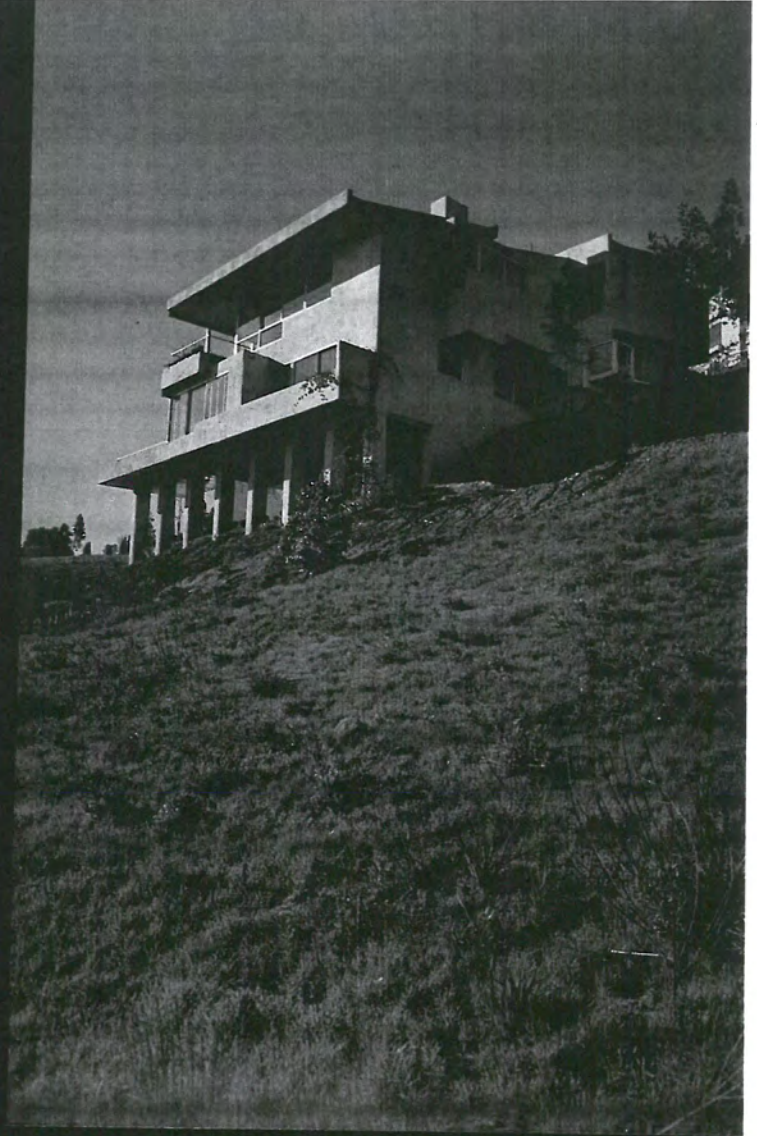
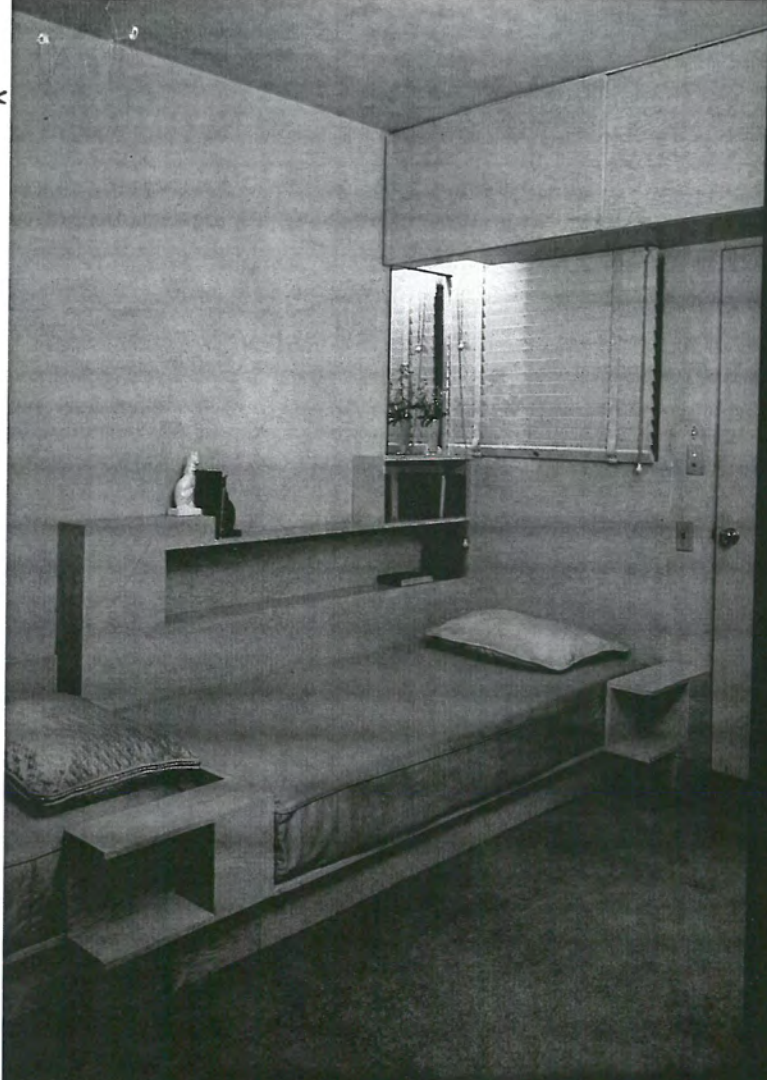


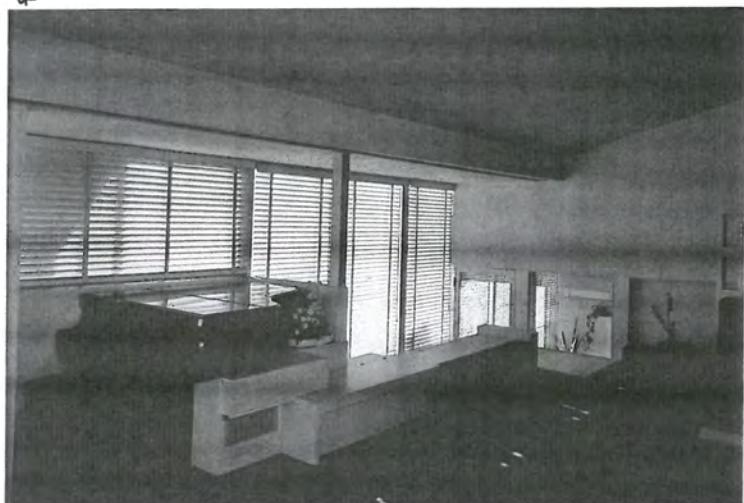
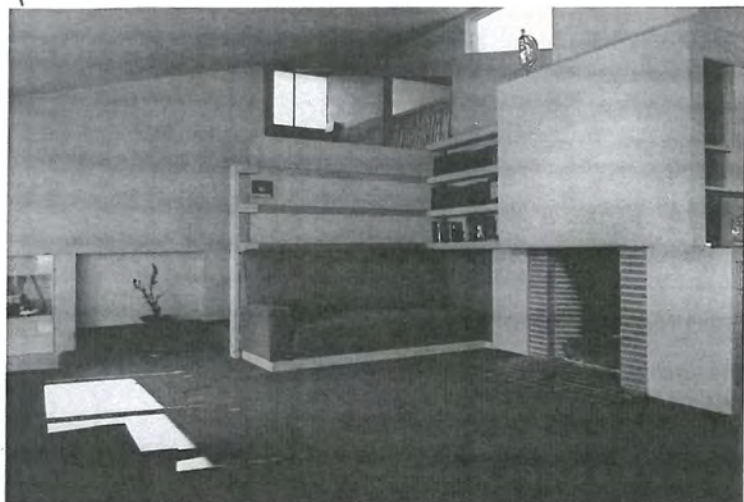




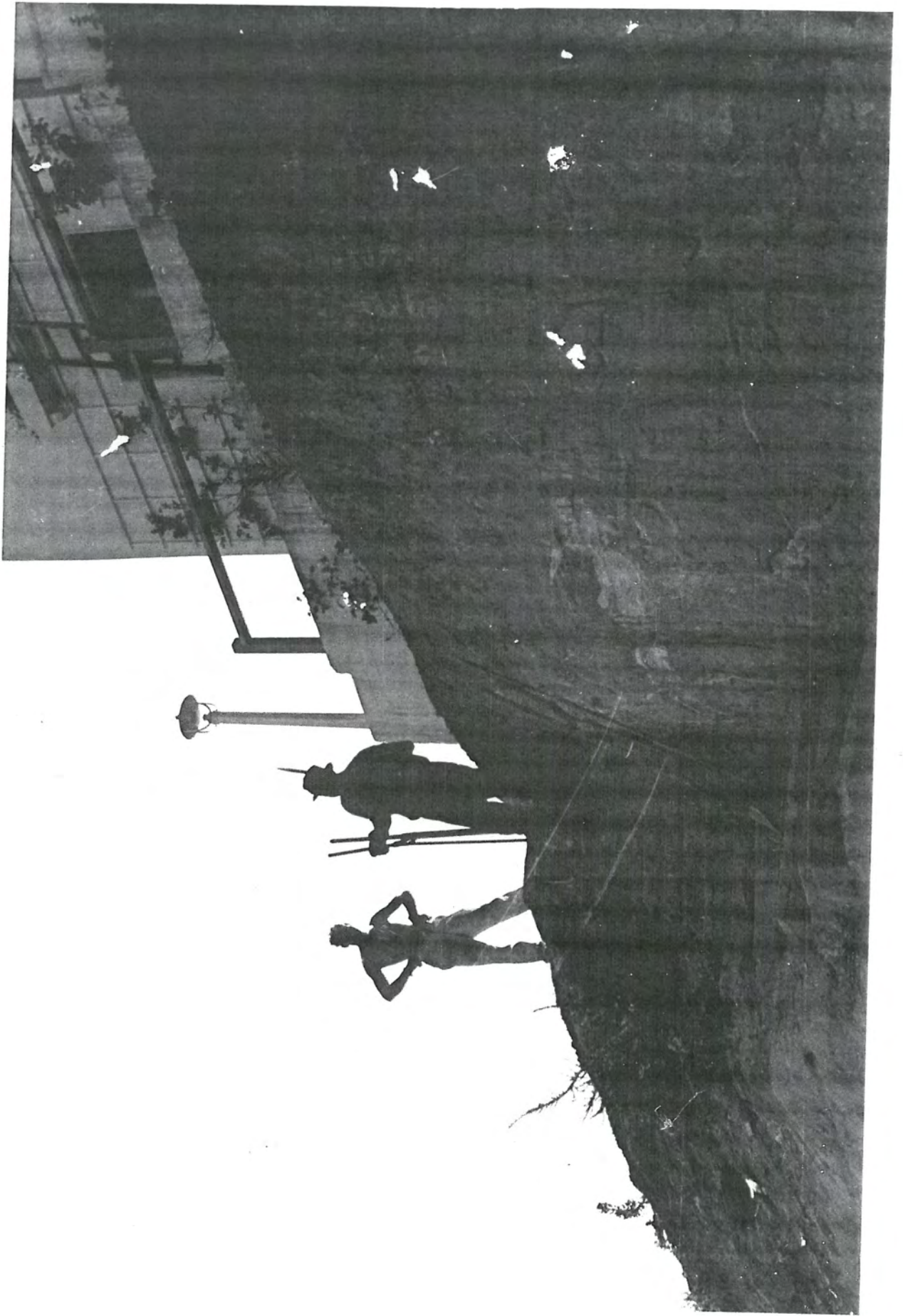




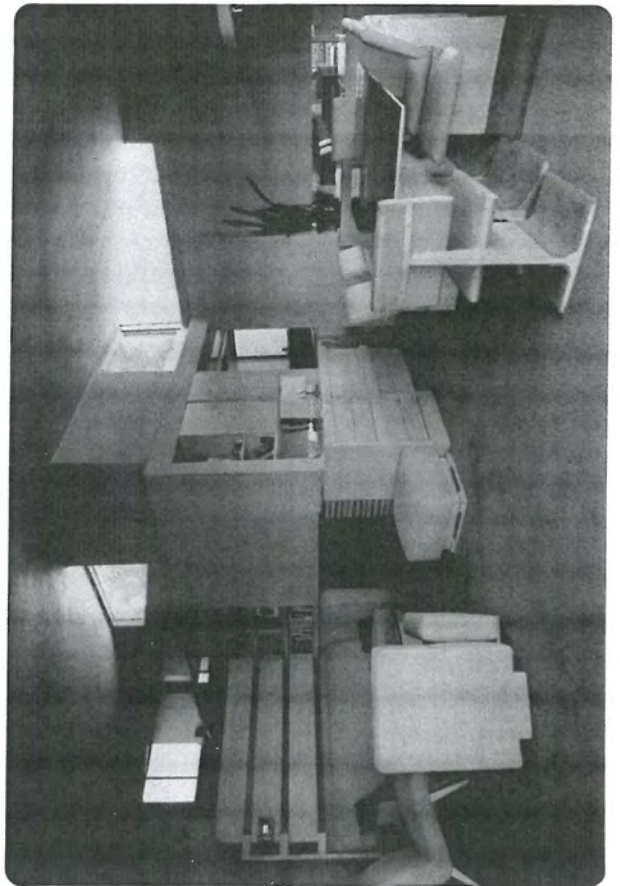
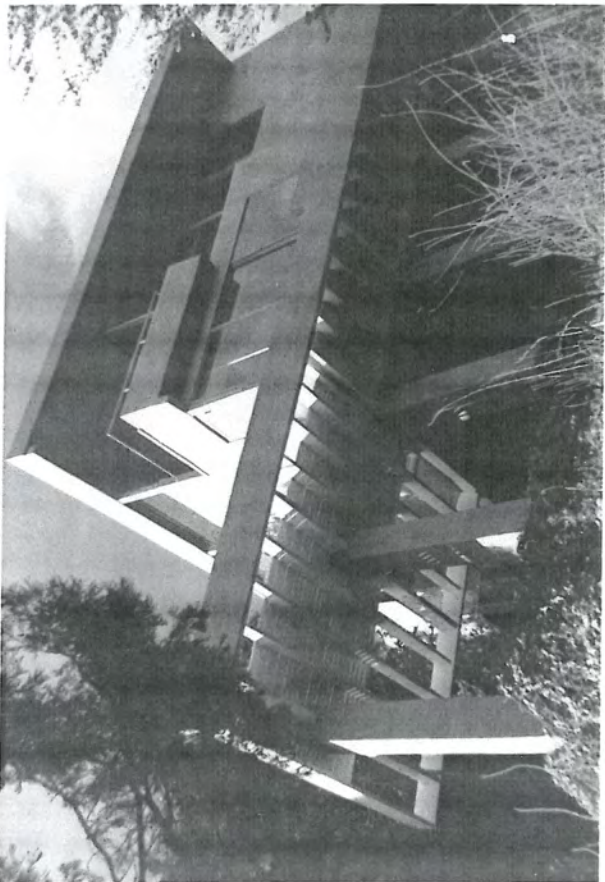
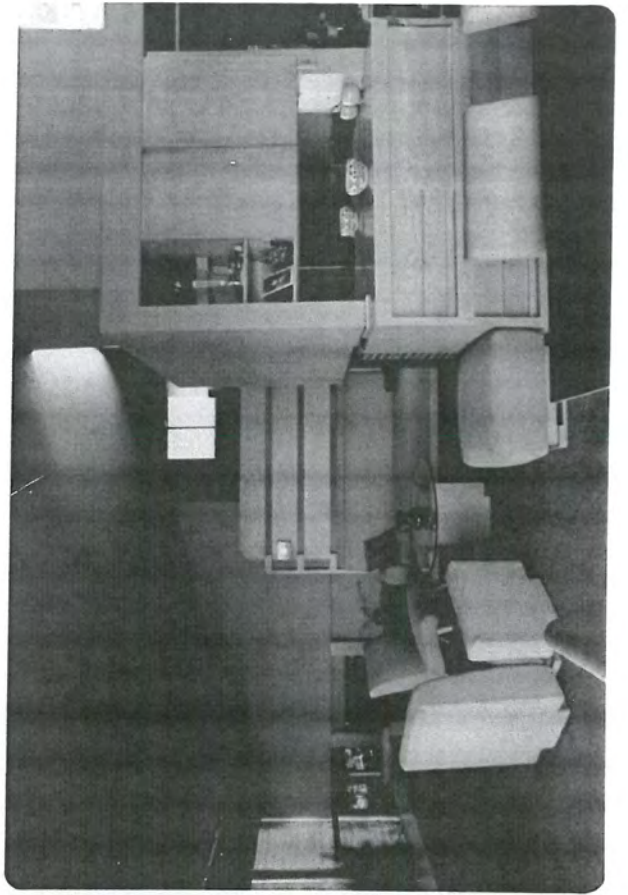
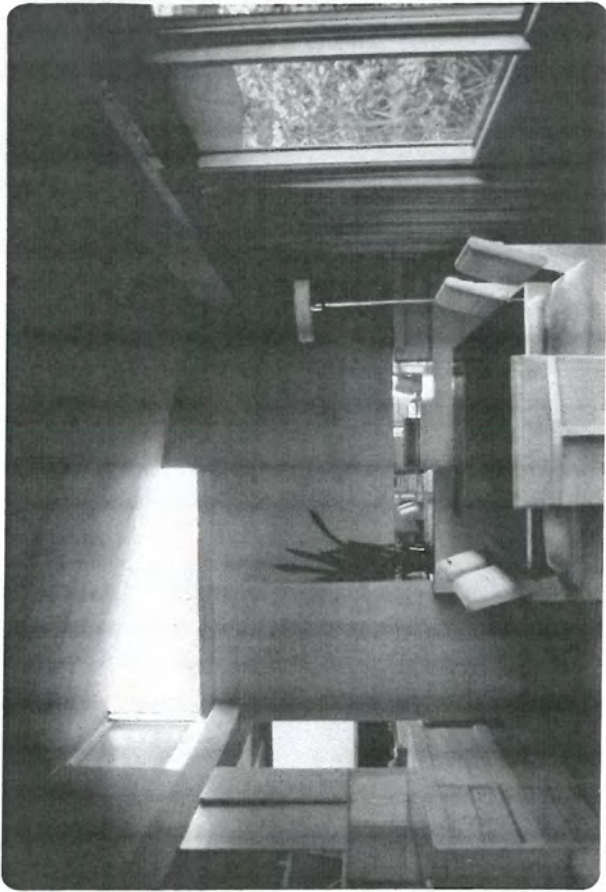


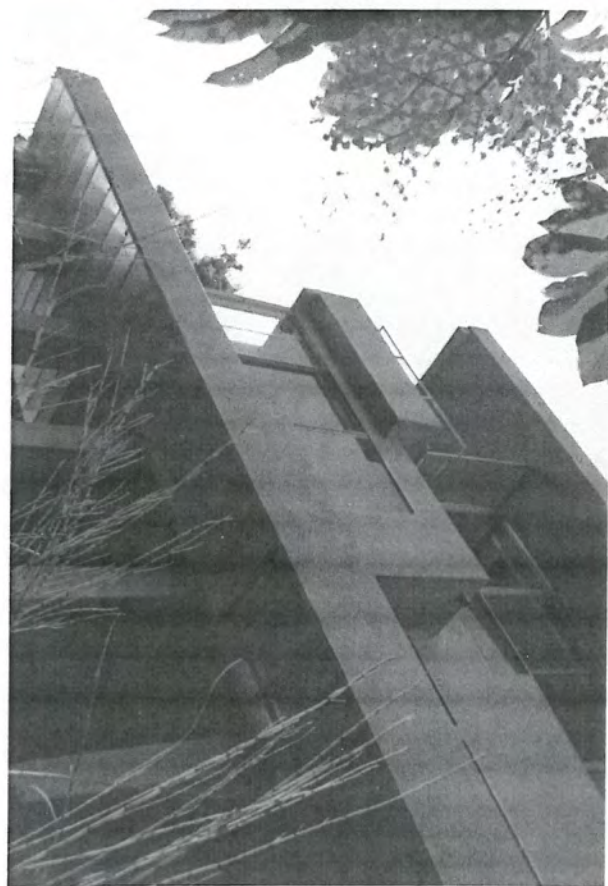
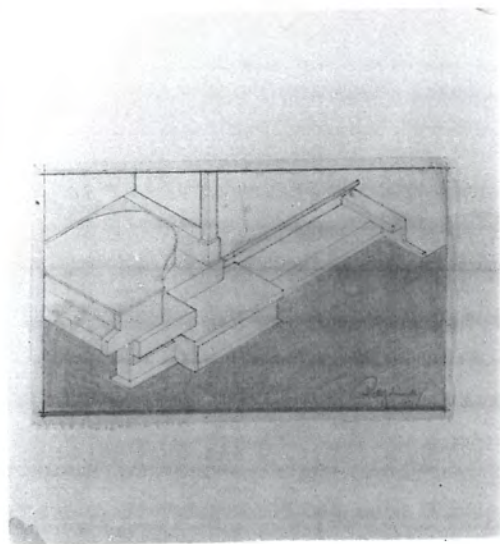
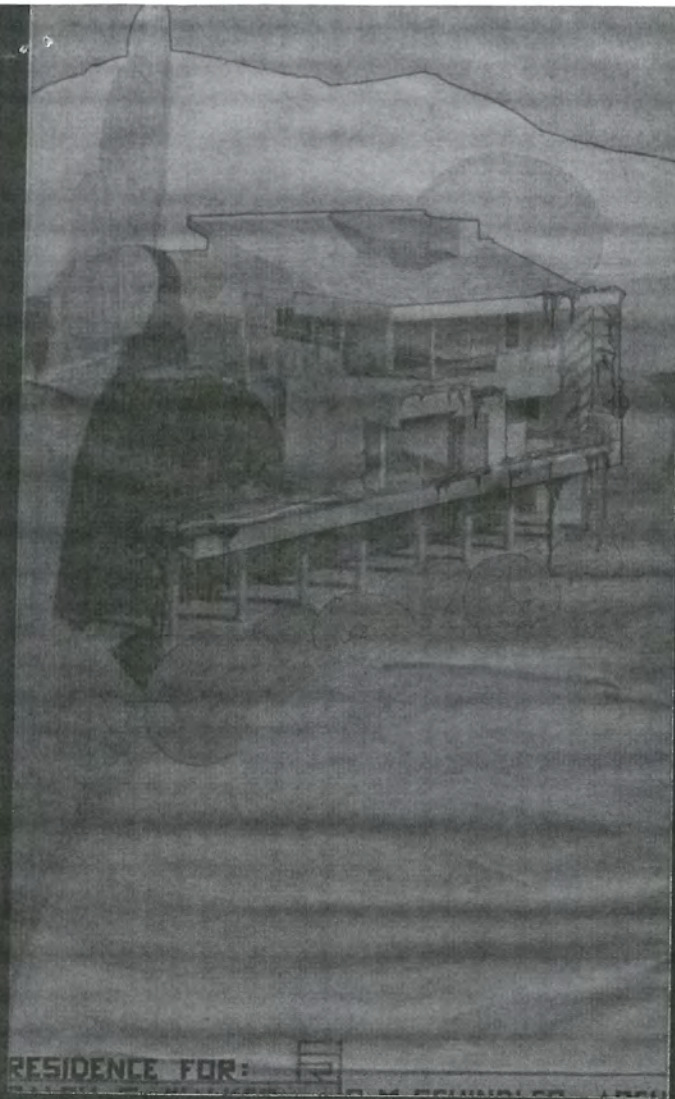














City of Los Angeles Department of City Planning

1/25/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2100 N KENILWORTH AVE

ZIP CODES

90039

RECENT ACTIVITY

CHC-2018-444-HCM

ENV-2018-445-CE

CASE NUMBERS

CPC-1986-255

ORD-165167-SA750

ORD-129279

Address/Legal Information

PIN Number	147A205 236
Lot/Parcel Area (Calculated)	5,164.9 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID D4
Assessor Parcel No. (APN)	5431018007
Tract	TR 8423
Map Reference	M B 116-3/20
Block	None
Lot	621
Arb (Lot Cut Reference)	None
Map Sheet	147A205

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 4 - David Ryu
Census Tract #	1951.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1VL
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low 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
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)	5431018007
Ownership (Assessor)	
Owner1	MORROW,MARJI TR MARJI MORROW TRUST
Address	2100 KENILWORTH AVE LOS ANGELES CA 90039
Ownership (Bureau of Engineering, Land Records)	
Owner	FERRER, DUSTIN ROMANO, ANDREW
Address	2638 IVAN HILL TER LOS ANGELES CA 90039
Owner	MORROW, JANICE R. (TR OR ANY SUCC-TR) JANICE R. MORROW REVOCABLE TRUST
Address	2100 KENILWORTH AVENUE LOS ANGELES CA 90039
APN Area (Co. Public Works)*	0.132 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$178,510
Assessed Improvement Val.	\$267,773
Last Owner Change	11/07/2016
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	880457 836688 381203 342213 1383213 1383212 1257834 0831909

Building 1	
Year Built	1936
Building Class	D7B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,902.0 (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
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)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000

Alquist-Priolo Fault Zone	No
Landslide	No
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	Central
Division / Station	Northeast
Reporting District	1144

Fire Information

Bureau	West
Batallion	5
District / Fire Station	56
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-1986-255

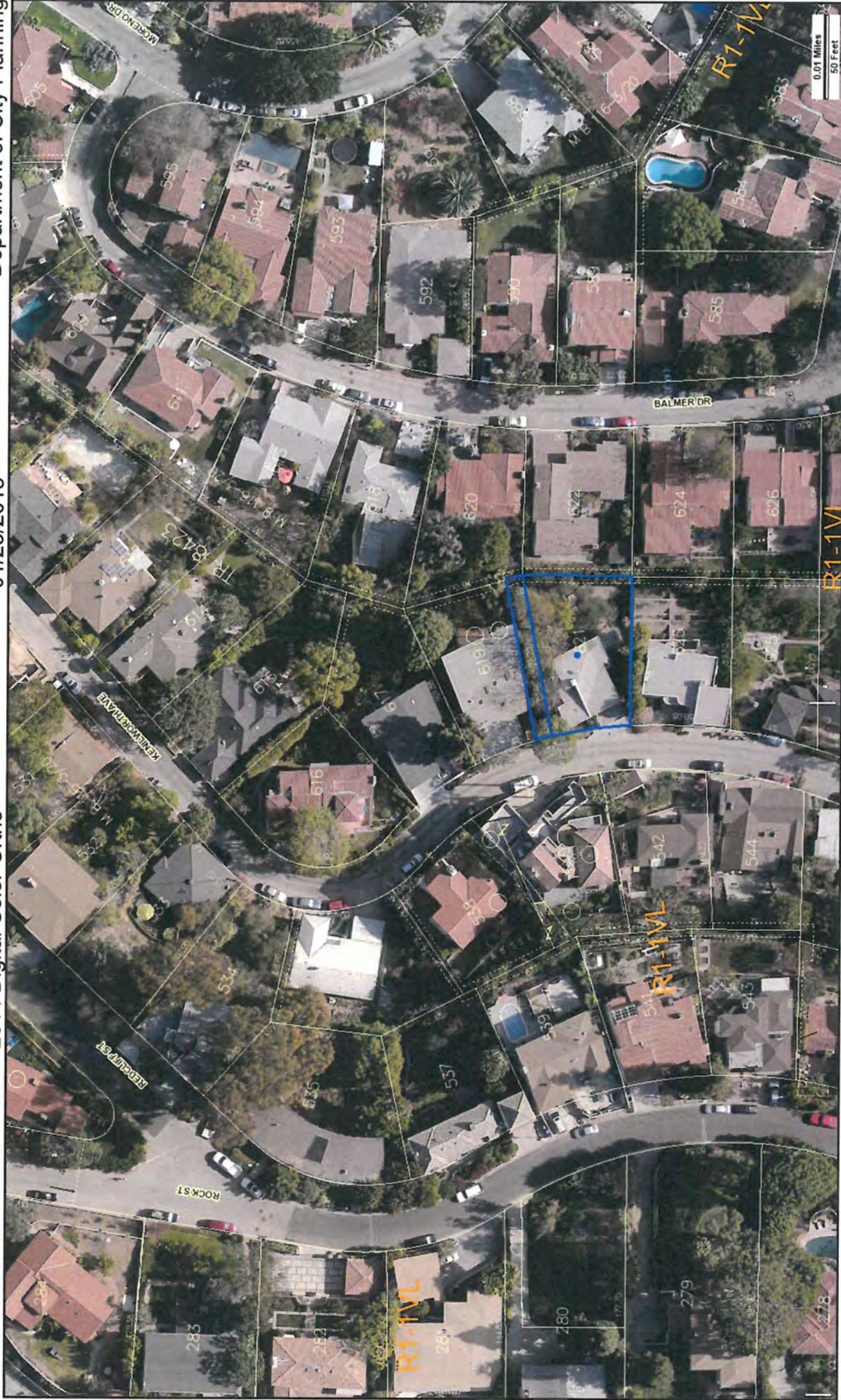
Required Action(s): Data Not Available

Project Description(s): AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT

DATA NOT AVAILABLE

ORD-165167-SA750

ORD-129279



Address: 2100 N KENILWORTH AVE

APN: 5431018007

PIN #: 147A205 236

Tract: TR 8423

Block: None

Lot: 621

Arb: None

Zoning: R1-1VL

General Plan: Low Residential

