

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2015-1979-HCM
ENV-2015-2185-CE**

HEARING DATE: June 18, 2015
TIME: 10:30 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 10733-10735 ½ Ohio Avenue
Council District: 5
Community Plan Area: Westwood
Area Planning Commission: West Los Angeles
Neighborhood Council: Westwood
Legal Description: TR 7803, Block 28, Lot 14

PROJECT: Historic-Cultural Monument Application for the
JOHN O'HARA TOWNHOUSE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Eli Taban
Caribeth Capital, LLC
10787 Wilshire Blvd. #1504
Los Angeles, CA 90024

Caribeth LLC c/o John Ketcham
626 Adelaide Drive
Santa Monica, CA 90402

APPLICANT: Marlene McCampbell
10634 Holman Ave. Apt 1
Los Angeles, CA 90024

RECOMMENDATION **That the Cultural Heritage Commission:**

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

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The property at 10733 – 10735 ½ W Ohio Avenue is comprised of two buildings in the Spanish Revival style built in 1929 with a total of four units and a two car garage. A narrow concrete path leads into the property from Ohio Avenue and opens into a large lawn surrounded by trees. Each unit is accessed from this shared courtyard. Typical of the Spanish Revival style, both buildings have hand-troweled stucco cladding painted white, Spanish clay tile gabled roofs, and wrought iron railings. The majority of windows appear to be original wood casements with an original stucco return or deep recession into the exterior wall. The entry doors appear to be original and are a mix of rectangular or rounded doors, also either with a stucco return or deep recession into the wall.

The front building faces Ohio Avenue with a two-car garage at grade set back from the property line with a unit above. The front unit is reached by a set of concrete stairs running perpendicular to the building. It is the only unit directly visible from the street. It appears to have had some alterations to the roof, though only window changes are specified in the permit history. The roof is a parapeted gable with narrow eaves only a few inches wide. There are also overhangs above the entrance and side balcony that do not appear original. Though there are alterations to this unit, the footprint, garage, and original side windows remain intact.

The second building appears to be unaltered and contains three units. It has an articulated massing that distinguishes one unit from the other though shifts in plane, with one unit projecting slightly forward or back from the other. They also have variations in front entrances, some at grade and others reached by a short staircase. The Spanish tiled gabled roof has deep eaves with exposed rafter tails. The front of the building contains a one-story studio unit and has a two-story massing behind it that contains a townhouse unit and another apartment. There is a terrace off of the second story of the townhouse unit. Some of the units have fireplaces.

The townhouse unit is associated with writer John O'Hara who lived there from April 1936 to the following spring. O'Hara wrote for the *New Yorker* and the *Saturday Evening Post* and was a bestselling novelist. He wrote 18 books, nearly 400 short stories, one libretto, and many screenplays. At the time of his death in 1970 over 40 million of his books had sold. Some of his well-known titles are *Appointment in Samarra* and *BUTTERFIELD 8*, which was later adapted for film and starred Elizabeth Taylor. His plots often centered on socially ambitious characters. Writer Fran Lebowitz called him "the real F. Scott Fitzgerald." In 1962 O'Hara believed he would win the Nobel Prize in Literature, but it was awarded to John Steinbeck.

O'Hara originally moved to Los Angeles in 1934 to write dialogue for Paramount Pictures. While living at the townhouse he wrote *Hope of Heaven* and three stories for the *New Yorker*. A *Los Angeles Time* article from 1976 reaffirms O'Hara's connection to the Ohio Avenue townhouse. The article, titled "A Map to the Stars (Literary) Homes," states that "[O'Hara] could be found relaxing at the Westside Tennis Club, not far from a pleasant Spanish building on the north side of Ohio Avenue. There, from his two-story studio apartment overlooking a green-lawned courtyard, O'Hara contributed short stories regularly to the *New Yorker*."

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.

March 19, 2015

Dear Mr. Youngborg,

I'm enclosing the nomination packet for 10735 Ohio Avenue and the entire property. The writer John O'Hara lived in the 1929 townhouse for a year in the late thirties. Please let me know if I can further assist in any way. The tenants have been ordered to leave by the end of April, I'm told the plan is then to demolish the buildings. So this is urgent.

I would greatly appreciate you letting me know how things progress. Thank you so much for your time and help.

A handwritten signature in cursive script that reads "Marlene".

Marlene McCampbell
marmccampbell@hotmail.com
310-475-2623



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: John O'Hara Townhouse		Former residence of notable person(s)	
Other Associated Names:			
Street Address: 10735 Ohio Avenue (the townhouse)		Zip: 90024	Council District: 5
Range of Addresses on Property: 10733; 10733-1/2; 10735; 10735-1/2		Community Name: Westwood	
Assessor Parcel Number: 4325013014	Tract: 7803	Block: 28	Lot: 14
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: 7,800 sq-foot property including yard; townhouse bldg. also has studio and 1-bd apt.; separate garage/apt. in front			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1929	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? Private Development
Architect/Designer: Unknown	Contractor: C.L. Jones		
Original Use: Apartments	Present Use: Apartments		
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: Mediterranean Revival		Stories: 2	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Stucco, textured	Material: Select	
ROOF	Type: Combination	Type: Select	
	Material: Clay tile, rounded	Material: Select	
WINDOWS	Type: Casement	Type:	
	Material: Wood	Material: Select	
ENTRY	Style: Off-center	Style:	
DOOR	Type: Plank	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.

4/29/49	(10735) 1 additional window; change position of existing window; 1 wardrobe, kitchen cupboards; "no structural changes"
8/31/51	(10733 listed, but probably means 10735) Change kitchen windows, the rest is illegible
11/18/92	(10735) Roof: Take up tile, apply 2 layers of felt, relay old tile Deck: Reroof with 3/ply roofing over B/U roof
10/2/95	(10733) Roof: Remove tiles eave to ridge. Apply MSR underlayment and [original] tiles

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Marlene McCampbell		Company: self	
Street Address: 10634 Holman Ave. Apt. 1		City: Los Angeles	State: CA
Zip: 90024-5932	Phone Number: 310-475-2623	Email: marmccampbell@hotmail.com	

Property Owner

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

Name: Eli Taban		Company: Caribeth Capital, LLC	
Street Address: 10787 Wilshire Blvd. #1504		City: Los Angeles	State: CA
Zip: 90024	Phone Number: 818-231-8457	Email: etaban@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. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

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

MARLENE MCCAMPBELL 3/19/15 Marlene McCampbell
Name: Date: Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213-978-1200
Website: preservation.lacity.org

A. Proposed Monument Description

Two "Application for the Erection of Frame Buildings" forms were submitted in May of 1929. One is for a "3 Family Residence," the other for a "Garage/1 Family Dwelling." There is also a copy of an Application to build submitted in 1939. I believe this application is for another property, the original street number having been crossed out and describing a non-existent "2 unit dwelling with attached garage" and wood-shingled roof. It's a matter of record that O'Hara lived in the completed townhouse from April 1936 through the following spring.

The owner, architect and contractor are all given as the same person, C.L. Jones. Per your information, he probably isn't the architect. I found a C.L. Jones listed as a partner in a 1922 ad for a San Francisco asbestos roofing company (enclosed). Perhaps wanting a better life, Mr. Jones struck out on his own as a contractor in Los Angeles. On the application for construction, C.L. Jones gives his address on Missouri Avenue, one block south of Santa Monica Blvd., in what was considered "Original Westwood." The area from Santa Monica Blvd. north to Wilshire Blvd. was "Westwood Prosperity."

The entire property is roughly 7,800 square feet, comprising a separate garage/apartment unit facing the street; behind that, the three-unit building with a studio, the two-story townhouse in which O'Hara lived, and a ground-floor one-bedroom apartment; and the beautiful yard shaded by fruit trees. The two buildings

alone total about 2,500 square feet. The townhouse consists of kitchen, small living room with fireplace, stairs going up to a bedroom that extends over the back apartment, and an outdoor terrace.

I believe the buildings are Mediterranean Revival. According to *American Architecture: An Illustrated Encyclopedia*, this “imprecise” term (because nothing has actually been revived) refers to “a mixture of Spanish Colonial Revival, Mission Revival and the Italian Villa style. Usually a one- or two-story house with a red tile roof and stuccoed walls, typically with rounded or arched windows.”

Interestingly, tho none of the windows are actually rounded at the top, arches are incorporated throughout the main building: an arched wall in the studio apartment; an arched door to the back unit; and even the shaped stucco over a recessed townhouse window, giving the illusion of an arch. An arched door, perhaps to a storage area, is under the townhouse. Deeply recessed windows are another hallmark of the Mediterranean Revival style, and the small studio has one, the adjoining townhouse two. Overhanging eaves shelter the studio, townhouse, and back unit. Wrought ironwork is incorporated in the garage/apartment outdoor railing, and in the townhouse’s outside railings and indoors on the stairway going up to O’Hara’s bedroom (see YouTube video).

Alterations throughout the years appear extremely minimal. In 1949, one window was added at 10735 and the position of an existing window was changed, kitchen

cupboards and a wardrobe were added. In 1951, more fussing with a window. In 1992 and '95, roofing work was done on both buildings—removing the tiles, applying some sort of insulation, and relaying the original tiles over the new underlayer. In the YouTube video, you can see carpeting in John O'Hara's bedroom that was added at some point.

Fred Berry, a recipient of the Purple Heart in WWII who later started a successful retail business and invested in real estate, bought the property in the mid-nineties. He lived in the O'Hara Townhouse for half a century until his death at 91 in 2013. By all accounts Berry was a lovely human being, and took delight in the fact that John O'Hara once resided in his apartment. Berry's heirs sold the property for \$2.1 million last June to Caribeth Capital LLC; Eli Taban is listed as the registered agent. The two buildings to the immediate west, at 10737 Ohio and 10741 Ohio, have also been sold: a 1939 duplex with a private courtyard, and an adorable 1937 triplex with a whimsical turret. (Photo of the triplex at 10741 Ohio enclosed. I haven't seen any other buildings in Westwood in the style of this triplex, just sayin'.)

I'm told that the plan is to demolish all buildings on the three lots and erect twelve townhouses—just what Westwood needs. Shouldering the entire 10735 Ohio property to the east is a massive three-story, 15-condominium building. The three doomed properties with their reasonably sized buildings and airy, open yards provide desperately needed breathing space on the block.

B. Statement of Significance

From the Terrace, starring Paul Newman as an ambitious young executive and Joanne Woodward his unhappy wife. *Pal Joey*, with a perfectly cast Frank Sinatra playing a womanizing singer. *BUTterfield 8*, which won Elizabeth Taylor her first Oscar as a fast-living party girl nearing disaster.

These are some of the films made from John O'Hara's bestselling novels. In all, O'Hara wrote 18 books, nearly 400 short stories, one libretto (for *Pal Joey*), numerous screenplays and "additional dialogue by the yard for Hollywood." *Ten North Frederick*, later a film starring Gary Cooper, won a National Book Award in 1956. At the time of his death in 1970, O'Hara's books had sold more than 40 million copies.

O'Hara was born in 1905 in Pennsylvania coal country, the son of a small-town doctor. The family impoverished after his father's death, O'Hara worked as steel mill laborer, amusement park guard, soda jerk and newspaper reporter. After moving to New York, he began writing stories for *The New Yorker* based on his hometown of Pottsville, changed to Gibbsville and named after the *New Yorker* writer Wolcott Gibbs. O'Hara's debut novel about the three-day disintegration and suicide of a privileged owner of a Gibbsville car dealership, *Appointment in Samarra*, put him on the map.

O'Hara's three great obsessions were class, sex and alcohol. As Charles McGrath wrote in *The New York Times*, he was "fascinated by society high and low, by how people climbed or toppled from one rank to the other, and by how sex and money underpinned the entire system." O'Hara himself was quite a drinker, which pretty much blocked entrance into the upper echelons of society this self-conscious Irish American longed to be a part of.

In 1934, Paramount brought him out to Hollywood as a dialogue writer.

O'Hara lived first in Hollywood at the newly built Art-Deco Ravenswood Apartments, now a Historic-Cultural Monument. He moved to the two-story townhouse at 10735 Ohio Avenue in Westwood in April of 1936, remaining there until the following spring.

Per the *Los Angeles Times*, O'Hara "often could be found relaxing at the Westside [sic] Tennis Club, not far from a pleasant Spanish building on the north side of Ohio. There, from his two-story studio apartment overlooking a green-lawned courtyard, O'Hara contributed short stories to *The New Yorker*." Additionally, at this address O'Hara worked on a novel, wrote movie treatments and an article entitled "Movie Fans Like Me Should Know All!"

O'Hara spent time with good friends from the Algonquin Circle in New York who had ventured west, the humorist Robert Benchley and *New Yorker* satirist Dorothy Parker, and partied with friend, rival and fellow screenwriter, F. Scott Fitzgerald. He made new screenwriting pals like Budd Schulberg (*What Makes Sammy Run?*) and

Clifford Odets (*Sweet Smell of Success*). The burly writer enjoyed the nightlife, frequenting hotspots like Ciro's, Cafe Trocadero and the Coconut Grove.

The book O'Hara worked on while in residence at 10735 Ohio, retitled *Hope of Heaven*, centers on screenwriter Jimmy Malloy, trapped in a dead-end rewrite job. David Kipen praises O'Hara's "matchless voice, his dirty-sexy humor and his feel for California," where mobility is frequently more vehicular than social. Sadly few have even heard of this novel.

O'Hara's short stories about Hollywood were far more successful and widely read, appearing mostly in *The New Yorker* and the *Saturday Evening Post*. According to O'Hara biographer Matthew Bruccoli, "as the literary master of the American class structure, O'Hara found abundant Hollywood material for his examination of social stratification." Taking place on sound stages and in mansions, on casting couches and inside studio trailers, posh nightclubs and smoke-filled backrooms, the tales were populated with "ruthless producers, over-the-hill directors, disillusioned writers, glamorously callous actresses, desperate and hungry starlets, and matinee idols with dark secrets."

Between 1934 and 1955 O'Hara worked off and on for most major Hollywood studios, shuttling back and forth from New York and later Princeton. Characterized at his worst as "difficult to get along with, a social climber, a bully, a vicious drunk," it must be said that O'Hara was no saint. Modern essayist Fran Lebowitz went so far

as to claim that he is underrated because “every single person who knew him hated him,” tho others dispute this. O’Hara sustained great friendships and several marriages. Lebowitz did go on to say, “he was the *real* Fitzgerald.” David Ulin in the *Los Angeles Times* claims that at his best, O’Hara was “as acute a social observer as Fitzgerald, as spare a stylist as Hemingway,” and praised the universality of his fictional landscape. John Updike ranked him with Chekhov. *Appointment in Samarra* is still considered one of the best American novels of the first half of the past century, and the entire span of his novels, writes Lorin Stein in *The New Yorker*, amounts “to a secret history of American life.”

Denied the literary prizes he craved, when his friend John Steinbeck won the Nobel, O’Hara cabled, “Congratulations. You were my second choice.” O’Hara arranged for his own headstone inscription: BETTER THAN ANYONE ELSE, HE TOLD THE TRUTH ABOUT HIS TIME. The aggrieved writer would be surprised to know he still has fans around the world. The blog site for the John O’Hara Society boasts visitors from 160 countries.

There’s a certain irony here in the fact that the original plan for Westwood was as a “second Hollywood.” Hoping to lure movie business to this side of town, in 1923 the Janss Investment Company took out an ad proclaiming, “New Studio Sites are in the Heart of Westwood!” While a few came west, most notably Fox Studios, Janss soon came up with a more surefire plan: UCLA. At the same time, they began developing nearby residential areas.

As stated in the Proposed Monument Description, the two buildings on the property are Mediterranean Revival. According to *American Architecture: An Illustrated Encyclopedia*, this term refers to “a mixture of Spanish Colonial Revival, Mission Revival and the Italian Villa style. Usually a one- or two-story house with a red tile roof and stuccoed walls, typically with rounded or arched windows.” Gebhard and Winter, in *An Architectural Guidebook to Los Angeles*, quote a 1930 article in *Architect and Engineer* describing the business center of Westwood Village: “The new city is almost entirely constructed of the best type of Mediterranean architecture.” The 1929 former Ralphs Grocery Store, with its stunning arches (now housing a Peet’s Coffee), is both a Historic-Cultural Monument and on the National Register of Historic Places.

Homes in Westwood areas south and east of the Village also favored this style in the twenties and thirties. Beckoning buyers to this vast new land was a four-story observation tower at Wilshire and Beverly Glen boulevards where future homeowners could view their lots from on high. At night the illuminated WESTWOOD sign and lightening bolts on the sides of the tower were visible for miles. Walking from Manning Avenue to Westwood Blvd. on Wilkins, Rochester and Wellworth avenues, I was surprised that all the Mediterranean Revival homes I later Googled by address actually date back to the twenties and thirties, the majority from 1929 - 1935. They are in such good condition I had assumed they were built in the Mediterranean style decades later. Clearly these beautifully maintained houses

have been extensively remodeled inside, the listings on Zillow and Redfin claiming sub-zero refrigerators and hot tubs and central heating/air.

While also impeccable on the outside, judging from the YouTube video the interior of the townhouse appears little altered. Certainly that rough low cupboard Herbie the cat is sneaking out of in O'Hara's bedroom would have been replaced long ago with custom-built storage in any other building. The studio interior also looks like there has been no updating. Another thing that makes the property unique is that as far as I know the townhouse with the two adjoining apartments is the only remaining multi-unit Mediterranean Revival dwelling this far south of Westwood Village.

Probably more than you want to know but this is personal. Thirty-five years ago I was evicted from a nearby building of similar vintage, style and beauty. On Manning at Eastborne, a gorgeous 10-unit Mediterranean Revival U-shaped building with a courtyard of lawn and flowers. The building was said to have housed actors working at the Harold Lloyd Ranch sets across the street. Talk about historic. Here's what now squats there: a massive three-story condo complex covering every square inch of land.

I lived in New York for many years and moved back to Westwood three years ago, frequently walking on Ohio Avenue past the property in question. I began visiting the late Fred Berry's beloved three-legged cat, Annie, when she was outside. She was cared for by Berry's son who lives in the studio adjoining the townhouse. One day late last year I was petting Annie, and the tenant who lives in the back

apartment told me that everyone had been given notice to leave by the end of this April. And the shocking plan for demolishing the buildings and property. I experienced a horrible déjà vu. More than three decades after the mindless destruction of the beautiful building I lived in, two more historic and irreplaceable structures are slated to be wiped from the face of the earth. I was young and dumb and in an abusive job situation the first time around. I did nothing. This time, I will do everything possible to prevent this similar destruction. I would be happy to speak at any hearings. Please let me know if you need anything else and how I can help.

To gaze at the gorgeous buildings or to walk in the lush yard shaded by fruit trees is to wonder how much peace and inspiration O'Hara derived from living in such a magical spot. I picture him coming home in the wee hours, none-too-steady as he climbs the terra-cotta stairs to his bedroom but secure in where he lives. I wonder what story ideas percolated in his mind as he enjoyed the sun on his outdoor terrace. I marvel that I can walk on the same ground as this giant of American literature. O'Hara's townhouse and the entire property are an irreplaceable part of Hollywood, architectural, and Los Angeles literary history, and more than worthy of being declared a Cultural-Historic Monument.

Bibliography

Matthew J. Bruccoli. *The O'Hara Concern: A Biography of John O'Hara*, New York: Random House, 1975

John O' Hara (author) and Matthew J. Bruccoli (editor). *John O'Hara's Hollywood*, New York: Carroll & Graf, 2007

David Gebhard and Robert Winter. *An Architectural Guidebook to Los Angeles*, Salt Lake City: Gibbs Smith, 2003

Cyril M. Harris. *American Architecture: An Illustrated Encyclopedia*, New York: WW. Norton, 1998

Marc Wanamaker. *Westwood (Images of America series)*, Charleston: Arcadia Publishing, 2010

David Kippen. "The Cars, the Girls, the Sun—John O'Hara 'Got' California Life," SFGate.com, Jan. 31, 2006

Charles McGrath. "Strange Bedfellows," *The New York Times*, May 16, 2014

Lisa Mitchell. "A Map to the Stars' (Literary) Homes," *Los Angeles Times*, Sept. 12, 1976

Lorin Stein. "He Told the Truth About his Time," *The New Yorker*, August 19, 2013

David L. Ulin. "Rediscovering John O'Hara," *Los Angeles Times*, May 6, 2013

John O'Hara Society, oharasociety.blogspot.com

Ross Stewart. "Architectural Styles: Mediterranean," lstewarthomes.com/architectural-styles-mediterranean/, January 15, 2015

John O'Hara biography, IMDb, www.imdb.com/name/nm0641274/bio



City of Los Angeles Department of City Planning

5/27/2015 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

10733 W OHIO AVE
10735 W OHIO AVE
10733 1/2 W OHIO AVE
10735 1/2 W OHIO AVE

ZIP CODES

90024

RECENT ACTIVITY

CHC-2015-1979-HCM

CASE NUMBERS

CPC-14509
CPC-12142
ORD-183497
ORD-171492
ORD-171227
ORD-163205
ORD-163204
ORD-163203
ORD-163187
ORD-125156

Address/Legal Information

PIN Number	132B153 600
Lot/Parcel Area (Calculated)	7,812.1 (sq ft)
Thomas Brothers Grid	PAGE 632 - GRID B3 PAGE 632 - GRID C3
Assessor Parcel No. (APN)	4325013014
Tract	TR 7803
Map Reference	M B 88-73/75 (SHTS 3-5)
Block	28
Lot	14
Arb (Lot Cut Reference)	None
Map Sheet	132B153

Jurisdictional Information

Community Plan Area	Westwood
Area Planning Commission	West Los Angeles
Neighborhood Council	Westwood
Council District	CD 5 - Paul Koretz
Census Tract #	2656.01
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	[Q]RD1.5-1
Zoning Information (ZI)	ZI-2443 Neighborhood Conservation ICO - Lower Council Dist. 5
General Plan Land Use	Low Medium II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	West Los Angeles Transportation Improvement and Mitigation Westwood Community Design Review Board Westwood Community Plan Multiple Family Residential Development Standards
Special Land Use / Zoning	None
Design Review Board	Yes Yes
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No

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

Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	4325013014
Ownership (Assessor)	
Owner1	CARIBETH LLC C/O C/O JOHN KETCHAM
Address	626 ADELAIDE DR SANTA MONICA CA 90402
Ownership (City Clerk)	
Owner	BERRY, THOMAS
Address	986 LA MESA TER UNIT A SUNNYVALE CA 94086
APN Area (Co. Public Works)*	0.176 (ac)
Use Code	0300 - 3 units (4 stories or less)
Assessed Land Val.	\$1,733,966
Assessed Improvement Val.	\$407,992
Last Owner Change	06/18/14
Last Sale Amount	\$2,100,021
Tax Rate Area	67
Deed Ref No. (City Clerk)	81023 631288 631287 4-282 399705 1643707
Building 1	
Year Built	1929
Building Class	D75
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	3
Building Square Footage	2,044.0 (sq ft)
Building 2	
Year Built	1929
Building Class	D6
Number of Units	1
Number of Bedrooms	0
Number of Bathrooms	1
Building Square Footage	418.0 (sq ft)
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Special Grading Area (BOE Basic Grid Map A-13372) Yes

Oil Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Santa Monica Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.60000000

Alquist-Priolo Fault Zone

No

Landslide

No

Liquefaction

No

Tsunami Inundation Zone

No

Economic Development Areas

Business Improvement District

None

Renewal Community

No

Revitalization Zone

None

State Enterprise Zone

None

State Enterprise Zone Adjacency

No

Targeted Neighborhood Initiative

None

Public Safety

Police Information

Bureau

West

Division / Station

West Los Angeles

Reporting District

834

Fire Information

Division

3

Batallion

9

District / Fire Station

37

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-12142

Required Action(s): Data Not Available

Project Descriptions(s): CONTINUATION OF CPC-12142. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

CPC-14509

ORD-183497

ORD-171492

ORD-171227

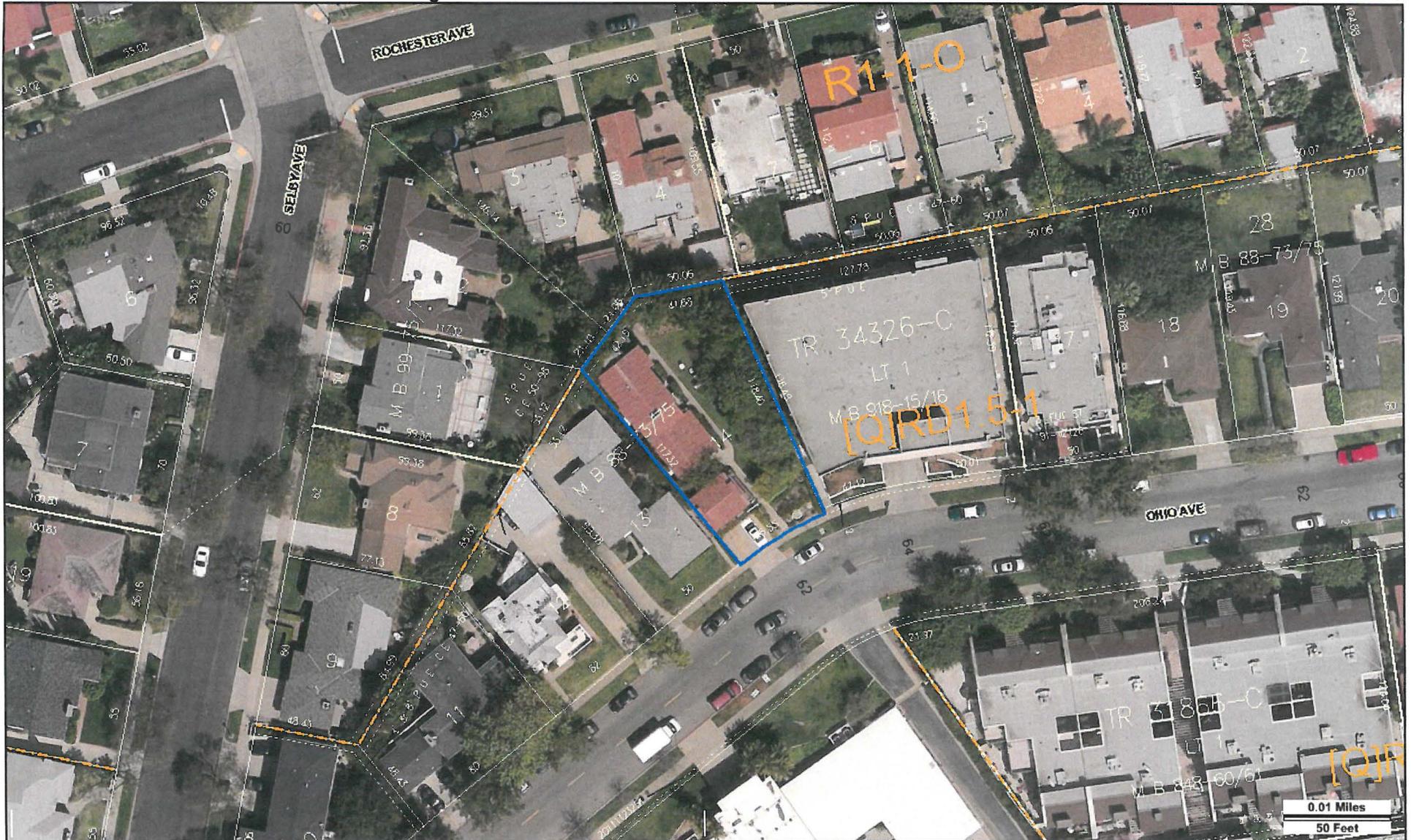
ORD-163205

ORD-163204

ORD-163203

ORD-163187

ORD-125156



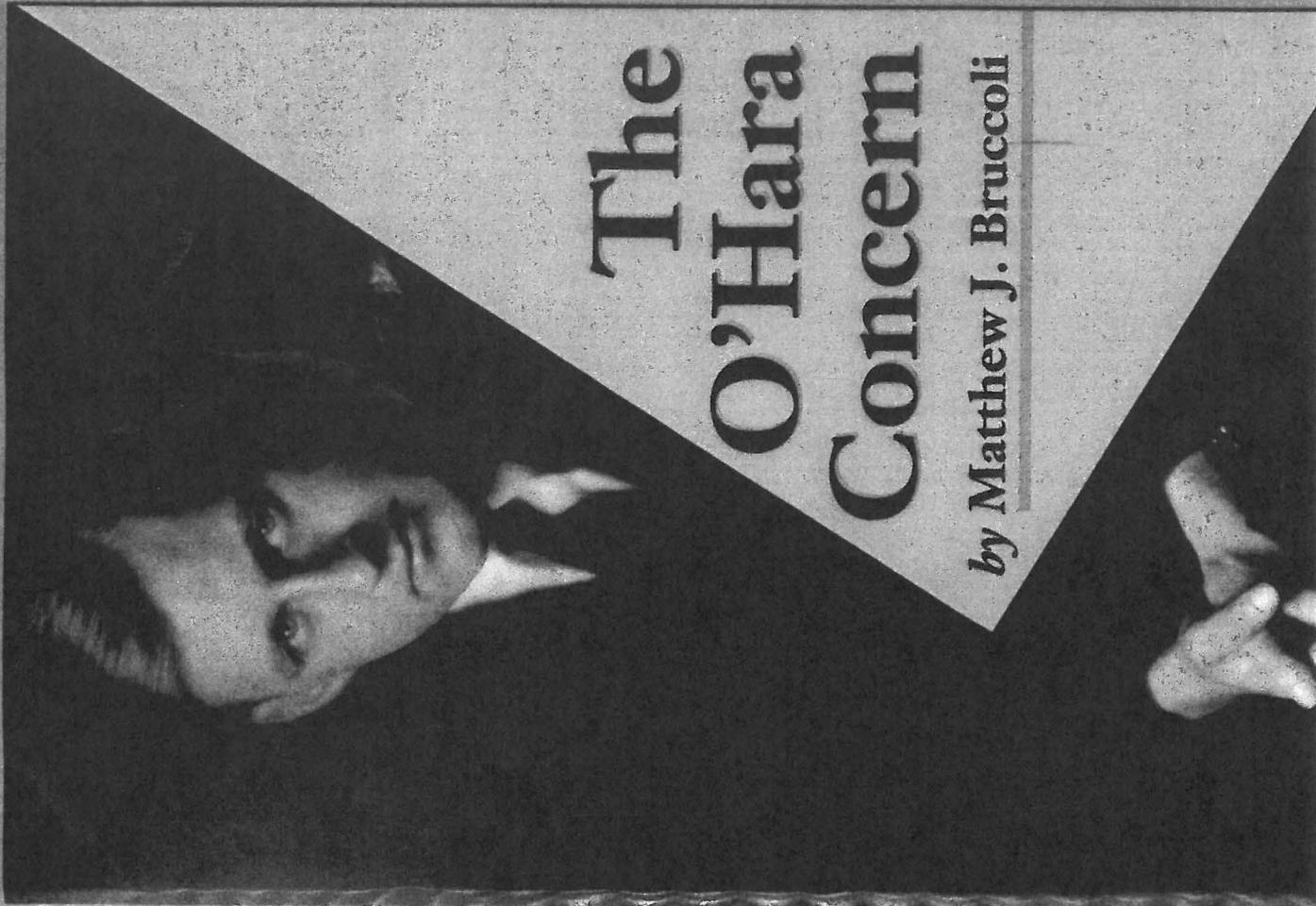
Address: 10733 W OHIO AVE
 APN: 4325013014
 PIN #: 132B153 600

Tract: TR 7803
 Block: 28
 Lot: 14
 Arb: None

Zoning: [Q]RD1.5-1
 General Plan: Low Medium II Residential



A Biography of John O'Hara



The O'Hara Concern

by Matthew J. Bruccoli

LITERATURE

THE
O'HARA
CONCERN

A Biography of John O'Hara

BY

MATTHEW J. BRUCCOLI

813 O355Br-1 1995

UNIVERSITY OF PITTSBURGH PRESS
Pittsburgh and London

It was a Concern, in the Quaker sense of the term. . . . which was the name given to the obsessive act or thought, or both, of a religious nature.

—*The Lockwood Concern*

After a short stay with Dorothy Parker and her husband, Alan Campbell in April 1936, O'Hara settled at 10735 Ohio Avenue in West Los Angeles, drawing an allowance of \$300 a month from his Harcourt, Brace royalties. He intended to study American history and French at UCLA, which was nearby, but did not act on the plan. By May he had decided to write a short novel—about 20,000 words—for fall publication. The title was “So Far, So Good”—taken from the first and last words of the work. He informed Cap Pearce of his plans:

It's not a Hollywood story, but it is Californian. It would be about the size of Early Sorrow, Mario & the Magician, and those other Mann books. I want to do it because I want to do it. Butterfield 8 (remember?) made money, but you weren't really behind it, now were you? But anyway, a piece of advice Scott Fitzgerald gave me after he read it, and has repeated since, is that I ought to do a book that is practically a bucolic idyll, only I must believe in the bucolic idyll and the reason for doing it is that the staccato stuff ought to be saved for an effect, rather than used throughout a novel. Badly quoted, but the idea is somewhere around there. One more fast-moving, realistic novel, and nobody will listen to what I have to say; they'll be too sure of what to expect, etc.²⁴

O'Hara subsequently clarified the “bucolic idyll” term by explaining that “the difference between other novels (by the same author) is in the fact that there is some hope for the characters.”²⁵ He promised the final typescript around 1 August, and when pressed for a catalog description replied:

The story, such as it is right now, has to do with three young persons; that is, under thirty all three; two males, one female. . . . In the first draught on the first page and the pages immediately following we discover one of the young men counting a large sum of money and then hiding it in various places throughout his abode. One of the males is a Pennsylvania Dutchman, the other a Jew, and the girl is Californian. The story is romantic, middle class to a low degree, and there is a slight, but only slight touch of plot.²⁶

There was to be a simple and apparent “secondary, or allegorical, meaning.” This summary obviously applies to a working version of *Hope of Heaven*, although the allegory is not apparent in the published work. Pearce responded enthusiastically, declaring that “any publisher would be a lunatic not to publish what you want to write whenever you want to write it.”²⁷ The lunacy clause did not, however,

cover another volume of stories. O'Hara wanted to follow *Butterfield 8* with a collection, but Pearce put him off with the explanation that the time wasn't right.

O'Hara missed the August 1936 deadline he had set for “So Far, So Good.” In September he explained to Pearce that he was still trying to get one of the characters right:

Two of the characters, the girl and the young Jewish lad, come out all right. But the third character, the young Pennsylvanian just doesn't sound like anyone I want to be known as the creator of. He is a tough one for these reasons: he is discovered on the first pages of the book in a thoroughly dishonest act. Now I have been able to justify this act (to some extent) and to reconcile it with certain other things he does later in the story—but the horrible part is that I find myself writing about two (and sometimes three) different persons. I find myself writing about one person who does the dishonest thing, and then writing about a totally different guy who does something pretty darn good. To bring it pretty close to (my) home I read over the stuff and discovered that I was writing about two of my brothers. That's bad, because the character is supposed to be only one person. If it isn't one person the story's no good.²⁸

It was unusual for O'Hara to tell an editor so much about his problems with a work-in-progress, for he resisted collaborative relationships with editors. But “So Far, So Good” was presenting unexpected difficulties, for he was stuck on a main character—which is serious in the case of an author who prided himself on his ability to create characters. This book stalled O'Hara's novelistic career and nearly halted it. “So Far, So Good” was not completed until late 1937—more than a year behind schedule—by which time it had developed into *Hope of Heaven*. O'Hara solved the problem of the split character, Don Miller, by diminishing his role and bringing in Jimmy Malloy as narrator. The basic conception of the story changed from a “bucolic idyll” to one notably deficient in hope. The title *Hope of Heaven* indicates that there is little hope for the characters on earth.*

O'HARA DROPPED IN at the Trocadero almost every night. One Sunday he heard an unknown named Judy Garland sing and made a point of telling the proprietor, Billy Wilkerson, that she was great. Chad

* When the novel was reprinted in *Here's O'Hara* in 1946, the final bleak chapter was inadvertently omitted, thereby giving *Hope of Heaven* a less hopeless ending. This blunder was repeated in the Avon paperback edition.

Ballard was in California during the summer of 1936 and at the club introduced O'Hara to a Yale classmate, Alfred Wright, Jr.—thereby setting up a close friendship. Wright was a good deal like John McClain: handsome, charming, popular with men and women, and a good drinker. After graduation from Yale in 1937, he had a successful career as a writer with the Time organization. For a long period Al Wright was one of O'Hara's favorite drinking companions.

O'Hara remained in California between early 1936 and the spring of 1937—with at least one trip back to New York. He managed to find only short-term movie jobs: a treatment of Joseph Dineen's *Murder in Massachusetts* for Goldwyn and a treatment of an unidentified property for Jean Arthur or Miriam Hopkins at MGM. At this time he talked about the possibility of visiting the Orient or Mexico. He was on and off the wagon, and his drinking spells provided some examples of how difficult he could be. He had developed a mild crush on Alice Faye—whom he had never met—and prevailed on Curly Harris and his wife to arrange a dinner date. O'Hara arrived drunk, and Miss Faye left. The next day a chagrined O'Hara prevailed on Mrs. Harris to phone the actress to listen to his telephone apology—whereupon O'Hara got on the phone and abused her for being pompous. On another occasion he and writer Allen Rivkin were at the Clover Club, a posh gambling joint, where Rivkin met a girl he had known in St. Paul. She asked who was with him; and she asked to be introduced because she was an O'Hara fan. When the girl told O'Hara she had read his books, he snarled that he didn't think people in St. Paul could read and why didn't she go back to her table and let him alone. Rivkin returned her to her party and called John an uncouth son-of-a-bitch. O'Hara admitted it, said nothing more about the incident, and they went into the gaming rooms.²⁹

O'Hara played a great deal of tennis in Hollywood. One day he was at the bar of the West Side Tennis Club ordering his favorite St. James Scotch when a man said, "With a twist of lemon, right?" The other St. James drinker was Gilbert Roland. After they introduced themselves, Roland said, "I understand you know my man Hemingway," and a long conversation followed. Roland was one of the strongest tennis players in the movie colony. O'Hara enjoyed playing with him, although he wasn't in Roland's class and never took a set. The actor, however, loved anagrams. A deal was made: Roland would play three sets with O'Hara if O'Hara would play anagrams. The friendship was long and close. O'Hara gave one of the toasts at Roland's wedding to Constance Bennett in 1941 and stood godfather to their daughter

Lynda.³⁰ During this second Hollywood stint O'Hara's regular companions were James Cagney, Clifford Odets, Sidney Skolsky, Lewis Milestone, Oscar Levant, Mike Romanoff, Cedric Hardwicke, Lothar Mendes, Gilbert Roland, Peter Lorre, and Robert Benchley—a group that gathered at the bar of the Beverly Wilshire Hotel. At that time Benchley was acting in comedy shorts, and his bungalow at the Garden of Allah was a center of alcoholic conviviality. Benchley was, in the words O'Hara later used in the dedication of *Five Plays*, "the best of company."

For a while John McClain shared a bungalow with Benchley. Every evening after six, what they called the "drop-in trade" would arrive. The regulars included O'Hara, Fitzgerald, Dorothy Parker, John Steinbeck, Roland Young, Donald Ogden Stewart, Mike Romanoff, Humphrey Bogart, Monty Woolley, Herbert Marshall, Irene



Michael Romanoff and John O'Hara, Romanoff's, Hollywood.

Selznick, Charles Lederer, Charles Brackett, Eddie Sutherland and Charles Butterworth. The group would move on to a late dinner at Chasen's or Romanoff's.*

In 1936 O'Hara's published story output dropped to what was a low level for him: five stories, of which three were in *The New Yorker*. The magazine's rejections brought about his first attempt to break with *The New Yorker*, in an undated letter to Wolcott Gibbs:

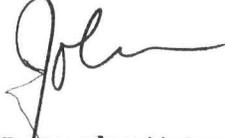
JOHN O'HARA
10738 OHIO AVENUE
WEST LOS ANGELES, CALIFORNIA

Dear Wolc:

Thank you for your letter. The pieces which you have just rejected, the one about the kid and his father, called FIFTEEN DOLLARS, and the other one, PRETTY LITTLE MRS. HARPER, are cases in point. When I have paid off the money I owe *The New Yorker* I will write no more pieces for it. You and Mrs. White, as it happens, were right about FIFTEEN DOLLARS. The father was only and simply glad his son had a good girl. The other one was just as obvious, but you happened not to like it.

You can tell Ross about my decision, and also tell him not to bother about answering my letter. My only regret now is that I have to give you pieces to pay off what I owe.

Yrs.



Please don't use my name in any advertising.

9 rejections } since July
4 acceptances }

To Wolcott Gibbs, 1936.

* O'Hara had been one of the investors when Prince Mike Romanoff was seeking backing for his restaurant, and enjoyed remarking that he put up more money than Jock Whitney. Romanoff and O'Hara had first met in New York speakeasies and retained a lifelong affection for each other.

† "Pretty Little Mrs. Harper" appeared in the August 1936 *Scribner's*; but "Fifteen Dollars" remained unpublished.

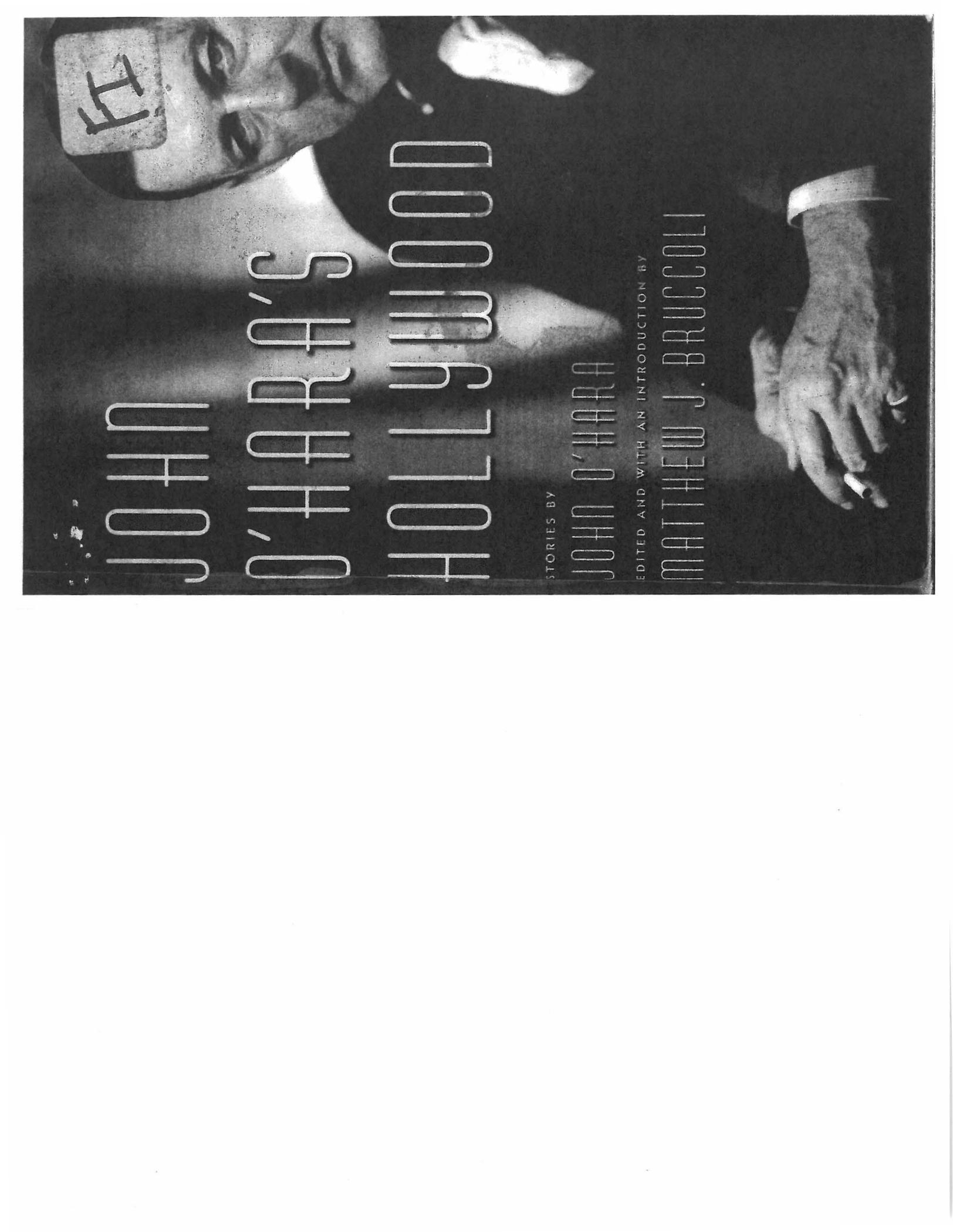
The break was patched up somehow—or ignored—for O'Hara continued to appear in *The New Yorker*. The best story of 1936 was "Saffercisco," which is about a successful movie star who has fallen in love with a young married actress and decides to call on her husband to explain that he wants to marry the girl. At the end of a drunken conversation the actor learns that she is in "Saffercisco" with still another man.

In the spring of 1936 John also picked up some money by writing a pair of Hollywood articles for the King Features Syndicate: "Movie Fans Like Me Should Know All!" and "Cesar Romero and the Three Dollar Bills," the latter a reminiscence of the time they were both broke in New York.

A revealing fact is that although O'Hara was a writer of the Thirties, he was not a Depression writer. His political ideas at this time were strongly liberal, but he never turned his hand to proletarian literature. Indeed, he was frequently criticized for the political irrelevance of his work and for his fascination with the kinds of people Fitzgerald wrote about.* O'Hara never shouldered the burden of liberal guilt, probably because he didn't feel guilty. After all, he had been hungry before and after October 1929. Moreover, the liberals he identified with and who shaped his political thinking—Dorothy Parker, Robert Benchley and Heywood Brown—enjoyed the good life. Hollywood was full of party-liners who would have liked to educate O'Hara, but a couple of visits to their "study sessions" left him bored and unimpressed. His politics were emotional rather than doctrinaire; and his closest brush with outright political activity took a highly O'Haraesque form: at one point in the Thirties he considered the possibility of shooting Hitler, but abandoned the idea because it would put an end to his writing.³¹

O'Hara's position on literature as a class-warfare weapon is revealed by two projects that interested him in 1936: a dramatization of Steinbeck's *In Dubious Battle* and a movie of *The Great Gatsby*. He discussed the play with Steinbeck and producer Herman Shumlin, but dropped the project because he recognized that it was not his material. O'Hara was never able to work successfully with another writer's plots and characters—which is one of the reasons why his Hollywood career was unexceptional. O'Hara's response to the politics of the Depression is revealed by his feelings about Fitzgerald's

* Fitzgerald pasted in his scrapbook reviews of *Appointment* and *Butterfield 8* that compared them to his work with a caption: THE CROSS OF JOHN O'HARA.

A black and white photograph of John O'Hara. He is wearing a dark suit jacket, a white shirt, and a dark tie. He has a serious expression and is looking slightly to the right. On his forehead, there is a small, rectangular sign with the letters "FH" written on it. His hands are clasped in front of him, and he is wearing a ring on his left hand. The background is dark and out of focus.

JOHN
O'HARA'S
HOLLYWOOD

STORIES BY

JOHN O'HARA

EDITED AND WITH AN INTRODUCTION BY

MATTHEW J. BRUCCOLI



FOR THE FIRST TIME IN ONE
COLLECTION OF BEST-SELLING AUTHOR JOHN
O'HARA'S STORIES—WHICH PROBE THE REALITIES
OF MOVIE PEOPLE AND THE MOVIE INDUSTRY



On the sound stage, behind the facades of Spanish-style mansions, and inside studio trailers, at costumes and makeup, in posh nightclubs and in back rooms filled with cigar smoke, here are the ruthless producers, over-the-hill directors, disillusioned writers, glamorously callous actresses, desperate and hungry starlets, and matinee idols with dark secrets as they are penetratingly observed by one of America's masters of realism.

Best known for the classic 1934 novel *Appointment in Samarra* and such bestsellers as *Ten North Frederick* and *Butterfield 8*, in a career spanning four decades John O'Hara also published seventeen story collections. Among his greatest work, they possess qualities that sold more than 15 million copies of his books in the course of his career: the sharp dialogue, the telling detail, the ironic narrative twist. Like the novels, and like the much-praised collection of John O'Hara's Gibbssville stories, also edited by Matthew J. Bruccoli, the selections in *John O'Hara's Hollywood*, many originally appearing in the *New Yorker* or the *Saturday Evening Post*, explore the materialist aspirations and sexual exploits of flawed characters for whom compromises pass for love.

MATTHEW J. BRUCCOLI is the Jefferies professor of English at the University of South Carolina and the author or editor of fifty books on American writers, among them *The Selected Letters of John O'Hara* and the biographies *Some Sort of Epic Grandeur* (of F. Scott Fitzgerald) and *Ihr, O'Hara Concern*.



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\$17.95

Fiction



Introduction
Matthew J. Bruccoli

JOHN O'HARA WENT to Hollywood in the summer of 1934—before publication of his first novel, *Appointment in Samarra*—as a dialogue writer at Paramount. He had previously worked as a publicist for Warner Bros. in New York. His first movie-related story—which is set in New York—"Mr. Sidney Gainsborough: Quality Pictures," was published by *The New Yorker* in December 1932.

Between 1934 and 1955 O'Hara worked for Goldwyn, MGM, RKO, and United Artists, but mainly for Twentieth Century-Fox. He welcomed what he regarded as easy money but did not take the work seriously. In the Thirties he was paid \$750 per week—a lot of money during the Depression—and his salary was raised to \$1,000 and \$1,250 during the Forties.

O'Hara received five screen credits, four of them shared with other writers. His only movie that pleased him was *Moontide* (1941), for which he received sole credit; but his screenplay based on Willard Robinson's novel was revised by Nunnally Johnson and

producer Mark Hellinger. *Moontide*, Jean Gabin's first American movie, was expected to launch him as a Hollywood star. It was a major production with Thomas Mitchell, Ida Lupino, and Claude Rains; and it had two top directors, Fritz Lang and Archie Mayo. This atmospheric, quasi-tragic movie received good reviews but was not a box-office success.

O'Hara enjoyed the company of his transplanted writer friends from the East—including Robert Benchley, Dorothy Parker, and F. Scott Fitzgerald—and he formed close new friendships with Budd Schulberg and Clifford Odets. Many of O'Hara's Hollywood writer friends were committed leftists. Although his political ideas in the Thirties were liberal, he never became a party-line writer. His visits to Communist Party "study sessions" bored him. He made his only screen appearance in a bit part as a corrupt newspaperman in *The General Died at Dawn* (Paramount, 1936)—written by Odets and directed by Lewis Milestone—in which he had three lines. O'Hara enjoyed the Hollywood night-life and was a regular at the Vendome, Ciro's, the Trocadero, the Brown Derby, Al Levey's, and the Coconut Grove. Divorced since 1933, he steadily dated actress Zita Johann in 1934.

In Spring 1936 O'Hara met Belle Wylie—who was not in the movies—at a dinner party in Hollywood. They were married in December 1937.

O'Hara's last job in Hollywood came in 1955, when he wrote the original story—but not the screenplay—for *The Best Things in Life Are Free*, a biographical musical based on the song-writing team of DeSylva, Brown, and Henderson. At the same time he was writing *Ten North Frederick* at night. O'Hara's name appeared over the title on the movie. He subsequently wrote unproduced original screen stories for Twentieth Century-Fox at his home in Princeton. Five of his books—*Pal Joey* (1957), *Ten North Frederick* (1958), *Butterfield 8* (1960), *From the Terrace* (1960), and *A Rage to Live* (1965)—were made into more-or-less successful movies; but O'Hara did not work on the screenplays. *Appointment in Samarra*

was never sold to the movies because he held out for a million-dollar fee.

John O'Hara wrote major stories about movie people, but he did not write a major Hollywood novel. O'Hara's third novel, *Hope of Heaven* (1938), is a Los Angeles or California novel; but it is not a Hollywood novel. The hero, screenwriter Jimmy Malloy, a stand-in for O'Hara, is not seen working. O'Hara did not write a Hollywood novel until *The Big Laugh* (1962), twenty-eight years after his first Hollywood writing job. Despite the popularity of what amounts to a sub-genre, American literature has only three major Hollywood novels: *What Makes Sammy Run?* and *The Disenchanted*, both written by insider F. Scott Fitzgerald; and *The Love of the Last Tycoon: A Western*, an unfinished masterpiece by Budd Schulberg, an outsider. Nathanael West's *The Day of the Locust* possibly qualifies for the shortlist.

O'Hara's Hollywood stories are about movie people—actors, actresses, producers, directors, agents, writers—not about the motion-picture industry. Despite his defining concern with the inside dope for his material, none of these stories examines the actual making of movies. The two long stories—O'Hara made a distinction between novellas and novelettes, but it is unclear to which category "Natica Jackson" and "James Francis and The Star" belong—are primarily character stories. "Natica Jackson" apparently draws on Euripides's *Medea*. O'Hara consistently examines the sexual opportunities provided by stardom or celebrity. A sense of borrowed time runs through most of the stories; the stars worry about how long their fame and money will last. In "The Way to Majorca" and "Yucca Knolls" second-rank actresses marry homosexual men who take care of them. "Saffercisco," written in 1936 during his second Hollywood stint, is an exemplary O'Hara story.

John O'Hara was a moralist. He was concerned with the effects of money and fame on movie people, many of whom are accidental and temporary celebrities. Despite the good times he had

there, his Hollywood stories establish his disapproval of the industry's power to damage or destroy the people it uses and discards. He also indicates that there was something corrupt about some of his characters that made them susceptible to self-destruction before they ever set foot in a movie studio. As the literary master of the American class structure, O'Hara found abundant Hollywood material for his examination of social stratification. These stories document the professional standing of movie people in terms of how they live and spend money. In John O'Hara's time movie money had a built-in ostentation or conspicuous vulgarity, for which he details the nuances.

I am indebted to Herman Graf for persevering in the publication of this book.

*Mr. Sidney Gainsborough:
Quality Pictures*

MR. GAINSBOROUGH'S ENTRANCE was important. As vice-president and sales manager of Quality Pictures, it is his duty to sell, to theaters in the East and South, the films which Q. P. makes in Hollywood. Mr. Gainsborough himself is important.

He swung wide the door of his secretary's office. He slackened his pace—actually he halted, although he seemed to be moving—long enough to say: "Good morning, Miss Garvin. Any calls?"

"No A calls, Mr. Gainsborough. Some B's and C's."

"The hell with them," he said. "Don't bother me for a minute or two, unless it's important."

He entered his own office and threw his coat and hat on a deep, leather-cushioned chair. He walked to his desk, but then went back and picked up the hat and coat. He hung the coat on a hanger in a maple closet, and he smoothed out the indentations of the cream-colored hat until it lost all individuality.

He sat down at the massive desk and laid his head in his hands. Then he opened the carafe and poured some water into an

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BUILDING
REVIEW



JANUARY, 1922

25 Cents Vol. XXI No. 1

Published in San Francisco

The cars, the girls, the sun -- John O'Hara got California life

David Kipen Published 4:00 am, Monday, January 31, 2005

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AP Photo

John O'Hara, writer of novels, short stories and the Broadway musical "Pal Joey," is shown in 1964. (AP Photo)

Anti Aging Creams



A hundred years ago today, in the same Pennsylvania hamlet of Pottsville that he would grow up to make unwelcomely famous, John Henry O'Hara was born to a surgeon's wife. Like his namesake, the mythic steel-drivin' railroad man, O'Hara wound up working himself to death with too little to show for it. He was a self-drivin' man, churning out 29 bestselling books, at least one libretto (for "Pal Joey," adapted from his story) and, off and on in the '30s, additional dialogue by the yard for Hollywood. But O'Hara also wrote, in two of those 29 books and plenty more short stories besides, some of the most perceptive California fiction ever published.

O'Hara's often truculent claims to greatness still rest most comfortably on his 1934 masterpiece, "Appointment in Samarra." This debut novel tells the story of Julian English, the young Pennsylvania gladhand whose oyster the world is

-- right until the day he chokes on it. The book takes its title from the old parable about a Baghdad merchant who tries to hide from Death in Samarra, only to discover that Death is not so easily bamboozled. Nobody who's read it ever forgets "Appointment in Samarra," nor can fail to recall it these days, every time some poor Iraqi or American soldier keeps a date of his own there.

In addition to the masterful California story "Natica Jackson" (adapted by Andy Wolk into a pretty good 1987 TV movie with Michelle Pfeiffer), O'Hara wrote two novels set in what used to be called "the film colony." The first of these, "Hope of Heaven," came out in 1938; the other, "The Big Laugh," 24 years later. The distance between these two remarkable, imperfect but deliciously enjoyable Hollywood novels is the distance between fashionable disillusion and the real thing.

"Hope of Heaven" is more of a novella than a novel. Novellas have always made the best movies, and until its problematic ending, this one looks to be no exception. It tells a sad romantic story about O'Hara's recurring alter ego, Jim Molloy, a few years out of Gibbstown, Pa., and lately landed on a studio lot, **rewriting pictures of no particular distinction.** After one of O'Hara's typically throat-clearing first lines ("Maybe I am not the man to tell this story, but if I don't tell it no one else will, so here goes."), "Hope of Heaven" starts out just like a classic detective story:

"I was sitting in my office at the Studio one warm day last December. My feet were up on the desk, and I was admiring my new \$35 shoes, and my \$7.50 socks, and thinking how nice it would be to go out and get in my \$2,200 car for a ride. But that was out of the question ... I had to stay there and read the Hollywood Reporter and Variety and get my mind off the sound of the dynamo or the generator or whatever it was that made that sound. That sound never let up, and if you let yourself listen to it it had the effect of the dentist's drill, or the bastinado. That sound is in every studio that I've ever worked in, and I never have been able to determine just what it is ... Whatever it is, it's always near the writers' offices."

There -- don't you just want to spend the rest of your life listening to that voice, that assured, insinuating, pseudo-anthropological O'Hara voice? It's one of the great crimes of American literature that, so far as I know, he never really tried a full-on detective story. **With his attentiveness to the minutest niceties of the social spectrum, his dog-whistle ear for nuances of dialogue, O'Hara would have been a natural.**

Of course, he would have had to take a few lessons in remedial plotting first. One reason "Hope of Heaven" and "The Big Laugh" both unfold so naturally is that O'Hara may be making them up as he goes along. He foreshadows like crazy, warning us in one that he's not the right man to tell the story, putting us on notice in the other that "This is a story about a man who tried to be something he was not" -- but that's largely play-acting.

With confidence games like these, O'Hara's likely trying to bluff readers into thinking he knows more about his characters' fates than he really does yet. He gets away with it for most of both books, in part because he knows the terrain so well already. The first is loosely based on his infatuation with a Hollywood bookstore clerk, the second on the life of one or more movie stars (though it's anybody's guess which). But when the novels each shift into their final acts, O'Hara knows it's time to stop splicing and start inventing, and he's not up to it. Guns go off near the end of both books, and for interchangeably arbitrary reasons.

What saves the novels is O'Hara's matchless voice, his dirty-sexy humor and his feel for California, where the mobility is

supposed to be social but too often ends up merely vehicular. As Geoffrey Wolff's empathetic and gorgeously written 2003 biography shows, O'Hara loved cars. He coveted a Rolls but had to settle for buying Fords, occasionally two at a time.

So it's not surprising that O'Hara's California work contains -- alongside homophobia, anti-Semitism and pages of dialogue so right that Elmore Leonard himself couldn't top them-- some of the best writing about driving to be found anywhere.

There's a great scene in "Hope of Heaven" where Molloy hears a song he likes from a neighboring car on Wilshire Boulevard and promptly enrages his girlfriend in the passenger seat by chasing down the driver to ask what station she's listening to. Then there's the couple at the heart of "Natica Jackson," who would never have met if not for a fateful fender-bender. Maybe best of all, the first chapter of "Hope" contains this cheery little sentence:

"On mornings like this, tooling my beautiful Buick out to the bookstore, with the car working fine and Peggy looking sweet and a good big breakfast inside us and the morning air and a cigarette and the pretty jail-bait on their way to high school and the sun and the money in the bank and no hangover -- I would reach over with my right hand and pull Peggy to me."

A Californian reads that passage from John O'Hara and thinks gratefully, "He gets us. I might not let him take my kid sister out to watch the grunion run, but at least he gets us."

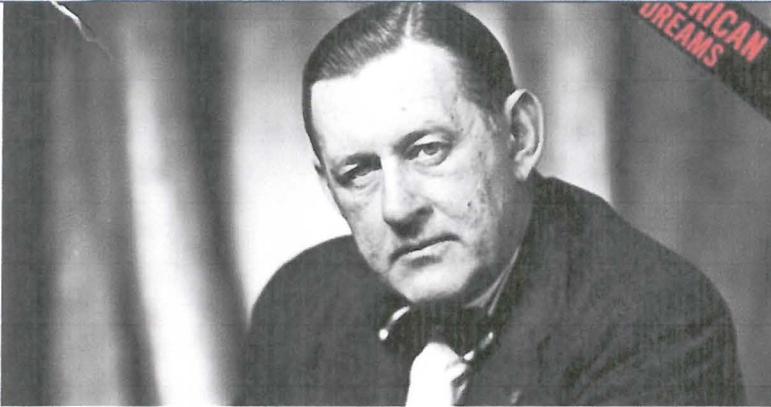
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THE JOHN O'HARA SOCIETY, in O'Hara's other home-town, Philadelphia, celebrates the life and works of John O'Hara, Pennsylvania's pre-eminent contemporary author and America's greatest short-story writer. The JOHS studies, publishes, and diffuses works by and about the author. Membership is free. Donations by PayPal, credit card, etc. are welcome. For details, contact the JOHS's Corresponding Secretary, Richard Carreño, via O'HaraSociety-mail@yahoo.com. © MMXIV John O'Hara Society.

O'Hara and Capote

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Strange Bedfellows

By Charles McGrath

The New York Times | May 16, 2014

It would be hard to think of two writers less alike – stylistically and, for that matter, personally – than Truman Capote and John O'Hara, yet they shared many preoccupations. Both were fascinated by society high and low, by how people climbed or toppled from one rank to the other, and

THE JOHN O'HARA SOCIETY MEMBERS PAGE



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by how sex and money underpinned the entire system. "Breakfast at Tiffany's," Capote's charming 1958 novella about a self-invented cafe society girl and the admiring writer who lives upstairs, is set during World War II. Most of the stories assembled in the recent Penguin anthology of O'Hara's New York stories were written in either the '30s or the '60s, but some are set decades earlier. And yet in the newly released audio recordings of the two books, maybe even more than on the page, the versions of New York that are evoked seem virtually interchangeable: It's a city of people on the make or else clinging to their former reputations, where everyone drinks too much, and where you can easily wake up in bed next to someone you barely remember meeting.

Listening to Capote and O'Hara back to back, in fact, you have to concentrate to keep the characters in one recording from wandering into your recollections of the other, and from picturing Capote's Holly Golightly, for example – who once had a future in the movies and now pays the rent by accepting financial favors from men – showing up at "21" on the arm of one of O'Hara's fast-talking Hollywood producers. And that young couple who make a living from hosting creepy sex parties – it may take a moment to recall that they turn up not at one of Golightly's parties but in the deeply strange O'Hara story "A Phase of Life."

O'Hara is now somewhat neglected and underappreciated, and the print version of the New York anthology, edited by Steven Goldleaf, with a foreword by E. L. Doctorow, is part of a welcome Penguin effort to reissue his work in paperback. (I wrote the introduction to the new edition of O'Hara's first novel, "Appointment in Samarra.") But even readers familiar with O'Hara may be surprised by how many of these stories involve not his Park Avenue types but people in show business: agents, producers, writers, actors, many of them alcoholic has-beens. This is a world O'Hara knew well from his early days as a press agent, and like much of his best work, the stories have the tang of genuine observation and reporting.

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Save the Date: Summer Meeting

The John O'Hara Society will hold its summer meeting in Philadelphia, PA on June 22, 2014.

Details on time and location will be posted soon.

If you are planning to attend, please RSVP to the society email address or

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O	
149-M	O'Connor, M. J. 006 Laurel
423-J	O'Donnell, John, E. 443 Marsh Creek
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145-J	Oliva, J. G. 406 Mansfield
817-B	Otterlein, Wm. 204 S. Rich
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AUGUST 19, 2013

HE TOLD THE TRUTH ABOUT HIS TIME

BY LORIN STEIN

“To me, O’Hara is the real Fitzgerald.”

—Fran Lebowitz, *The Paris Review*, 1993



Born in 1905 in Pennsylvania coal country, the son of a small-town doctor, John O’Hara leapt to prominence with his first novel, *Appointment in Samarra* (1934), about the downfall of a car dealer in the fictional town of Gibbville, Pa. With his second novel, *Butterfield 8* (1935), O’Hara turned his sights on Manhattan and produced one of the great novels of New York in the Depression. For the next

three decades, his fiction shuttled back and forth between Gibbville and New York. Many of his short stories have stood the test of time, but as a novelist he never surpassed his first efforts. His novels of the mid-thirties are his classics, and they deserve to be much more famous than they are.

According to Fran Lebowitz, O'Hara is underrated "because every single person who knew him hated him." This is an exaggeration, as O'Hara's biographers (most notably Geoffrey Wolff) have shown, but he could be unpleasant, and his personality sometimes overshadowed his genius. When he was drinking (roughly, from 1919 to 1954), he was notorious for picking fights with whoever had the bad luck to be standing at the other end of a bar. Sobriety curbed his temper, but not his violent yearning for recognition or his self-punishing snobbery. In later life, O'Hara still cadged matchbooks from clubs that wouldn't have him as a member, and he demanded from his publishers not just high advances but also gifts and lunches at the Ritz. He was addicted to the tokens of success. O'Hara spent particular energy lobbying Yale for an honorary degree, in vain: as then president Kingman Brewster explained, "He wanted it too much."

Yale comes up a lot in *BUTterfield 8* and in much of O'Hara's later fiction. It was a sort of obsession of his. (Ernest Hemingway once took up a collection "to send O'Hara to New Haven": O'Hara was in his thirties at the time.) To his lasting chagrin, he never attended college. When he was still in high school, his father died suddenly, leaving the family penniless. From the time he was a teenager, O'Hara supported himself with his typewriter, first as a reporter in Pennsylvania, then in New York, later by writing fiction. Over the years he published 247 stories in *The New Yorker* (still a record) and a string of best sellers, but he never got over the change in his family's fortunes, for the O'Haras had lived well when he was a boy, and he never stopped feeling locked out of the upper class. He was morbidly

conscious of being Irish American. As his alter ego in *Butterfield 8*, the beat reporter Jimmy Malloy explains to the debutante Isabel Stannard: "I am a Mick. I wear Brooks clothes and I don't eat salad with a spoon and I could probably play five-goal polo in two years, but I am a Mick. Still a Mick ... The people who think I am a Yale man aren't very observing about people." For O'Hara, this was an ultimate condemnation, both of the unobserving people and of himself.

No one could call O'Hara unobserving. On the topics of class, sex, and alcohol—that is, the topics that mattered to him—his novels amount to a secret history of American life. So do his stories. O'Hara may not have been the best story writer of the twentieth century, but he is the most addictive. You can binge on his collections the way some people binge on *Mad Men*, and for some of the same reasons. O'Hara is always recording surface stuff: the make of the car, the shirt label, the record on the phonograph, all the little signifiers that grown-ups are not supposed to care about, and do. Paradoxically, this gives the effect of depth. Reading O'Hara, you suddenly understand your grandfather's watch fob so deeply, so completely, that your grandfather would find it embarrassing. At least this has been my experience, though "embarrassing" is not the word my grandfather would have used. He'd have said O'Hara was tacky, and he'd have been right. O'Hara's tackiness is his great advantage over more respectable writers of his time.

Take Hemingway and the famous first two sentences of *The Sun Also Rises*: "Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn." That, according to the Hemingway code, is how men are supposed to think about their inferiors—about Jews, the Irish, nouveaux riches, about wannabes in general. If you're a Hemingway narrator, you show that you know what's what, then you move on. Class dismissed. O'Hara is touchier than

this. He can't help it. He feels for—feels *with*—the Cohns of the world. In *BUTTERFIELD 8*, a Jewish movie executive named Kahan is taken to lunch at the club of his architect, a gentile named Farley. In the locker room, Kahan bumps into an old college classmate, Weston Liggett. The moment is awkward. “He didn't know me,” Kahan explains to Farley afterward, “but I knew him right away”:

“I didn't know you went to Yale,” said Farley.

“I know. I never talk about it,” said Kahan. “Then once in a while I see somebody like Liggett, one of the big Skull and Bones fellows he was, and one day I met old Doctor Hadley on the street and I introduced myself to him. I can't help it. I think what a waste of time, four years at that place, me a little Heeb from Hartford, but last November I had to be in Hollywood when the Yale-Harvard game was played, and God damn it if I don't have a special wire with the play by play. The radio wasn't good enough for me. I had to have the play by play. Yes, I'm a Yale man.”

In O'Hara's books, everyone's a wannabe someone. We soon discover that the “big Skull and Bones fellow” is cowed by his Brahmin wife (“Liggett was precisely the sort of person who, if he hadn't married Emily, would be just the perfect person for Emily to snub”), just as the Mick reporter is cowed by his deb. Liggett has affairs to even the score; Jimmy talks tough. At one point, swaggering in front of Isabel, he refers to a “swell” black maid who did him a kindness as a “nigger woman.”

Interestingly, Isabel checks him: “I should think she was swell enough for you to call her a colored woman instead of a nigger.” To the best of my recollection, no Hemingway character is ever called out for casually asserting white male privilege. In Hemingway's fiction everyone who matters—author, protagonist, reader—is politely assumed to be a member, or at least a tributary, of the club. For O'Hara, privilege is rooted in bigotry, and he's tacky enough to say so.

This demystifying attitude—this realism in matters of class—sets O’Hara apart from his great hero and fellow Irish American, F. Scott Fitzgerald. If O’Hara had written a *Gatsby*, or *Wolfsheim*, it would be from the inside, not through the innocent WASP eyes of Nick Carraway. We’d know exactly where the money came from and how it got laundered. With O’Hara there’s no Vaseline on the lens. If he had written *The Great Gatsby*, we’d see Gatsby and Daisy sharing a cigarette in bed.

For O’Hara is equally indecorous when it comes to his characters’ sex lives. According to Charles McGrath, *Appointment in Samarra* “is still the only American novel I know that begins with a scene of a married couple ... having sex and on Christmas morning, no less.” Along the same lines, *BUtterfield 8* may be the only American novel whose heroine masturbates two pages in, not for the reader’s titillation, but just because she is a human being and it’s something we humans do.

This heroine, Gloria Wandrous, is one of O’Hara’s true originals: a young woman endowed with beauty, a strong libido, and large sexual experience, who is neither a pornographic fantasy nor a femme fatale.

To put it simplistically, Gloria is a sexual subject, not an object. Over the course of *BUtterfield 8*, we hear about threesomes, orgies, “Lesbians,” “fairies,” consensual rough sex, brutal sadism, abortions, even the new technique of artificial insemination—all from her point of view. Even more striking, we see Gloria in a close, erotically charged friendship with a man, Eddie Brunner, who loves her and is not her lover. Theirs is not the only such friendship in American fiction, but it is one of many touches that make the



novel seem uncannily up-to-date, much more up-to-date than the “modernized” 1960 movie starring Elizabeth Taylor.

In the movie, Gloria is a call girl who wants to “go straight” and get married. But the Gloria of O’Hara’s novel is, crucially, not a prostitute, and she considers the prospect of marriage with deep ambivalence. Based on a real-life acquaintance of O’Hara’s named Starr Faithfull, Gloria is a creature of the great sexual revolution of the twentieth century—the one that occurred in the twenties, thanks to cars and speakeasies. To read O’Hara is to discover how much more people used to say and do, in private, than most novelists, even daring ones, could bring themselves to write. The publishers of *BUTterfield 8* made O’Hara remove the word “fuck” from his manuscript (they seem to have replaced it with the phrase “stay with”). Even so, even now, you could hardly place the book on a high school syllabus. O’Hara is forthright even on the subject of child molestation. This belongs to the plot of the novel: suffice it to say that O’Hara conveys the horror of sex abuse precisely because he honestly observes the sexuality of the child and of the adults around her. That kind of honesty is still rare today.

O’Hara is just as honest about alcohol. The nightlife he depicts in *BUTterfield 8* is a chaos of fistfights, infidelities, and one-night stands. Not coincidentally nearly all the main characters have what we would call a drinking problem. Either, like Gloria’s friend Eddie, they are temporarily on the wagon (as O’Hara was for the few months it took him to write the book) or else, like Gloria, they live on a treadmill from hangover to hangover, punctuated by nights of oblivion. After he quit drinking, O’Hara blamed Prohibition as much as the Depression for turning his generation into “the losing, not the lost, generation.” In his mind, Prohibition created a culture of reckless drinking, and his alcoholics are not tragic heroes—Hemingway’s shell-shocked stoics or Fitzgerald’s “beautiful and damned.” They’re just ordinary bourgeois, for whom

hangover cures and cocktail recipes are the safest possible topics of conversation. Here, too, O'Hara offers the pleasures of a social historian. What other novelist would explain the origins of the Bloody Mary as an emetic? "A trip to the bathroom and the worst of this kind of hangover was gone."

To his contemporaries, the single greatest pleasure afforded by O'Hara's work—at least the one they noticed most often—was his dialogue. He has had brilliant imitators, most notably Raymond Carver (a debt first pointed out to me by my college advisor, John Hollander), but his musical repetitions and his love of the vernacular, the way he gets you to enjoy the phatic fuzz of American talk—these have never been surpassed. Take these three voices from *BUTterfield 8*, each distinct, each with a comedy and selfhood of its own:

"We only quarrel, if you'll look back on it, we only quarrel for one reason, really, and that's the way you talk to me."

"Squop chicken? I never get enough to eat when I eat squop chicken. I told you that when we sat down. You gotta give me that. I told you when we sat down, I said frankly I said this is not my idea of a meal, squop chicken. I'm a big eater. Were you in the Army, Mr. Liggett?"

"Ever since I've known you," she said, very loud, "you've asked me nothing but questions."

Compared to this, Hemingway's characters sound button-lipped, like deponents in front of a stenographer. O'Hara's conjure up actual people in a bar.

On O'Hara's gravestone it is written: "Better than anyone else, he told the truth about his time, the first half of the twentieth century. He was a professional." O'Hara came up with the epitaph himself. The claim is debatable (and tacky), but it's useful when reading *BUTterfield 8* to bear that ambition in mind, for O'Hara always had it. The phrase "BUTterfield 8" denotes a telephone exchange on the Upper East Side, where

the action begins; it also signals that the action will be up-to-the-minute: the “8” was a new addition as of December 1930. In other words, the title announces that this is a New York novel set in the immediate aftermath of the crash. In the story of this party girl and her circle, O’Hara means to capture the zeitgeist.

Now and then O’Hara interrupts the narrative with a newsreel montage, in the manner of John Dos Passos:

On Monday afternoon an unidentified man jumped in front of a New Lots express in the Fourteenth Street subway station. Mr. Hoover was on time for the usual meeting of his Cabinet. Robert McDermott, a student at Fordham University, was complimented for his talk on the Blessed Virgin at the morning exercises in her honor. A woman named Plotkin, living in the Brownsville section of Brooklyn, decided to leave her husband for good and all

These *faits divers* foreshadow the very end of the book. I won’t give it away, except to say that probably no one has ever loved it—and to suggest that a shaky ending is sometimes the price a novelist has to pay for having, indeed, told the truth about his or her time. Although Eddie daydreams that he and Gloria might get engaged and rival the tragic loves in *This Side of Paradise* or *A Farewell to Arms*, she is too complexly alive, too sexual, too alcoholic, too intelligent, too hopeful, too much her own person not to be mangled by the demands of the marriage plot. At least, that is how I read the last few pages of the novel, as an admission of O’Hara’s glorious defeat by Gloria Wandrous: a defeat—and triumph—of which any professional would be proud.

Lorin Stein is the editor of The Paris Review
(<http://www.theparisreview.org/>).

This essay is drawn from the introduction to a new edition of

— Back to Original Article

The Reading Life

Rediscovering John O'Hara

May 06, 2013 | By David L. Ulin, Los Angeles Times Book Critic

Fran Lebowitz has called him “the real F. Scott Fitzgerald.” Ernest Hemingway said he was “a man who knows exactly what he is writing about and has written it marvelously well.”

But mention John O'Hara today — 43 years after his death at age 65 — and you're likely to draw a look as blank as an unwritten book. Why? In part, perhaps, it's a matter of personality: O'Hara was, by all accounts, difficult to get along with, a social climber, a bully, a vicious drunk.

And yet, he also wrote three of the finest novels of the 1930s — “Appointment in Samarra,” “Butterfield 8” and the woefully under-recognized “Hope of Heaven” — as well as dozens of short stories that are exemplars of the form.

At his best, he was as acute a social observer as Fitzgerald, as spare a stylist as Hemingway, and in his creation of Gibbsville, in western Pennsylvania (modeled on his hometown Pottsville), he invented a kind of small-bore variation on Faulkner's Yoknapatawpha County, a fictional landscape that was both specific enough and broad enough to encompass the full range of his literary concerns.

As for what these concerns are, O'Hara's debut novel, “Appointment in Samarra” (Penguin: 220 pp., \$16.95 paper), offers something of a primer, a tale of social success and social failure observed in precise miniature. Originally published in 1934, it has just been reissued (between covers as well as digitally) as the first in a series of O'Hara reprints from Penguin Classics; “Butterfield 8” and a collection of the author's New York stories will follow later in the year.

The title comes from a fable about a man who, after surprising Death in a Baghdad market, escapes to Samarra only to find that Death has an appointment with him there. The irony, and inevitability, of that interaction also infuses O'Hara's novel, which unfolds over two days during Christmas 1930 and involves a Gibbsville socialite named Julian English: a man caught in a death spiral of alcoholism and bad behavior, as he loses everything he has ever held dear.

“He didn't want to go back and make a more definite break with Caroline,” O'Hara writes of Julian late in the novel. “He didn't want to go back to anything, and he went from that to wondering what he wanted to do. Thirty years old. ... He had a drink. He had another and he got up and took off his coat and vest and tie.”

The genius of the book is in its rendering of these small details, the way Julian's unraveling takes place in increments, each irrevocable but also, somehow, conscious, a sequence of bad decisions that leave him nowhere to turn.

Along the way, O'Hara traces the dynamics of an insular Pennsylvania community, in which class (and race and religion) are essential determinants of not just status but also daily life. After Julian throws a drink in the face of Harry Reilly, a wealthy Irish Catholic, his business — he runs the local Cadillac dealership — begins to suffer, with other Catholic clients backing away.

At the same time, there's a loose fluidity, a sense of classes if not blending then in some sense mixing, as they must in a place this small.

“In a town the size of Gibbsville,” O'Hara writes, “— 24,032, estimated 1930 census — the children of the rich live within two or three squares of the children of parents who are not rich, not even by Gibbsville standards. This makes for a spurious democracy, especially among boys, which may or may not be better than no democracy at all.”

O'Hara gets at all of it: the tragedy of Julian's disintegration, the burden (like a straightjacket) of money and class. But most of all, he gets at the lostness of a life adrift, of a character with everything, who doesn't know, or appreciate, what he is throwing away.

It's not exactly accurate to call “Appointment in Samarra” a love story, although a great love — Julian's love for his wife Caroline and her love for him — does reside at its center, or more to the point, a great love gone wrong. Rather, among the arguments O'Hara means to make here is that love isn't necessarily enough, even a love such as this, which he makes explicit in a brief passage written from Caroline's point-of-view.

This is a departure; the rest of the book is a third person narrative. And yet, in bringing us directly into Caroline's consciousness, O'Hara opens the novel in an unexpected way. “I love you?” she reflects. “Yes, I love you. Like saying I have cancer.” And then: “I hope you die. ... I hope you die because you have killed something fine in me.”

Here, in just a couple of brief sentences, O'Hara cuts to the heart of their relationship, the despair of a love that can't sustain itself, but also can't let go.

Still, if this means there is little redemption in “Appointment in Samarra,” then it's also the case that O'Hara's novel offers something far more searing: an unsentimental portrait of a character who has run out of chances, who, for all his wealth and privilege, is left, in the end, with nothing but the emptiness of his own heart.

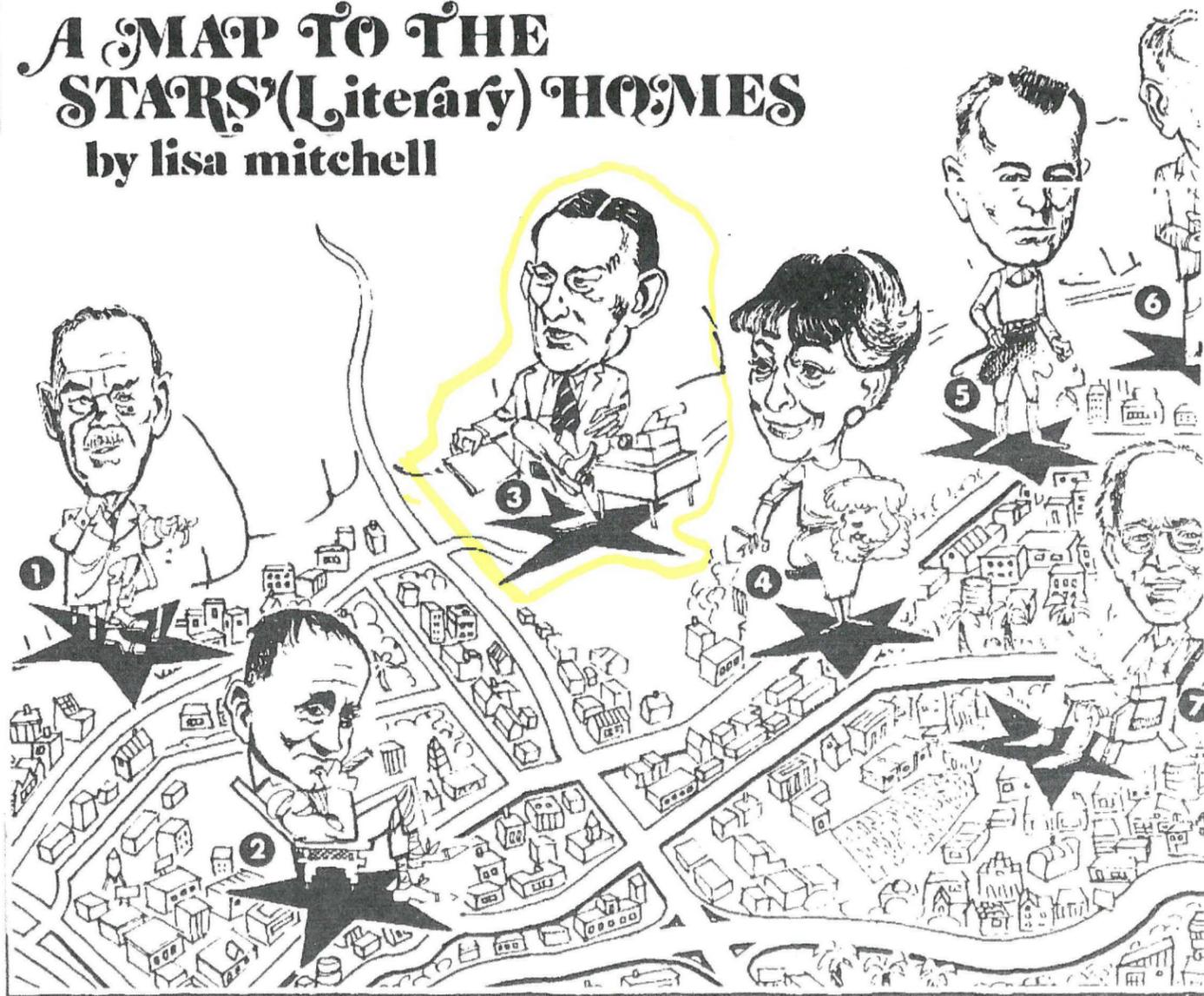
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'Gatsby,' 'Gatz' and the fallacy of adaptation

Thomas Pynchon's 'Inherent Vice' reported to begin filming

A MAP TO THE STARS (Literary) HOMES

by lisa mitchell



At the beginning of the '30s, the advent of sound movies suddenly created an insatiable hunger for unending supplies of stories to be told and reams of dialogue to be spoken with its newfound voice. Well-known eastern authors were studio-summoned, while unknown strugglers—later to become famous—arrived on their own hopes. The literary exodus was on, as writers moved west in order to mine what Edmund Wilson once called, "fairy gold," because it usually "melts at the frontier." And from across the sea, the great names came. Some to escape the terrifying political climate in Europe; others to bask in the health-restoring climate Southern California provided.

Over the last few years, our eyes have been opened wider to the glories of this rarified heritage and lovers of literary legends no more need gaze only to the eastern skies at the star shining over the Algonquin. Our Garden of Allah may be gone, but many of the homes where the great authors lived and worked have been gumshoed down and found still standing as present monuments to a remarkable literary tradition.

So, if we were to cross an English tour of the Lake Country Poets' Homes with one of those tours of the Movie Stars' Homes, usually hawked from Hollywood Boulevard street corners, we might come forth with something like this rather fanciful pilgrims' guide.

1. THOMAS MANN San Remo Drive, Pacific Palisades.

Ten days after Hitler became Chancellor of Germany, Mann began the traveling exile which eventually brought him to the Palisades. In September of 1940, he lived on Rockingham Road, next door to Charles Laughton and Elsa Lanchester. Next he moved to Amalfi Drive until the big house he was having built on San Remo was ready in February, 1942. This was the place, hidden by thick trees and set back from the road, which became a seat of vivacious literary and artistic exchange. Mann corresponded regularly with Einstein, Hesse and President Roosevelt, received many honorary degrees from major universities and lectured successfully throughout the country. In this house, he resumed work on "The Confessions of Felix Krull," the novel begun some 40 years earlier. Here, with "Joseph the Provider," he completed the last in his tetralogy, "Joseph and His Brothers," wrote "Doctor Faustus," "The Holy Sinner" and some of his most important articles and essays.

In a letter written in 1945, Mann spoke of California as "this glorious, future-oriented coast. In its shelter I should like to pursue my life's work to its end." But by 1951, the winds of McCarthyism blew disquieting reminders of the political harassments from which he once fled, and this, coupled "with advancing years . . . a wish for a homecoming to the old soil," prompted his move to Switzerland in 1952.

2. BERTOLT BRECHT 26th Street, Santa Monica

Unlike Mann, his fellow author in exile, Brecht received virtually no recognition from America during his residence here from 1941-47. When he settled in Santa Monica, he had hopes of writing for the movies, but with the exception of working on Fritz Lang's 1942 film, "Hangmen Also Die," he had no success.

He lived on the east side of 26th Street, a few blocks north of Wilshire. There, from this two-story house Brecht created three new plays: "The Visions of Simone Marchand," (in collaboration with Lion Feuchtwanger), "Schewyk in the Second World War" and "The Cauca-

sian Chalk Circle." In 1945, he wrote, with Charles Laughton, the English version of "Galileo," which premiered at the Coronet Theatre on La Cienega Blvd. on July 30, 1947, with Laughton in the lead.

On October 30 of that year, Brecht, long an avowed Communist, was brought before the House Committee on Un-American Activities. He left Santa Monica and the United States permanently the very next day.

3. JOHN O'HARA Ohio Avenue, Westwood

Although Paramount decided not to buy "Appointment in Samarra," they did want its author, so John O'Hara, who had precisely \$5.55 to his name when he finished the book, came to write in Hollywood for the first time in 1934. He lived then on N. Rossmore and worked in the Writers/Directors Building at Paramount.

He lived alternately in New York and California, his most settled period here being in the late '30s, where he often could be found relaxing at the Westside Tennis Club, not far from a pleasant Spanish building on the north side of Ohio Avenue. There, from his two-story studio apartment overlooking a green-lawned courtyard, O'Hara contributed short stories regularly to The New Yorker. In the main, he worked on his novels back east and his short stories out here, where his studio writing eventually netted him some of the most extravagant lodes of the fairy gold of his time.

4. DOROTHY PARKER North Roxbury Drive, Beverly Hills

The first time Dorothy Parker was in Hollywood, she came as the visiting literary lioness whose short stories had just

been favorably compared with Hemingway's. But when she settled to work and live here, she seemed to have left her short story and poetry typewriter checked at the Penn Station.

Once in Hollywood, first at the Garden of Allah and then in Beverly Hills, she wrote little other than the movie scripts she partnered with her husband, Alan Campbell, all the while disdaining the task and the town. Between 1933 and 1938, Parker and Campbell shared screen credit for over fifteen movies, the most remembered being "A Star Is Born."

If scriptwriting was good for her husband's career, then Dorothy would suffer it. Besides, the astronomical salaries seemed to make something all worthwhile, as they lived grandly in their impressive houses on N. Bedford and N. Linden Drives. Looking like the symbol for Selznick International Pictures, the grandest Parker house of all is north of Sunset on the east side of Roxbury Drive. There, in the white colonial mansion, Dorothy and Alan welcomed guests amidst pine and magnolia trees gracing an enormous lawn.

When a sadder and ever less prolific Dorothy Parker returned to Hollywood for the last time in the late 1950s, it was to a small rented bungalow in West Hollywood on Norma Place, where the only writings she managed to produce were her sporadic book reviews for Esquire.

5. HORACE MCCOY North Alpine Drive, Beverly Hills

When he arrived from Dallas in 1931, McCoy hoped to make it in the movies as a writer and an actor. He struggled, took odd jobs, then worked as an extra while writing short stories, some of which he sold to Black Mask magazine.

Then, just as his first novel, "They

Shoot Horses, Don't They?" (written in a small apartment on Rossmore), was published in 1935, McCoy began getting the movie writing jobs which were to support his fiction over the next 20 years, as he worked on about 100 filmed screenplays. He moved to a house on Sierra Drive, where he worked on his second Hollywood novel, "I Should Have Stayed Home." Then there were two on Roxbury Drive, before his last home on Alpine—the one in which he died. It was from there, on the east side of the street, that McCoy wrote "Kiss Tomorrow Good-bye," the one novel he saw during his lifetime go up on the screen, and "Scalpel," his only hard-cover best seller.

6. THEODORE DREISER North Hayworth Avenue, West Hollywood

From May, 1939, until the end of November in 1940, just a few feet away from Sheilah Graham's apartment lived one of Scott Fitzgerald's most admired contemporary authors. Dreiser's life seems almost a composite of the other Hollywood writers'. The fabric of his literary prestige had been fading and unraveling. He was politically embarrassing to the United States (at one point sounding pro-Hitler; at others, pro-Communist), a man with a drinking problem who was in poor health, in debt, and in the throes of carrying on a love/hate affair with Hollywood.

He moved into one of the back apartments in a typical Hollywood court from Glendale "to save \$10.00 a month on gasoline," as he wrote to his longtime friend, H. L. Mencken, for Dreiser complained of the great distances it was necessary to drive to reach the various studios while trying to sell his 40-year-old novel, "Sister Carrie," to the movies. He also tried

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See full page image or
microfilm.

"vainly to land himself on a 'personality' radio program," and to persuade his publishers to reissue his old books. The only book written at the Hayworth apartment was "America Is Worth Saving," as he was intensely interested in political philosophies during this time.

Though he longed to complete the fiction begun earlier, he seemed unable to resume work on it. Then, in the fall of 1940, after acquiescing to the demands of the censors to change the ending of "Sister Carrie," he finally sold it to RKO for \$40,000. Then, out of "the cheesebox" on Hayworth and into a house he bought on King's Road. And there, Dreiser finally finished the novel he began in 1915, "The Bulwark," as well as "The Stoic," and there he died, somewhat more satisfied, five years later.

7. UPTON SINCLAIR North Arden Drive, Beverly Hills

With the exception of "The Jungle," the most important of Sinclair's 89 books were written after he took up permanent residence in California in 1916.

It was not surprising when the man whose every page had been screaming out against social injustice for decades, himself entered politics. So, in 1934, Upton Sinclair was the Democratic candidate for Governor of California. He had moved from Pasadena to the house on Arden Drive, out of which he ran his gubernatorial campaign. Too many people had his address in Pasadena, and by buying on mortgage, he thought he could work more privately and effectively. Here he wrote the EPIC (End Poverty In California) literature, and his premature, "I, Governor of California—And How I Ended Poverty," and, three days after his defeat, "I, Candidate for Governor—and How I Got Licked."

8. F. SCOTT FITZGERALD North Laurel Avenue, West Hollywood

"I'm living in the smallest possible apartment here that will permit me not to look poor, which I can't afford to do in Hollywood," Fitzgerald wrote to his daughter in June of 1940, from the Laurel address which would be his last. But when he suffered his first heart attack (around the corner in Schwab's drugstore) in November, the climb up the two flights of stairs on Laurel was medically forbidden. He actually spent his final month a block away in the ground floor apartment of Sheila Graham, in whose living room he died on December 21, 1940.

During the years of Fitzgerald's third Hollywood encounter, (1937-40) he had lived at the Garden of Allah, then in Malibu (where Hemingway once stayed with him and wrote some of "For Whom the Bell Tolls") and in the guesthouse he rented on the Encino estate of Edward Everett Horton. These were his residences while he toiled on screenplays, did the articles and the Pat Hobby short stories he sold to Esquire, and began writing "The Last Tycoon."

In the apartment on Laurel, he completed a screen adaptation of his short story, "Babylon Revisited," and a screenplay he did for 20th of an Emyln Williams drama, "The Light of Heart," neither of which Fitzgerald ever saw make it to the screen.

Even with professional self-esteem at a low and with tuberculosis and his general health in ruination from years of alcohol and deplorable diet, his last year was one of his best inasmuch as he finally stopped drinking entirely and was living a relatively peaceful existence. Propped in bed, writing in longhand a few hours

each day, he devoted every ounce of whatever physical and creative energy he could to finishing "The Last Tycoon," which he hoped might redeem the literary reputation he believed he'd lost.

9. NATHANAEL WEST North Ivar Avenue, Hollywood

If you leave the Hollywood Branch Library on Ivar, and walk north two short blocks to an apartment building, you'd be standing in front of Irony House. For it was here, in 1935, that "Pep" West suffered through the bleakest period of his life.

His first three novels were commercially unsuccessful, including "Miss Lonelyhearts," not one of his short stories was accepted by any magazine to which it was submitted, he was flat broke and was going through a painful physical illness. Because he had some studio writing jobs during an earlier stay "out on the Coast," he returned here from New York believing he could support himself again with movie work. But West couldn't get work ("anything, even a reader's job,") and became destitute, relying on his brother-in-law, Sid Perelman, to financially sustain him.

Up there on Ivar, West tried to write about the very characters he found himself living among in the building: a blonde bit-player *cum* prostitute, a kibitzing midget, a broken-down ex-vaudevillian. They were all twisting their grotesque ways into "The Day of the Locust," as he transformed the apartment house into the fictional San Berdo Apartments.

Eventually, he moved to other places and began earning good salaries writing B movies. But he was killed in an auto accident in December, 1940, a day after the death of his friend, Scott Fitzgerald.

10. ALDOUS HUXLEY Mulholland Highway, Hollywood

Perhaps more than any other emigre author, Aldous Huxley's presence here from 1937 until his death in 1963 truly sanctioned Los Angeles in the eyes of the literary world. Knowledgeable observers, such as longtime friend Christopher Isherwood, claim he did his best work during the California period of his career. His fantasy, "After Many a Summer Dies the Swan," although not a "Hollywood novel," gave us his earliest, bemused impressions of Californiana.

Learned in the richest variety of subjects, he wrote everything: stories, essays, novels, biographies, travel books, plays and—particularly in the early part of his living here—movies. His studio assignments included screen adaptations of "Jane Eyre," "Pride and Prejudice" and "Madame Curie," on which he collaborated for a time with Scott Fitzgerald at M.G.M., though neither author's work as submitted found its way to the screen.

Two of the places in which he lived briefly while working in films are still intact: one on Laurel and another on N. Linden Drive. All of the other homes (Amalfi Drive, King's Road), where some of his greatest works were produced, are gone now—but none in a more tragic way than the Hollywood hills house up on Deronda Drive, which fire completely destroyed in 1961. The manuscript to his final novel, "Island," was literally all that he managed to salvage.

His last two years were spent (courageously and optimistically) only a few stones throws from the Deronda site, in a house in the sage-covered hills up on Mulholland, not far under the Hollywood sign. From here he lived and loved and worked while cancer was siphoning his strength, until it finally claimed his life. Nevertheless, he wrote—albeit painfully, and with his wife Laura's devoted assistance—up to the very day before he died, in order to finish his classic essay, "Shakespeare and Religion."

11. RAYMOND CHANDLER Greenwood Place, Hollywood

In the Vermont-Los Feliz area of Hollywood, a few miles from the Griffith Observatory you stand in front of a building with numerals written in blue crayon on an adobe-like apartment house wall. You pass pink camellia bushes as you walk back into a patio courtyard. Wooden venetian blinds still hang in the windows. The tile stairs are the color of stale mustard and you trace your finger along a row of tarnished mailboxes, looking for—who else but "P. Marlowe." Right here, in one of these miraculously still unchanged apartments, Raymond Chandler in 1933-34 was teaching himself to write.

At the age of 45, he had quit his career with an oil company in order to devote himself full-time to learning the craft of fiction. "Blackmailers Don't Shoot," the first story he ever sold, was his only sale for the entire year, to the Black Mask. Further into 1934, living then on Redsdale Avenue (Chandler moved almost every year!), two more stories, his total annual sale, were again published in Black Mask. Later, in the '40s, movies were made from his novels, "Farewell, My Lovely," "The Big Sleep" and "Lady in the Lake." He also collaborated on the screenplays of "Double Indemnity" and "Strangers on a Train."

Mitchell is a local freelance writer.

John O'Hara

Biography

Edit

Showing all 18 items

Jump to: [Overview \(3\)](#) | [Mini Bio \(1\)](#) | [Spouse \(3\)](#) | [Trivia \(8\)](#) | [Personal Quotes \(3\)](#)

Overview (3)

Date of Birth 31 January 1905, Pottsville, Pennsylvania, USA
Date of Death 11 April 1970, Princeton, New Jersey, USA (heart disease)
Birth Name John Henry O'Hara

Mini Bio (1)

Prolific American author of the mid-twentieth century. Born in Pottsville, Pennsylvania, he later used the town, under the fictitious name of Gibbsville, as the setting for many of his novels and short stories. Among his books adapted for films are "From the Terrace," "A Rage to Live," "Ten North Frederick," "Pal Joey," and "Butterfield 8." Other well-known titles of his are "Ourselves to Know," "The Big Laugh," "A Family Party," and especially "Appointment in Samarra." Critic Woolcott Gibbs ranked the last-named with Fitzgerald's "The Great Gatsby" and Sinclair Lewis's "Babbitt" as the three best novels about America in the 1920s. O'Hara died in Princeton in 1970 and his novels fell into neglect shortly thereafter. Many fans and critics feel a revival of interest is long overdue.

- IMDb Mini Biography By: [Anonymous](#)

Spouse (3)

Katherine Bryan (31 January 1955 - 11 April 1970) (his death)
Belle Wylie (3 December 1937 - 1954) (her death) (1 child)
Helen Pettit (1931 - 1933) (divorced)

Trivia (8)

Born at 8:0pm-EST
Won a National Book Award in 1956 for his novel "Ten North Frederick."
Stepfather of [C.D.B. Bryan](#).

Was at one time the film critic for "Newsweek" magazine.

John Updike grouped him with Anton Chekhov in a C-Span interview. Fran Leibowitz called him "the real Scott Fitzgerald."

Is buried in Princeton Cemetery, Princeton, New Jersey. The epitaph on his gravestone reads, "Better than anyone else, he told the truth about his time, the first half of the twentieth century. He was a professional."

He congratulated his friend [John Steinbeck](#) when Steinbeck was named the Nobel laureate for literature in 1962, but O'Hara resentfully believed that he should have won the award. He subsequently complained that Steinbeck had won "his" Nobel Prize.

Father of Wylie O'Hara. Former father-in-law of actor/lawyer [Dennis Holahan](#). Grandfather of Nicholas and Belle Holahan.

Personal Quotes (3)

On the death of his close friend, George Gershwin: "George Gershwin died yesterday, but I don't have to believe it if I don't want to."

If Yale had given me a degree, I could have joined the Yale Club, where the food is pretty good, the library is ample and restful, the location convenient, and I could go there when I felt like it without sponging off friends. They also have a nice-looking necktie.

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John O'Hara

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Architectural Styles: Mediterranean

By Ross Stewart January 5th, 2015

In seaside and semitropical settings, one of the most appropriate architectural styles is the Mediterranean style, whether from Spanish or Italianate influence. Seen in some of the most richly appointed homes, this distinctive, luxurious building style conveys Old World charm and good taste. Learning to recognize the elements of Mediterranean architecture, and appreciate those elements in residential design, can turn the loftiest dreams of grand living into a delightful reality.

Mediterranean Style

The homes built close to the Mediterranean Sea did not spring up overnight, but over centuries, and across borders. Spain, Italy, Greece, and other countries all developed distinct styles that can still be seen in seaside villas and homes today.

In adapting elements of these styles to American homes, architects in the 1920s and 1930s seized particularly on Spanish and Italian elements in creating a charming blend, Mediterranean Revival, that allows wide latitude in overall design while still sticking true to certain "musts" such as:

Spanish tile roofing

low-pitched, hipped roofs

large, overhanging eaves

strong, pronounced fascias wrapping solid soffits

deeply recessed windows

Palladian window settings (arched central window with rectangular windows on either side)

arched, strongly pronounced porches (older styles even included porticos)

rusticated building corners

AN ARCHITECTURAL GUIDEBOOK

AR

LOS ANGELES

by DAVID GERHARD AND ROBERT WINTER

REVISED EDITION



23 • Westwood, West

Westwood was developed by the Janss Investment Company during the early 1920s. The business center of Westwood was designed in 1928 by Leon Deming Tilton, the West Coast representative of the firm of Harland Bartholomew of St. Louis. The Janss firm had successfully lobbied with the University of California to relocate its southern branch—UCLA—just north of the business center.

As with many of the new communities established in the 1920s in California, the design of the buildings was reviewed by an art jury. In an article on the village published in the *Architect and Engineer* in 1930, it was noted that "The founders of Westwood Village did not permit, and still do not permit, the erection of any building of any kind

28. Johnson House, 1949
Harwell H. Harris
 10261 Chrysanthemum Lane

Here Harris simplifies and opens up the woody style of Charles and Henry Greene to terraces and gardens.

29. Sommer House, 1941
Rodney Walker
 2252 Beverly Glen Place

Related to the 1930s San Francisco Bay tradition designs of William W. Wurster, Gardner Dailey, and others.

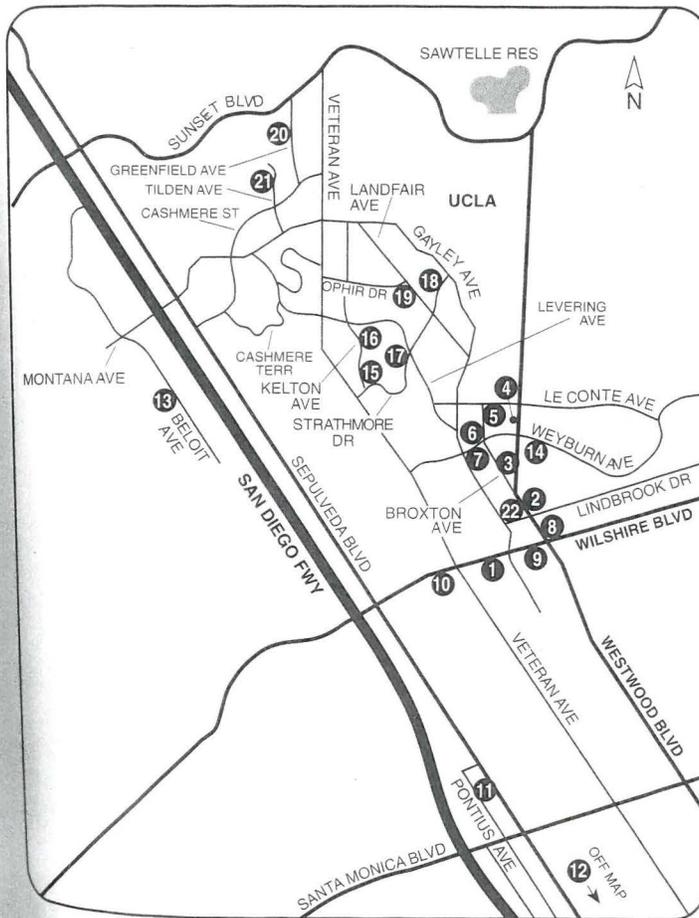
30. Singleton House, 1973
Wallace Neff
 384 Delfern Drive, corner of Faring Road

A French Norman house.

31. House, circa 1926
 Northeast corner of Sunset Boulevard and Stone Canyon Road

A splendid Moorish/Spanish house with an abundance of colorful tile work and an impressive, cusped arch loggia looking to

the south. The garden, with its terraces, fountains, and watercourse, is Moorish as well. From time to time in its existence, this house has been visible from Sunset Boulevard; on other occasions little could be seen.



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whatsoever that does not fit into the picture. The new city is almost entirely constructed of the best type of Mediterranean architecture.”

By the end of the decade, the area was composed of upper-middle-class single-family residences, with streets laid out to conform to the irregular pattern of the hilly terrain. In the center was the new UCLA campus, and to the south around Wilshire and Westwood Boulevards was Westwood Village. Many houses employed one or another of the historic images—Spanish Revival, Mediterranean, Monterey Revival, English and Norman Medieval, Colonial, and Regency. Since the late 1940s, a smattering of modern housing of one variety or another has been built. Multiple housing developed around the area, along Wilshire Boulevard and to the east of the UCLA campus (around Landfair Avenue and Strathmore Drive). The quality of these historic-styled houses and apartments is remarkably high, and the buildings, coupled with the quality of the landscaping, make this section one of the most pleasant in Los Angeles.

Before the advent of high-rises around Westwood Village, it was one of Southern California's most successful regional suburban shopping centers. The Mediterranean image continued to be used (with some instances of Regency and Streamline Moderne) through the early 1940s. Later remodelings, modernizations, and replacements have compromised its original character. Among the greatest losses have been the several Mediterranean-image service stations with their high towers and illuminated signs.

Beginning in the early 1960s, the scale of Westwood Village was destroyed by the construction, one after another, of high-rise buildings along Wilshire Boulevard. The earliest of these was designed by such well-known Southern California architects as Claude Beelman, while some of the latest have been projected or built by Eastern name-brand firms.

These include:

1. 10940 Wilshire Tower, 1988
Murphy/Jahn Architects
10940 Wilshire Boulevard

Center West, 1989–90,
Mitchell/Giurgola Architect,
with DMJM and
Edgardo Cantini
10877 Wilshire Boulevard

Ashton Towers, 1989
Robbins and Brown, Inc.,
Architects
10930 S. Ashton Avenue

All of these have contributed to the destruction of the scale of the village (and of the residential areas to the northeast), and none have turned out to be particularly distinguished buildings. There are to be no more high-rises added to this area (the 23-story Center

West Building supposedly being the last), but the urban damage has been done.

2. Ralph's Grocery Store,
1929
Russell Collins
1150 Westwood Boulevard

Colonnades extending along the two streets culminate in a low corner round tower into which has been placed an impressive pedimented entrance. The entablature of the tower has a band of corbeled arches, and a small lantern tops the conical roof of the tower. The walls were built in imitation of stone, but they have now been stuccoed over. In style the building is Spanish, both Romanesque and Renaissance.

• Westwood, West

**3. Janss Investment Company
Offices ("The Dome"), 1929**
Allison and Allison
1099 Westwood Boulevard

This domed octagonal building still remains as the dominant structure within the village itself. Though the building is on the dry side, the dome with its Islamic (Zigzag) retrieves it all. In 1999 the interior was remodeled by Michael Chow.

4. Holmby Hall, 1929
Gordon B. Kaufmann,
John and Donald Parkinson
West side of
Westwood Boulevard, between
Weyburn and LeConte Avenues

A Spanish Revival streetscape of six stores. The corner building at Weyburn Avenue once had a pinnacled tower with four clock faces.

5. Bruin Theater
S. Charles Lee
925 Broxton Avenue

A 1930s Moderne theater whose semicircular façade above the marquee housed a lighted sign to advertise the theater.

**6. Fox Westwood Village
Theater, 1931**
P. O. Lewis
961 Broxton Avenue

Like "The Dome," the Fox Theater and its tower turn the axis of Broxton Avenue toward the northeast. The theater is essentially Spanish Revival with a touch of Moderne. The shaft of the tower rises to support projecting single columns and entablatures. On top, a Fox sign is surrounded by Art Deco patterns in metal.

7. Weyburn/Gayley Bu
1990–91
Kanner Associates
950 Gayley Avenue

A Postmodern design that with the older buildings village. A little too classic detailing, but the scale very well.

**8. Armand Hammer M
of Art and Culture, 198**
Edward Larabee Barnes
John M. Y. Lee and Par
with Gruen Associates
10899 Wilshire Boulevard
Westwood Boulevard

Barnes has produced a but unassertive building. walls are banded in dark Carrara marble, which shuts out the busy exterior. A segmented arch on the Lindbrook Drive façade building emphasizes a entrance and also provides of the upper-level courtyard in Barnes' design for the Art Center in Minneapolis gallery spaces inside world exhibition purposes, better proportioned and well lit. natural and artificial light building is supposed to give entrance and a remodel central court by architect Maltzan.

9. Wilshire West Plaza
Charles Luckman Assoc
10880 Wilshire Boulevard

Perhaps adequate as an high-rise complex, it is doing in what it and the other high-rises in the area have done to destroy the scale Westwood Village.

24 • Westwood, South and East

1. Kaufmann House, 1937
Richard J. Neutra
 234 S. Hilgard Avenue

A beautiful example of Neutra's version of the International Style. In this case, the building works not only as a symbol of the machine but also as an excellent "machine for living." The house takes advantage of its site, with the principal public spaces opening toward the garden, away from the street. The bedrooms on the second floor have glass doors leading onto a roof deck. Glass, brick, stainless steel, and interior mirrors add a Moderne note.

2. St. Alban's Episcopal Church, 1940 and later
P. P. Lewis
 Northeast corner of South Hilgard and Westholme Avenues

This early 1940s chapel illustrates how strong and vigorous traditional imagery was in this decade—in this case Romanesque (both Italian and French) in brick, rough mortar, and stone trim. The post-1945 parts of the building do not convey any of the strength of the original. The narthex window was produced by the Judson Studios.

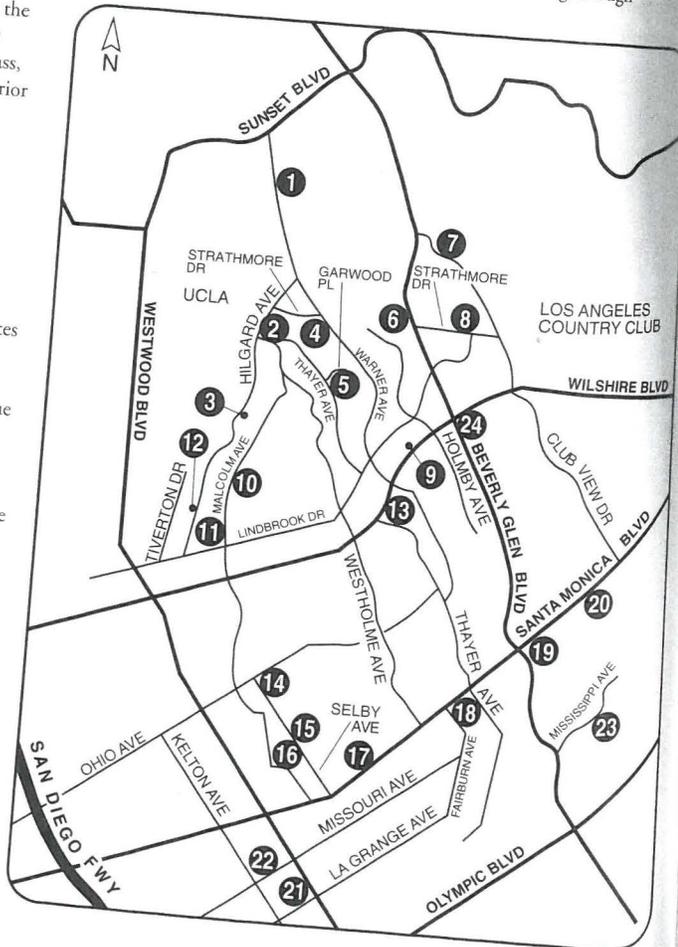
3. Doheny Memorial Dormitory for Girls (now YWCA), 1931
Stanton, Reed, and Hibbard
 Hilgard Avenue

If only the smaller buildings on the UCLA campus could have followed the Monterey tradition expressed in this building, well sited on its hillside lot; the land-

scaping works with the irregular form of the building to create its own world away from the very busy street.

4. Van Cleff House, 1942
Richard J. Neutra
 651 Warner Avenue

All of the hallmarks of Neutra's Modern image are present in this single-story dwelling, though



• Westwood, South and East

the roof form and the wood detailing help it to fit in with its neighbors.

5. Greenberg House, 1949
Richard J. Neutra
 10525 Garwood Place

During the late 1940s Neutra designed several houses with low-pitched shed roofs and walls of stucco and redwood. The Greenberg House exhibits these elements on its hillside site.

6. Dean McHenry House, 1940
Harwell H. Harris
 624 Holmby Avenue

A two-story stucco dwelling hidden behind a walled enclosure that provides privacy from the street and creates small, enclosed garden spaces within. As with many of Harris's dwellings where the garden and the house are really one, we are asked to read the dwelling as a series of separate fragments (as with a traditional Japanese house).

7. Mudd House, 1969
Roland E. Coate Jr.
 420 Club View Drive

A formal wood-sheathed group of pavilions set inside a concrete wall and base with Corbu overtones. The interior spaces and the way in which they extend themselves to the outdoors is axial and Beaux-Arts.

8. Maslon House, 1970
Thornton M. Abell
 10345 Strathmore Drive

A U-shaped stucco volume faces the street. To the rear and sides, the interior opens out through glass walls and doors to various terraces and gardens. The atmosphere, though Modern in image, is in fact quite classical.

9. Westwood-Ambassador Apartments, 1940
Milton J. Black
 10427 Wilshire Boulevard

A textbook image of the Streamline Moderne before Second World War, this and three-story, U-shaped apartment building has 1 groupings of windows go around the corners, along curved bays and terraced. This architect designed 1 Los Angeles's Streamline apartment buildings of t

10. House, circa 1929
 862 Malcolm Avenue

The avenues (not, it should be noted, streets) of Westwood in and out of the low hills east and west of the UCLA campus. They are filled with lent, well-designed, Period Revival houses of the 1910s and 1920s, all beautifully tailored, including their ground. The 1920s preference for Spanish/Mediterranean, Tudor, and French Revival. In the 1930s it was the Moderne and then the Anglo-Colonial Revival. All of these are the eastern section of the Westwood district. These illustrate how well the architecture of that time could work with traditional images (in this case English Tudor) and at the same time produce a function for an upper-middle-class

11. Garden Apartment Building, circa 1936
 1001-1009 Malcolm Avenue

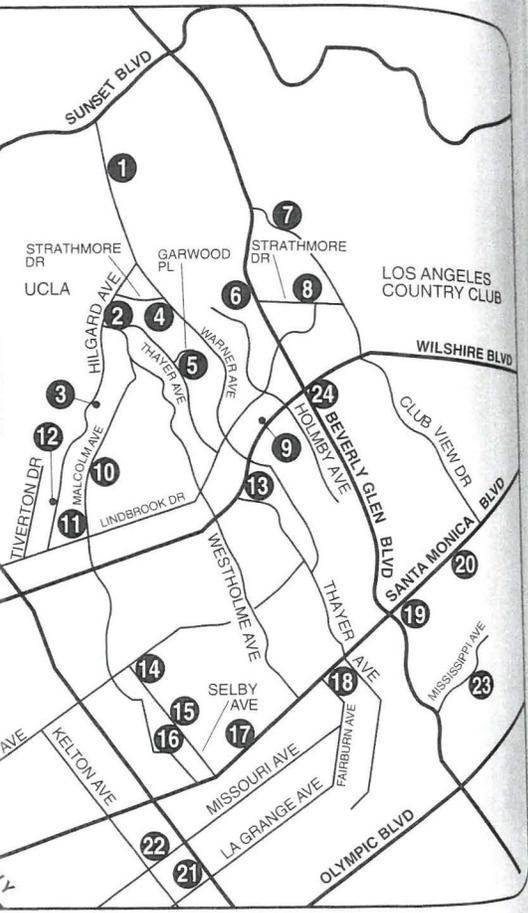
Streamline Moderne in manner.

Westwood, South and East

nd East

Memorial for Girls, 1931
 [Name], [Name], and Hibbard
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9. Westwood-Ambassador Apartments, 1940
 Milton J. Black
 10427 Wilshire Boulevard

A textbook image of the Streamline Moderne before the Second World War, this two- and three-story, U-shaped stucco apartment building has horizontal groupings of windows going around the corners, along with curved bays and terraced walls. This architect designed many of Los Angeles's Streamline Moderne apartment buildings of the 1930s.

10. House, circa 1929
 862 Malcolm Avenue

The avenues (not, it should be noted, streets) of Westwood curve in and out of the low hills both east and west of the UCLA campus. They are filled with excellent, well-designed, Period Revival houses of the 1920s and 1930s, all beautifully taken care of, including their grounds. In the 1920s the preference was for Spanish/Mediterranean, English Tudor, and French Norman; in the 1930s it was the Monterey and then the Anglo-Colonial Revival. All of these are present in the eastern section of the Westwood district. These houses illustrate how well the architects of that time could work with traditional images (in this case, English Tudor) and at the same time produce a functional house for an upper-middle-class family.

11. Garden Apartment Building, circa 1936
 1001-1009 Malcolm Avenue

Streamline Moderne in a mild manner.

12. Monterey Garden Apartment Building, circa 1930
 James N. Conway
 10840 Hilgard Avenue

A two-story garden apartment in the Monterey style, built around a central court. Another garden-apartment building is located at 10830 Hilgard Avenue. This one is mildly Spanish Revival (also circa 1930). South of Wilshire Boulevard at the northeast corner of Westwood Boulevard and Wilkins Avenue is a combined garden apartment and retail shop, designed in the Spanish Revival style (circa 1931; J. E. Dolena).

13. Ten-Five-Sixty Wilshire Boulevard, 1980-82
 Maxwell Starkman and Associates
 10560 Wilshire Boulevard

Wilshire Boulevard between the Los Angeles Country Club to the east and the San Diego Freeway to the west has, since the early 1960s, developed as a high-rise double-wall corridor of expensive condominium apartment buildings and office towers. It looks great from the air, but its effect on the nearby single-family houses and on Westwood Village itself is devastating. None of the tall apartment buildings or the office towers are outstanding in design, but several of them are so visually aggressive that it is difficult to ignore them. A case in point is this 108-unit, 22-story apartment building. The eight-cornered tower with its crowd of curved balconies does succeed in conveying a sense of transient luxury.

L.A. PUBLIC LIBRARY - ART/RECREATION

AN ARCHITECTURAL GUIDEBOOK TO
LOS ANGELES

by DAVID GEBHARD AND ROBERT WINTER

Edited and updated by Robert Winter

SEP 27 2006

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2003



Gibbs Smith, Publisher
Salt Lake City

IMAGES
of America

WESTWOOD



WESTWOOD VILLAGE WESTWOOD, CAL. 6

Marc Wanamaker

WESTWOOD, CALIFORNIA

Don Maximo Alanes was awarded a land grant from the king of Spain in 1843 known as El Rancho San Jose de Buenos Aires, stretching east-west from what is now Sawtelle Boulevard to Beverly Hills, and from Sunset to Pico Boulevards. Preserved into the 20th century under state senator John Wolfskill's ownership, the rancho was sold to Broadway Department Store founder Arthur Letts for \$100 an acre in 1920 for estates he called Holmby Hills after his British birthplace. His son-in-law Harold Janss developed Westwood Hills in the southern tracts. Letts, a former trustee of the Los Angeles State Normal School, which became UCLA, agreed in 1925 to deed 375 acres of the hilly ranch land north of Wilshire Boulevard to the college. Janss developed a university town-style commercial village of 26 Spanish Revival buildings, some with towers and neon signs that remain icons of today's Westwood Village.

Author Marc Wanamaker owns Bison Archives, one of Southern California's largest repositories of historic photographs, from which he selected these rare images. A founder of the Westwood Historical Society, he has been a consultant on more than 100 documentaries and author of Arcadia Publishing's two-volume sets on both Beverly Hills and Hollywood as well as a dozen other books.

The Images of America series celebrates the history of neighborhoods, towns, and cities across the country. Using archival photographs, each title presents the distinctive stories from the past that shape the character of the community today. Arcadia is proud to play a part in the preservation of local heritage, making history available to all.



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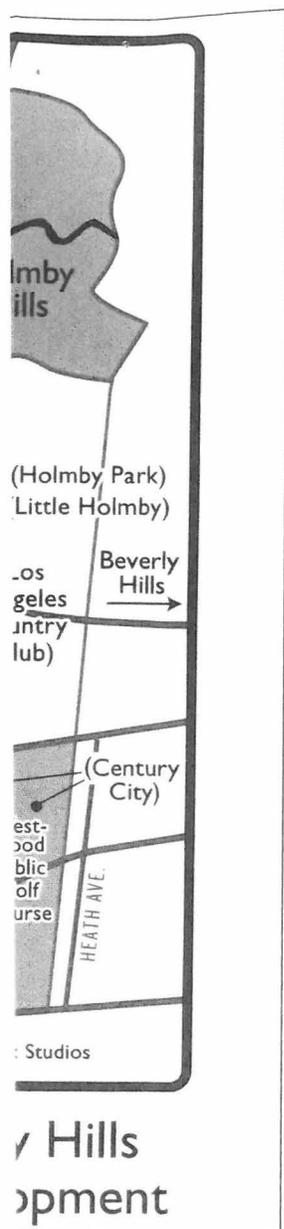


IMAGES
of America

WESTWOOD

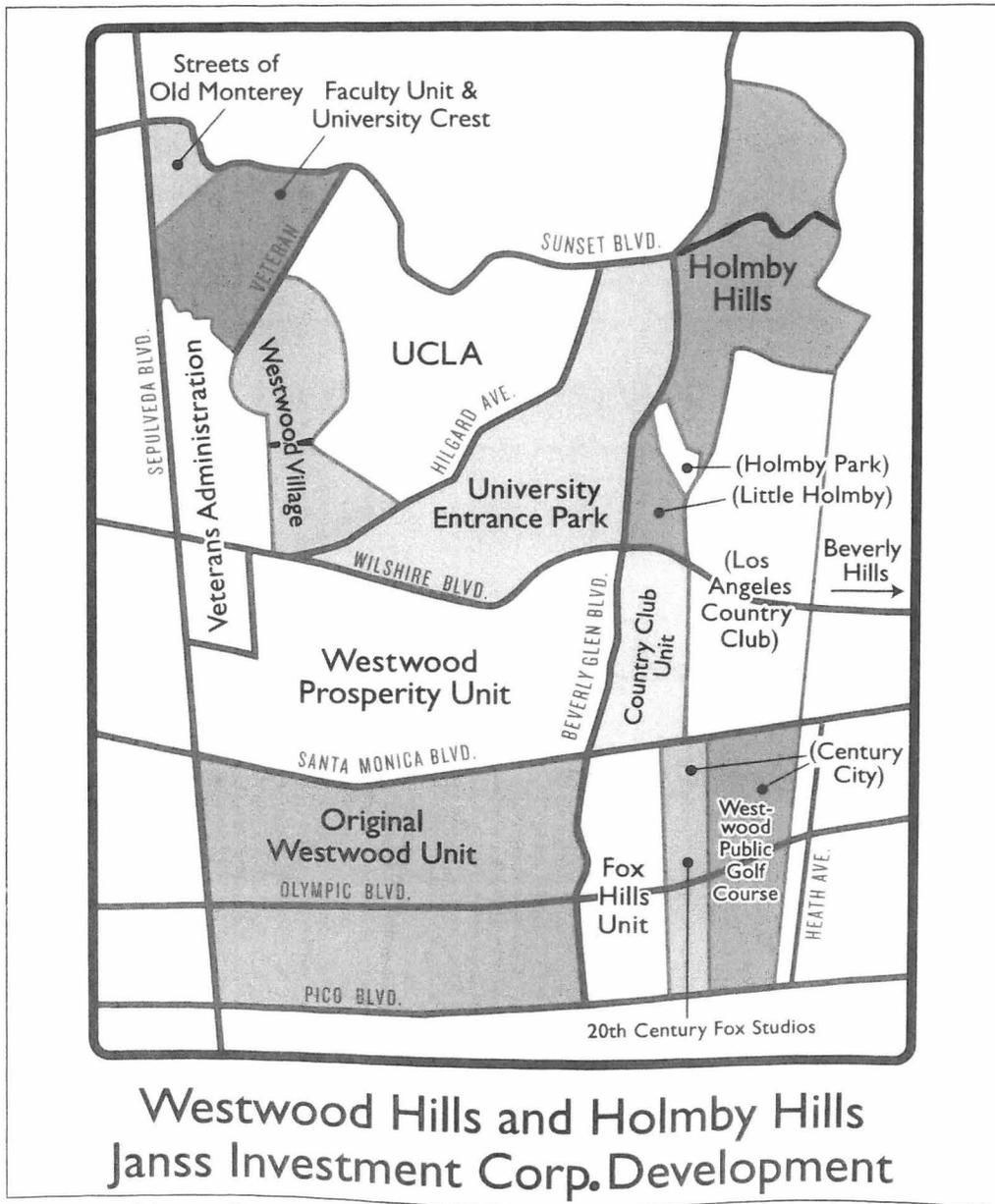
Marc Wanamaker

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The Westwood area was a
ment units were planned
Corporation created one

e Boulevard in 1948, the
e Union 76 Gas station
ince Westwood Village's
le some have endured as



WESTWOOD MASTER DEVELOPMENT PLAN MAP. The development of the Westwood area was a complicated project encompassing thousands of acres. Eleven development units were planned and realized from the 1920s through the 1950s. The Janss Investment Corporation created one of the greatest developments the Los Angeles area has ever seen.

ON THE COVER. Facing north on Westwood Boulevard across Wilshire Boulevard in 1948, the Westwood Village business towers can be seen from miles around. The Union 76 Gas station and three others along Lindbrook Drive have since been demolished. Since Westwood Village's initial development in 1929, many businesses have come and gone, while some have endured as mainstays for more than 80 years. (Courtesy of Bison Archives.)

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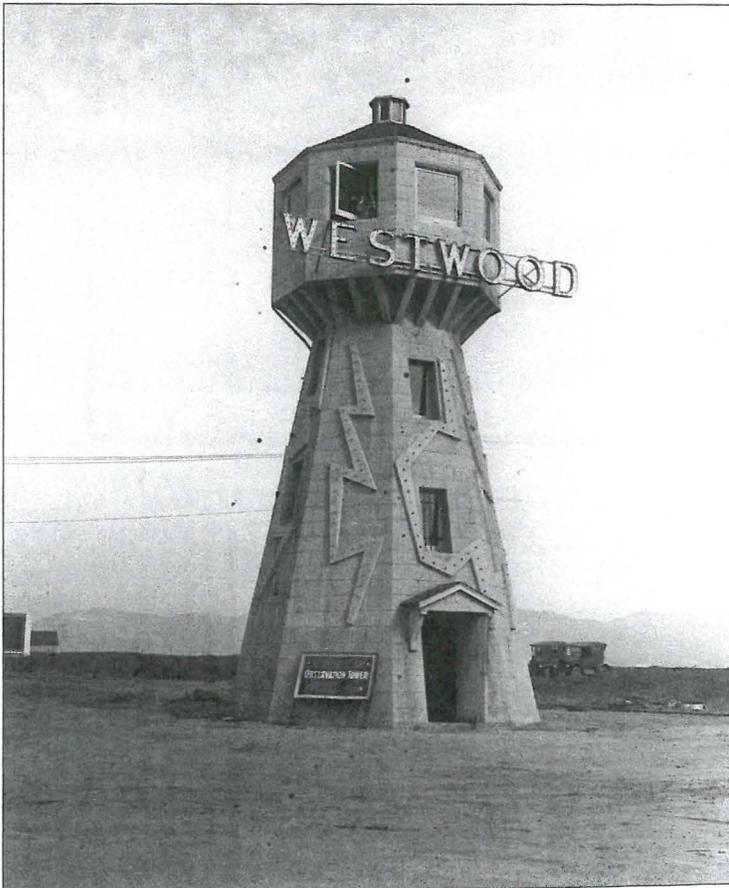
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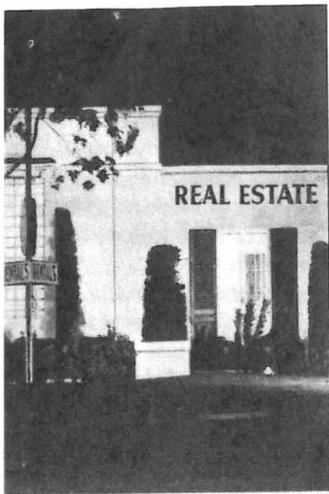


**WESTWOOD
OBSERVATION TOWER,
1928.** This unusual
edifice, a four-story
wooden tower erected
by the Janss Investment
Corporation in the
1920s, was once located
on the northeast corner
of Wilshire and Beverly
Glen Boulevards. At
420 feet above sea level,
the highest point on
Wilshire Boulevard
in the Westwood
development, it served
as an advertisement
and gimmick, allowing
potential property
owners to climb the
tower to peruse their
lot and get the big
picture of the new
community. The name
“WESTWOOD” and
the lightning bolts
were illuminated and
could be seen for miles.

Acknowledgments

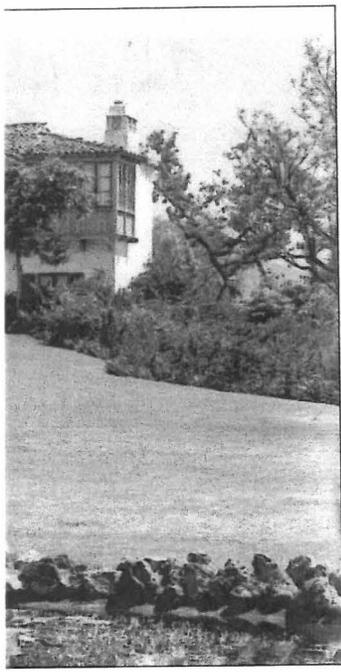
Introduction

1. Early Subdiv
2. The Letts ar
3. Original We
4. Westwood P
5. University E
6. UCLA
7. Westwood V
North Villag
8. Westwood V
9. Westwood V
10. Motion Pict



INSURANCE
10877 Wilshire Boulevard

the Janss Company since 1929
od Village, the Janss Company
office located at 10877 Wilshire
e site of Ships Coffee Shop and



Harold Janss were the first two to
ales. Harold's estate was located
20-room Spanish-style mansion
Tudor-style estate nearby at 375
nolished.

Three

ORIGINAL WESTWOOD TRACT AND FOX HILLS UNITS

The first Westwood subdivision was started between Santa Monica and Pico Boulevards, just east of Sawtelle and the old Soldiers' Home borders in 1922. Subdivisions were added as fast as they would sell. A Janss advertisement on October 22, 1922, proclaimed Westwood as "The First Opportunity for Big Profits." Following this, Janss subdivided acreage between Santa Monica and Wilshire Boulevards, selling it all. In this section, 300 acres were subdivided in the easterly end and allowed Janss employees and executives the right to subscribe and participate. To promote sales, the company constructed many houses and business buildings.

Originally, the Janss Corporation intended to call its new development simply "Westwood." But upon discovery that a lumber town in Northern California with the same name existed, the Janss brothers tacked on "Hills" to differentiate their new subdivision.

In early 1923, the Janss Company concentrated on developing the area between Santa Monica and Pico Boulevards. The first house in this unit was located at 1901 Kelton Avenue on the corner of La Grange Avenue. The property along Westwood Boulevard, south of Santa Monica Boulevard, was to be a business area. In May 1923, newspapers announced that the Fox Film Corporation was moving to Westwood. The studio site's 450 acres were earmarked as a location ranch.

In September 1927, the Janss Corporation created a golf course adjacent to the Fox Movietone Studio property between Santa Monica and Pico Boulevards, bordering on Beverly Hills. This "pay-as-you-play" course was named the Westwood Public Golf Course, sponsored by a consortium of financiers operating as Fairways, Inc. Max Behr was the architect, and the course opened on November 11, 1927. After a decade, Fox Studios annexed part of the course area onto the backlot.

In 1931, an announced shortage of homes in Westwood Hills advised, "Choose your home before the crowd comes." One of the showplace homes open for inspection was located at 10465 Wilkins Avenue. In another advertisement, a Spanish bungalow at 2055 Midvale Avenue was selling for \$7,850 with two tile baths, unit heat, and electric refrigeration on a 50-foot-by-135-foot lot.

A major development in what had been the Fox Hills Unit was announced by 20th Century-Fox president Spyros P. Skouras in 1957. Skouras said that a new "city" would be developed by the real estate division of 20th Century-Fox, designed by the architectural firm of Welton Becket Associates in the area northeast of the studio on Pico Boulevard. The plan was to build a lavish residential area and shopping center on 280 acres of land south of Santa Monica Boulevard on the studio's backlot. This new development would be called "Century City."

Place Your Home
in **THE HEART OF ASSURED DEVELOPMENT**

A DOZEN Business Men's Associations and Chambers of Commerce recently advised a stoppage project before the City Planning Commission, making Santa Monica Boulevard the premier Highway from the San Fernando Valley through the City to the Ocean.

SANTA MONICA BOULEVARD PASSES THROUGH—WESTWOOD

and is, today, part of the largest community building plan within the City.

HIGH CLASS DEVELOPMENTS SURROUND WESTWOOD
Exclusive Residential Communities, Country Clubs, Magnificent Hillside Homes, Schools, Churches and Two Big Shopping Districts are all within a few minutes of this wonderful new City.

AS WESTWOOD DEVELOPS—WATCH PRICES JUMP
GET IN NOW—BEFORE VALUES DOUBLE AND TREBLE
TODAY YOU CAN BUY LARGE ELEGANT HOMESITES

FROM **\$950** ON EASY TERMS

PERMANENT IMPROVEMENTS ARE NOW BEING INSTALLED
Water, electricity and telephone wires are in. Cement sidewalks and curbs are being laid and streets prepared as rapidly as possible.

50 MODEL HOMES ARE NOW UNDER CONSTRUCTION
10 HOMES TO BE OCCUPIED BY OWNERS THIS MONTH
Nowhere in all Los Angeles can WESTWOOD be duplicated
DRIVE OUT TODAY—UNIT NO. 1 IS GOING FAST
Your Last Opportunity to Buy at Original Prices

WESTWOOD is a new, planned residential community with the finest homes designed and built in the city. It is a new, planned residential community with the finest homes designed and built in the city. It is a new, planned residential community with the finest homes designed and built in the city.

CALL AT OUR MAIN OFFICE
Janss Investment Co.
PHONE 221-401
1770 BLOOR METROPOLITAN BLDG. 1770 BLOOR METROPOLITAN BLDG.

Representative
Over Any of
These Cities
and States
Shades and
Tints of
All Kinds

This Title
Cover With
Authorized
Sales Agent
In Your
State.

ORIGINAL WESTWOOD UNIT ADVERTISEMENT, 1923. A progress report on the original Westwood Unit in February announced development surrounding the Westwood area, including new communities, country clubs, hillside homes, schools, churches, and two big shopping districts. "Permanent improvements are now being installed," the report stated. "Water, gas, electricity, telephone wires are in. Cement sidewalks and curbs are being laid and streets prepared as rapidly as possible."

SANTA MONICA BOULEVARD AT KELTON AVENUE, 1923. Janss Company representatives, looking east, review plans of the proposed widening of Santa Monica Boulevard at the future Kelton Avenue intersection. The original Westwood Unit opened in early 1923 included the Fox Hills Unit on the eastern portion of the original tract border, adjacent to the Fox Film Corporation. The borders of the Original Westwood Unit were Santa Monica Boulevard to the north, Pico Boulevard to the south, Beverly Glen Boulevard to the east, and Sepulveda Boulevard to the west.

FIRST DIVISION OPEN HOUSE ANNOUNCEMENT, 1922. The opening of the Original Westwood Unit on October 22, 1922, was a success, as several thousand people visited. The Janss Investment Company previously announced in the press that a "\$7 Million transaction through which we [Janss] acquired the last remaining large tract of land between Los Angeles and Santa Monica was completed."

WESTWOOD HILLS DEVELOPMENT NORTH FROM PICO BOULEVARD 1929. By 1929, the Westwood development was underway with many units under construction while open houses and sales were conducted. At left is Westwood Boulevard ending at the future Westwood Village at Wilshire Boulevard. Santa Monica Boulevard transects Westwood Hills in the center with Beverly Glen Boulevard winding north at the right. UCLA, under construction is located at the top center.

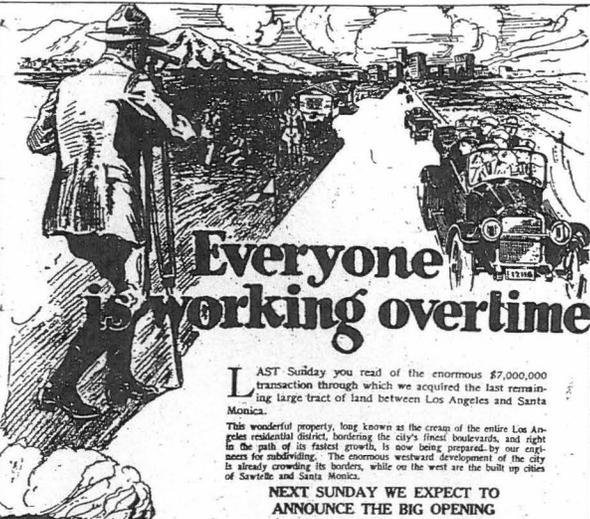


OP UNIT ADVERTISEMENT, report on the original February announced including the Westwood area, communities, country clubs, schools, churches, and two big "Permanent improvements added," the report stated. city, telephone wires are laid and curbs are being laid as rapidly as possible."

BOULEVARD AT KELTON AVENUE, any representatives, looking of the proposed widening of boulevard at the future Kelton in. The original Westwood early 1923 included the Fox Hills portion of the original tract the Fox Film Corporation. Original Westwood Unit a Boulevard to the north, Pico south, Beverly Glen Boulevard pulveda Boulevard to the west.

FIRST DIVISION OPEN HOUSE ANNOUNCEMENT, 1922. The opening of the Original Westwood Unit on October 22, 1922, was a success, as several thousand people visited. The Janss Investment Company previously announced in the press that a "\$7 Million transaction through which we [Janss] acquired the last remaining large tract of land between Los Angeles and Santa Monica was completed."

WESTWOOD HILLS DEVELOPMENT, NORTH FROM PICO BOULEVARD, 1929. By 1929, the Westwood Hills development was underway with many units under construction while open houses and sales were conducted. At left is Westwood Boulevard ending at the future Westwood Village at Wilshire Boulevard. Santa Monica Boulevard transects Westwood Hills in the center with Beverly Glen Boulevard winding north at the right. UCLA, under construction, is located at the top center.



Everyone is working overtime

LAST Sunday you read of the enormous \$7,000,000 transaction through which we acquired the last remaining large tract of land between Los Angeles and Santa Monica.

This wonderful property, long known as the crown of the entire Los Angeles residential district, bordering the city's finest boulevards, and right in the path of its fastest growth, is now being prepared by our engineers for subdividing. The enormous westward development of the city is already crowding its borders, while on the west are the built up cities of Sawtelle and Santa Monica.

NEXT SUNDAY WE EXPECT TO ANNOUNCE THE BIG OPENING

Our Engineering Department, doubled in numbers for this big task, is using every effort to prepare the first unit, which will be known as

WESTWOOD

The First Opportunity for Big Profits

We expect a large crowd will be on hand today to inspect this first subdivision on account of the remarkable opportunity it will offer for profit. We believe that hundreds will wish to make a reservation in advance of the opening day. Already those who know predict the beginning here of a second Hollywood—a community of pretty homes, business houses and suburban sites, returning thousands and thousands of dollars in profit to the original purchasers.

Drive Out Today—See for Yourself

For your convenience our representatives will be at the location of our new tract office—see long built on Santa Monica and Pine Boulevards. See location map.

NOTE TO DEVELOPERS: THE WESTWOOD TRACT CAN BE DIVIDED INTO WESTWOOD HILLS AND WESTWOOD VILLAGE. THE DRIVE AND SANTA MONICA OF PINE BOULEVARDS GOES TO PROPERTY. SANTA MONICA CAN BE DIVIDED INTO WESTWOOD HILLS AND WESTWOOD VILLAGE. CUT OFF AT WESTWOOD.

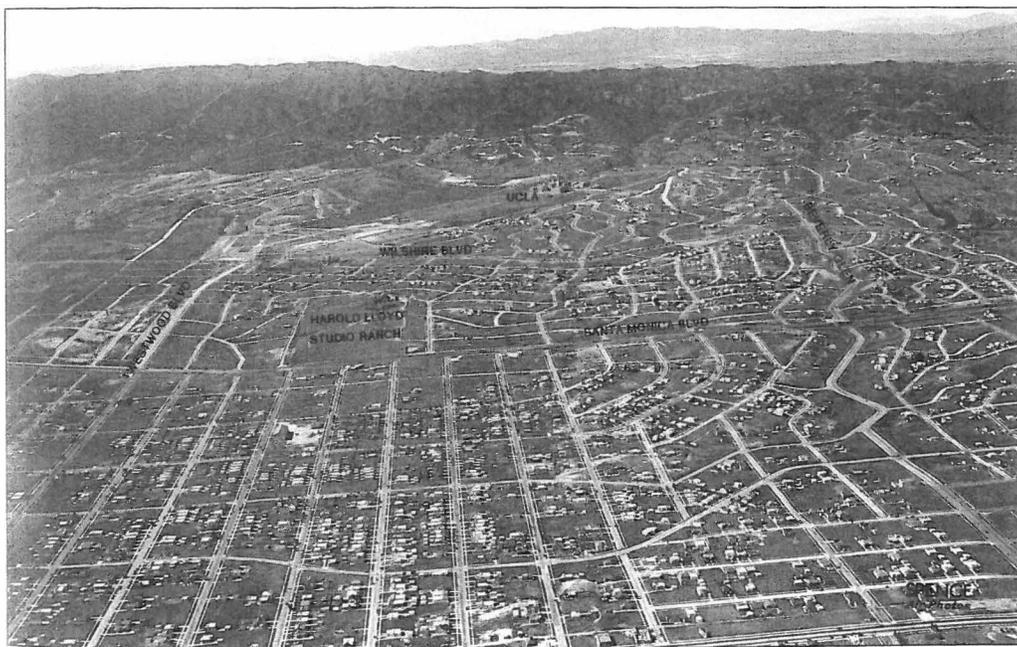
OUR SUBDIVISIONS ARE SUCCESSFUL

Janss Investment Co.

PHONE 821-401

FIFTH AND BROADWAY

21 years of responsibility behind each sale.



Looking east along Santa Monica Boulevard on the south side of the north boundary of the Original Hollywood Boulevard. The Pacific Electric transportation link between Los



Located at 2034 Manning Avenue, this house was built in the center of the Original Hollywood Boulevard and office of Dr. Marvel Beem, M.D., Westwood Village.

JANSS INVESTMENT COMPANY ADVERTISEMENT, 1923. This advertisement announced, "New Studio Sites are in the Heart of Westwood!" and promoted Westwood as a western version of Hollywood to attract film studios to invest in Westwood real estate. Though Fox Studios, Harold Lloyd Corporation, and Christie Film Company took the bait, the Janss development strategy of creating a "Second Hollywood" faltered; luring the UCLA campus became "Plan B."

WESTWOOD BOULEVARD, 2000 BLOCK, 1963. This view looks south toward Westwood Boulevard on Mississippi Avenue. Since the 1930s, South Westwood Boulevard became the business district for both the Original Westwood and Westwood Prosperity Units. It was not until the 1960s that most of the boulevard lots were filled with businesses. In 1963, some of those in the block were Talk O' the Town Dry Cleaning, Shipley Plumbing, China Boy Hand Laundry, a golf shop, and West Poultry.

There never will be another *Second Hollywood*

HOLLYWOOD
YESTERDAY

HOLLYWOOD
TODAY

today's big Opportunity is

Westwood

THE Second Hollywood!!

New Studio Sites are in the heart of Westwood!

Buy close to the studio sites for profit, and the sites for those who have made fortunes in Hollywood. Today's new studio center is in the heart of Westwood. It is, and always will be, the "Second Hollywood." The need of making big profits for property here or there calls for close sites which you can still get here with a few blocks, or sections of your profits, at lowest prices, any time and in addition. GET ALL IMPROVEMENTS INSTALLED FREE at once. The Janss Investment Co. owns all of the subdivisions prospective immediately concerning the studio sites on all sites. Get the advice of successful buyers.

Westwood is the last great piece of available highland property between Los Angeles and the West beaches—the last link in the beautiful foothill chain—Hollywood, Beverly Hills, Westwood. Served by Southern California's famous boulevards—Wilshire, Santa Monica, Pine and the proposed Beverly and Beverly Glen and Westwood Boulevards!

How Long Can Westwood Wait for You?

It is not such a rare thing as a matter of quality, with Westwood's opportunities of today will be an opportunity to get thousands upon thousands of dollars in the profits of Westwood today. Hollywood was the great opportunity of yesterday. There is today no longer than old Hollywood! It is the investment of objects that you can delay your Westwood investment.

—just as long as YOU are Content to Sacrifice the Profits in making NOW!

Low prices—made possible by the Janss Investment Company policy of buying large tracts for cash, coupled with Easy Terms—get Westwood investment while the market is every price. Quick action now means Quickest Biggest Profits.

BE OUT TODAY

This Way to Westwood: West Office open from 9:00 AM till 6:00 PM. West Office 2034 Manning Ave. or Wilshire Blvd. in WESTWOOD. By making the bank transfer to us we will do it all for you.

Janss Investment Co.

PHONE 621-401

WESTWOOD OFFICE

2034 MANNING AVE. WESTWOOD

23 Years of Responsibility Behind Each Sale

Hollywood Branch Office

624

Westwood

62520



Photos

CURRENT:

In addition to the enclosed photos that I took (see list), there are numerous photos on the Internet. The property sold last June, and you can find listings with photos by Googling "10735 Ohio Avenue Los Angeles." Additionally, there is a seven-minute video on YouTube from broker Jodi Summers. You see not only the exteriors of both buildings and the lawn, but actually go into the small studio and all the way through the empty two-story townhouse where O'Hara lived! Here's YouTube video address: <http://youtu.be/CBNol9f6j7k> You can also enter "Westwood -- Rare, Value-Added Spanish 4-Plex" in the YouTube search field. Jodi did a professional job with accompanying Quincy Jones music, but alas did not manage to get the address correct in the video. The cat sneaking out of the low cupboard in O'Hara's bedroom is Herbie. I believe the photo of O'Hara, of the Harold Lloyd Ranch and the YouTube screen grab fall under Fair Use.

HISTORIC:

There are no photos of the property in either the L.A. public library collection or USC digital archives. Additionally I contacted Marc Wanamaker, owner of the Bison Archives, one of Southern California's largest repositories of historic photographs, and the author of *Westwood* (Images of America series), a book of historic photos. Marc has no photos of the building or property, but did remark on its beauty. I'm enclosing a photo of the Harold Lloyd Ranch back lot, circa late thirties, the property is hidden there somewhere. You can see what the area looked like back then.

List of photos:

10735 Ohio Ave. Townhouse; back apartment

10733 Ohio Ave. Garage/front apartment

John O'Hara, 1934 Culver Pictures

10733 Ohio Ave. Front apartment, facing yard

Townhouse; adjacent studio

Townhouse second-floor terrace

View of yard from Townhouse steps

YouTube screen grab of Townhouse stairs/living room Jodi Summers

Harold Lloyd Ranch, circa 1938 Bison Archives

10741 Ohio Ave. Triplex

Unless otherwise indicated, photos are by Marlene McCampbell for the Office of
Historic Resources



10738

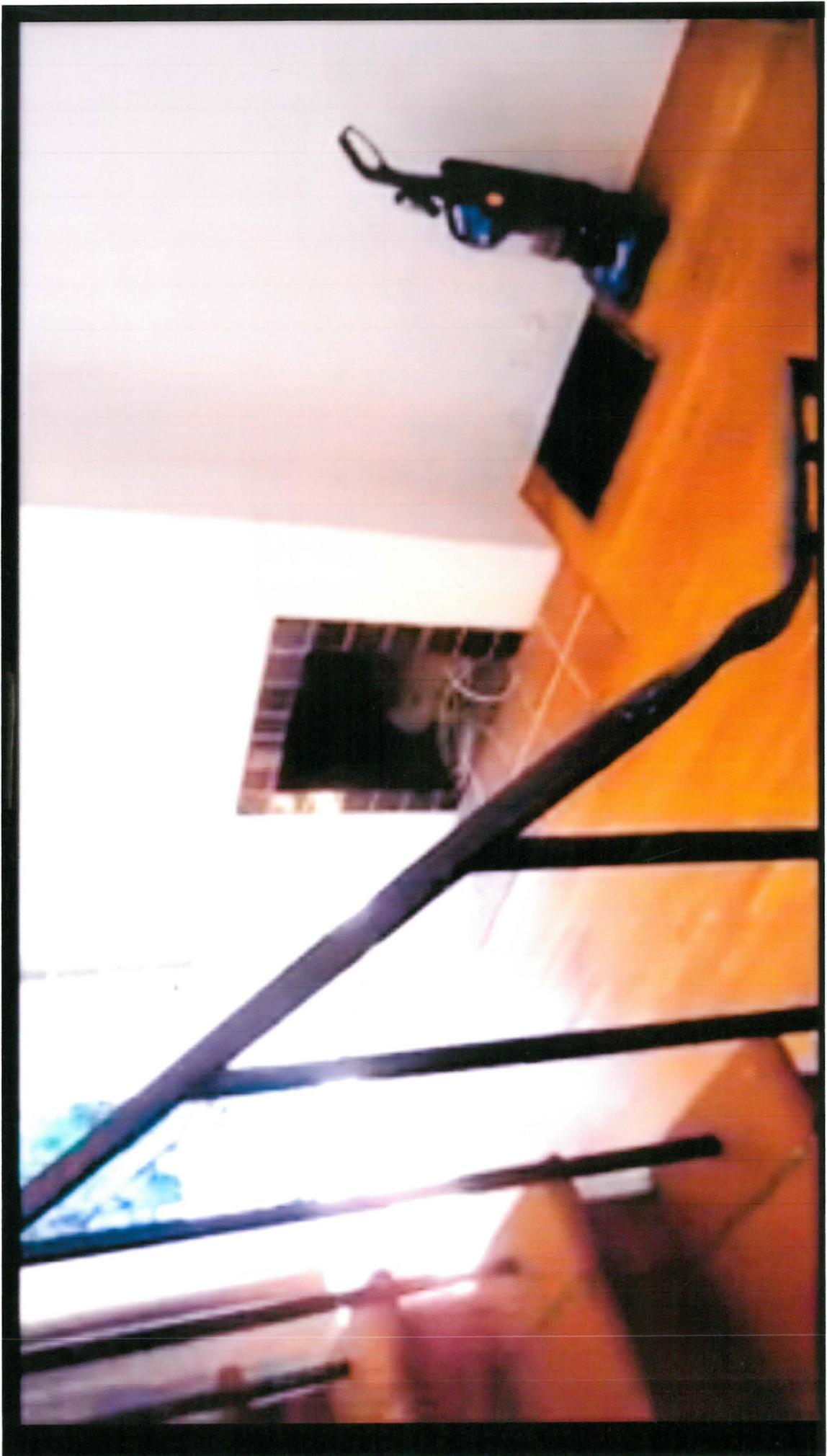
















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MONDAY, TUESDAY, THURSDAY, FRIDAY: 7:30 AM to 4:30 PM
 WEDNESDAY: 9:00 AM to 4:30 PM

Metro	Van Nuys
201, N. Figueroa St. 1st Floor, Room 110 Record Counter Los Angeles, CA 90012	6262 Van Nuys Blvd Record Counter Van Nuys, CA 91401

Address: 10733 - 10735 OHIO

Quick this is a mistake

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BUILDING PERMIT		5/14/1929	1929LA13100	HIST: P1198 002 0103
BUILDING PERMIT	NEW CONSTRUCTION	5/14/1929	1929LA13100	IDIS: P5202 00052 0000 thru P5202 0001 HIST: P1198 002 0103
BUILDING PERMIT		5/14/1929	1929LA13101	HIST: P1198 002 0105
BUILDING PERMIT	NEW CONSTRUCTION	5/14/1929	1929LA13101	IDIS: P5202 00053 0000 thru P5202 0001 HIST: P1198 002 0105
BUILDING PERMIT	BLDG-NEW	7/7/1939	1939LA26625	HIST: P1308 002 1202
BUILDING PERMIT	BLDG-ALTER/REPAIR	4/10/1949	1949WL00897	HIST: P1428 002 2347
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BUILDING PERMIT	BLDG-ALTER/REPAIR	8/31/1951	1951WL02512	HIST: P1455 001 1245
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BUILDING PERMIT		11/18/1992	1992WL04666	HIST: P0387 002 0312
BUILDING PERMIT	ALTERATION	10/2/1995	1995HO40998	HIST: P0550 006 0443
BUILDING PERMIT	ALTERATION	10/2/1995	1995HO40998	HIST: P0550 006 0443
CERTIFICATE OF OCCUPANCY				HIST: O124 2 2731
CERTIFICATE OF OCCUPANCY				HIST: O176 2 1368

81915

Document Type	Sub Type	Document Date	Document Number	Reel Batch Frame	
CERTIFICATE OF OCCUPANCY		12/29/1958		HIST: O211 2 2571	

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Std. Form 2

2

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings CLASS 'D'

To the Board of Public Works of the City of Los Angeles: Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure than that described, or any portion thereof, upon any street, alley, or other public place or premises, to use any building or other structure therein described. Second: That the permit does not grant any right or privilege to use any building or other structure therein described 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.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY Lot No. Tr. 7803 Block 8 (Description of Property) City of Los Angeles District No. 5-1 M. B. Page 10 F. B. Page No. 10733 Street No. Bet Manning & Selby (Location of Job) (USE INK OR INDELIBLE PENCIL)

- 1. Purpose of Building Garage Dwelling No. of Rooms 2 No. of Families 1
2. Owner's name C. L. Jones Phone Tr. 5287
3. Owner's address 10275 1/2 Missouri Ave Los Angeles
4. Architect's name C. L. Jones Phone Tr. 5287
5. Contractor's name H Phone H
6. Contractor's address 10275 1/2 Missouri Ave L.A.
7. VALUATION OF PROPOSED WORK \$ 1500
8. Is there any existing (old) building on lot? NO How used?
9. Size of proposed building 21 x 21 Height to highest point 20 feet
10. Number of Stories in height 2 Character of ground Sandy loam
11. Material of foundation Concrete Size of footings 16 x 8 Size of wall 8 x 8 Depth below ground 2 ft
12. Material of chimneys NO Number of inlets to flues Interior size of flues
13. Give sizes of following materials: REDWOOD MUSSH 3 x 4 Girders 6 x 10 EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs 2 x 3 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS Concrete No. Second floor joists 2 x 8 Specify material of roof Tile Concrete 17.0.4

14. Will all provisions of State Housing Act be complied with? Yes
I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not. OVER (Sign here) C. L. Jones (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY PERMIT NO. 13101 Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. Application checked and found O.K. MAY 14 1929

Handwritten signatures and notes at the bottom of the page, including '1550'.

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <i>[Signature]</i>
CONSTRUCTION	O. K. <i>[Signature]</i>
ZONING	O. K. <i>[Signature]</i>
SET-BACK LINE	O. K. <i>[Signature]</i>
ORD. 33 (N. S.)	O. K. <i>[Signature]</i>
FIRE DISTRICT	O. K. <i>[Signature]</i>

REMARKS

I hereby agree to locate and erect this building or structure and every portion thereof, except unenclosed porches, back a distance from the front property line equal to the set-back line of the nearest building now erected on any lot in this block in Zone "A" on the same side of the street.

C. L. Jones Owner.
Nothing to be plastering will comply with Sec. 7019202nd Ord.

All points of contact between garage and other parts of building to be fireproofed on garage side.

C. L. Jones
 Agent

This building will be at least 10 feet from any other residence on this lot.

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Blg. Form 2

BOARD OF PUBLIC WORKS

2

DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings

CLASS "D"

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

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

- 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.

TAKE TO
ROOM No. 6
REAR OF
NORTH
ANNEX
1st FLOOR

CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No. 405
SOUTH
ANNEX

ENGINEER
PLEASE
VERIFY

Lot No. Tr. 1803 Block 28
 (Description of Property) CITY OF LOS ANGELES
 District No. 501 M. B. Page 10 F. B. Page 68
 No. 10733 1/2 - 35 1/2 (Section of Job) 5th DISTRICT
Bel. Manning & Selby
 (USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
By
K. City Engineer
Deputy

Purpose of Building 3 Family Residence No. of Rooms 8 No. of Families 3
 2. Owner's name C. L. Jones Phone Tr. 5287
 3. Owner's address 1027 1/2 Missouri Ave Los Angeles
 4. Architect's name C. L. Jones Phone Tr. 5287
 5. Contractor's name 11 Phone 11
 6. Contractor's address 1027 1/2 Missouri Ave L.A.
 7. VALUATION OF PROPOSED WORK (Including Plumbing, Gas Fitting, Sowers, Coorspoor, etc., Paintings, Finishing, all Labor, etc.) \$ 4500.00
 8. Is there any existing (old) building on lot? No How used? _____
 9. Size of proposed building 20' x 72' Height to highest point 20' feet
 10. Number of Stories in height 2 Character of ground Sandy loam
 11. Material of foundation concrete Size of footings 10' x 10' Size of wall 8" x 10" Depth below ground 12"
 12. Material of chimneys brick Number of inlets to flue 1 Interior size of flues 8" x 12"
 13. Give sizes of following materials: REDWOOD MUDSILLS 3 x 4 Girders 6" x 8"
 EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs 2 x 3
 Ceiling joists 2 x 4 Roof rafters 2 x 6 FIRST FLOOR JOISTS 2 x 8
 Second floor joists 2 x 10 Specify material of roof Tile & Composition

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

OVER (Sign here) C. L. Jones
 Owner or Authorized Agent

PERMIT NO. 13100	FOR DEPARTMENT USE ONLY	
	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Tr. 1803</u> Plan Examiner	Application checked and found O. K. <u>Tr. 1803</u> Clerk

PLANS 1075

FOR DEPARTMENT USE ONLY

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

REMARKS

I hereby agree to locate and erect this building or structure and every portion thereof, except unenclosed porches, back a distance from the front property line equal to the set-back line of the nearest building now erected on any lot in this block in Zone "A" on the same side of the street.

E. L. Jones

Owner.

Nothing I do hereby will comply with Ord. 33761

There will be an unobstructed passageway, at least 10 feet wide, extending from any dwelling on lot to a public street, or to a public alley, at least 10 feet in width.

E. L. Jones
Owner or Authorized Agent

3

APPLICATION TO ALTER, REPAIR, OR DEMOLISH AND FOR A Certificate of Occupancy

Form B-3-502M-1-42
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 14
Tract 7803

Location of Building 10735 Ohio Ave
(House Number and Street)
Between what cross streets Selby - Westchester

Approved by
City Engineer
Deputy.

USE INK OR INDELIBLE PENCIL.

1. Present use of building Apartment Hotel Families 4 Rooms 12
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy 10 YRS

3. Use of building AFTER alteration or moving Apt. house Families 4 Rooms 12

4. Owner Colleen Traxler Phone WE 7823
(Print Name)

5. Owner's Address 667 No. Crescent Heights Blvd. Los Angeles 24

6. Certificated Architect None State License No. Phone 0

7. Licensed Engineer None State License No. Phone 0

8. Contractor None OWNER State License No. Phone 0

9. Contractor's Address None

10. VALUATION OF PROPOSED WORK 8000
Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.

11. State how many buildings NOW on lot and give use of each. 2 Buildings (Apt. Bldg.)
(Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 7x106 Number of stories high 2 Height to highest point 30 ft.

13. Material Exterior Walls Wood Exterior framework Wood
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:
No additional floor space - 1 additional window - Changing position of existing window - 1 new wardrobe - Kitchen Cupboards
NO PLUMBING CHANGES. 50 SQUARE FT IN KITCHEN. NO STRUCTURAL CHANGES.
2 MIN. SUPPLEMENTAL FLOOR AREA TO BE MAINTAINED

NEW CONSTRUCTION

15. Size of Addition None Size of Lot 44 X 125 Number of Stories when complete 2

16. Footing: Width None Depth in Ground None Width of Wall None Size of Floor Joists 2x6

17. Size of Studs 2x4 Material of Floor None Size of Rafters 3x6 Type of Roofing None

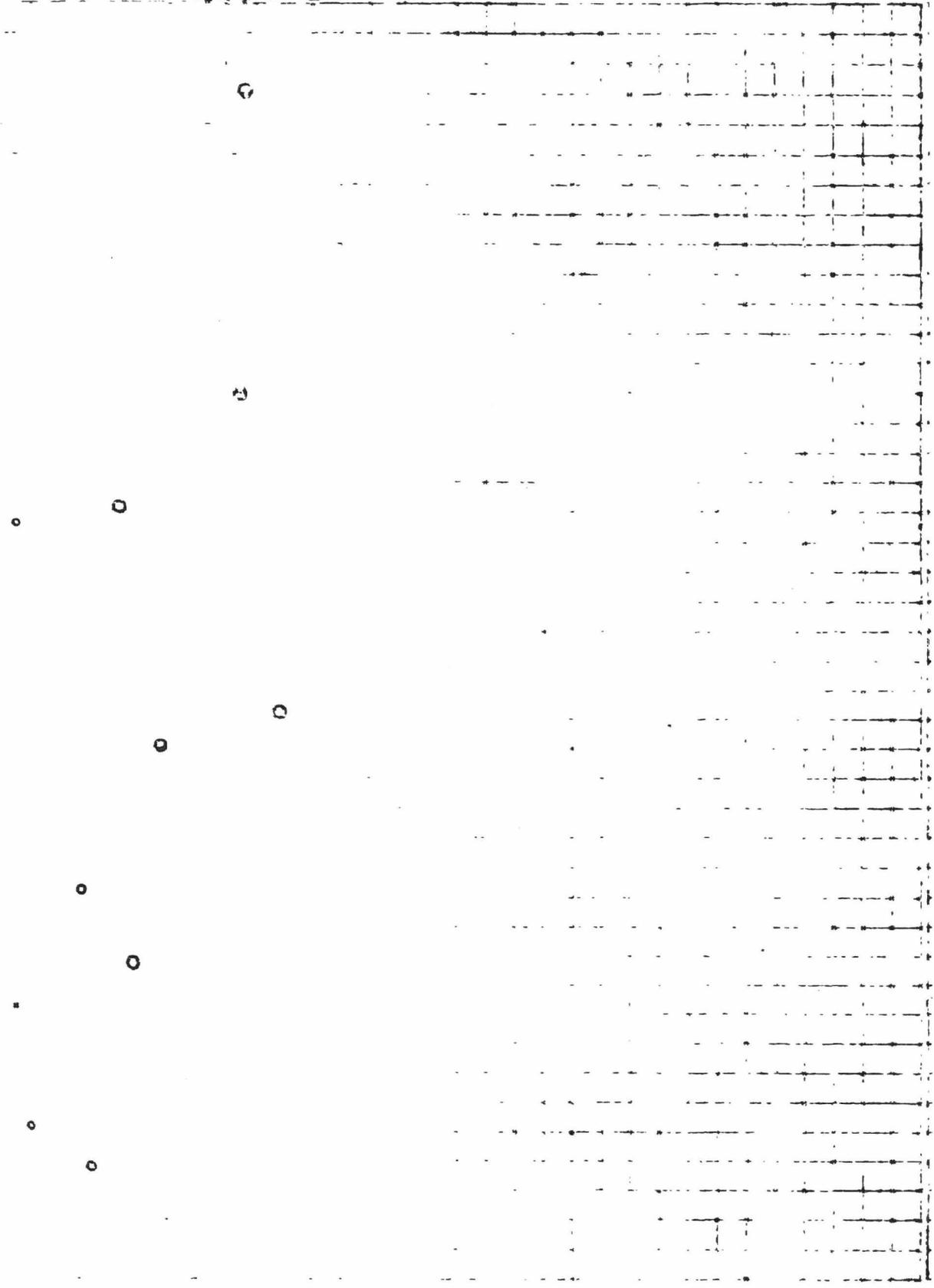
I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Gregory Boher
(Owner or Authorized Agent)

DISTRICT **WEST LOS ANGELES**

FOR DEPARTMENT USE ONLY									
PLAN CHECKING				REINFORCED CONCRETE		FEES			
Date <u> </u>				Bbls. Cement <u> </u>				Bldg. Per <u> </u>	
Receipt No. <u> </u>				Tons of Reinforcing Steel <u> </u>				Cert. of Occupancy <u> </u>	
Valuation \$ <u> </u>				Fee Paid \$ <u> </u>		Total <u>5.00</u>			
TYPE	GROUP	Maximum No. Occupants	Inside Lot Corner Lot	Key Lot Corner Lot Keyed	Loc Size	Clerk			
<u>I</u>	<u>H-2</u>				<u>Free</u>	<input type="checkbox"/> Ft. rear alley <input type="checkbox"/> Ft. side alley			
PERMIT No.		Plans and Specifications checked		Zone	Fire District	District Map No.			
<u>WLA 0897</u>		<input checked="" type="checkbox"/>		<u>R-3</u>	<u> </u>	<u> </u>			
Correction Verified		<input checked="" type="checkbox"/>		Bldg. Line	Street Widening	APR 29 1949			
<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<u> </u> Ft.	<u> </u> Ft.	Stamp here when Permit is issued			
PLANS		Plans, Specifications and Application rechecked and approved.		Application checked and approved		Inspector			
<u> </u>		<u> </u>		<u> </u> Clerk		<input type="checkbox"/>			
For Plans See		Filed with		Continuous Inspection	SPRINKLER Specified-Required	Valuation Included			
<u> </u>		<u> </u>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
Rec'd.									

VERTICAL OR 13.



CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY

THIS PERMIT IS FOR: NEW BLDG. STRUCTURE ADD, ALTER REPAIR EXISTING BUILDING
 RELOCATE EXIST BLDG DEMOLITION OF ENTIRE BUILDING

PROJECT ADDRESS: **7803 OHIO AVE. L.A. CA 90024** CROSS STREETS: **MANNING AVE.** SEL BY: **AN**

FLOOR TYPE: **INT** PERMIT TYPE: **RI-1** BUILDING LINE: **HILLSIDE** ALLEY: **—**

AFFIDAVITS, EASEMENTS AND RESTRICTIONS: **ZI 1502 ZI 1448**

TRACT: **132 B153** ASSessor's ID: **4325 013 014** CENSUS TRACT: **2656** ADMN. AMPD. DATE: **05** COUNCIL DIST: **—** FIRE DISTRICT: **—** FLOOD ZONE: **—** GRADING: **YES** HIGHWAY DEED: **—** SEISMIC STUDY: **—**

B PROPERTY OWNER **FRED BERRY** 310-470-8823 **APPLICANT** **HULL BROS. ROOFING** 310-553-1999
10735 OHIO AVE. SUITE/UNIT NO: **9098** **3034 LINDBLADE ST.** SUITE/UNIT NO: **—**

CITY/STATE/ZIP: **LOS ANGELES, CA 90024** CITY/STATE/ZIP: **CULVER CITY, CA 90232**

ARCHITECT NAME: ADDRESS: LIC CLASS: ACTIVE STATE LIC NO: CITY BUS LIC NO: PHONE NO:

ENGINEER:

CONTRACTOR: **HULL BROS. ROOFING** 589827 C-39 541207-67 310-553-1999

PROPOSED USE OF BUILDING: **(07) SAME** EXISTING USE OF BUILDING: **(07) GARAGE**

DESCRIPTION OF WORK: DAMAGE REPAIR <10% PATCH PLASTER DRYWALL INT NON STRUCTURAL REMODEL DOOR/WINDOW CHANGEDOUT RE-STUCCO/SIDING RE-ROOF

OTHER (Describe): **REMOV. EXISTING ROOF TILES EAVE TO RIDGE. APPLY MSR UNDERLAYMENT AND TILES. 5 SQS. CLASS A ROOF.**

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 < 100,000 BTU AND A.C. SIZE < 25 TONS

DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above):

ELECT. CONTR. NAME: ADDRESS: LIC CLASS: ACTIVE STATE LIC NO: CITY BUS LIC NO: PHONE NO:

PLUMB. CONTR.:

HVAC CONTR.:

D NO OF EXISTING BLDGS ON LOT AND USE

LENGTH	WIDTH	HEIGHT (BUILDING)	FLOOR AREA (BUILDING)
STORIES	GROUP OCCUPANCY	OCCUPANTS PER GROUP	MAX OCCUPANCY
DWELLING UNITS	GUEST ROOMS	CONSTR. TYPE	LIC FABRICATOR REQ'D FOR
REQ'D PARKING	PARKING PROVIDED	HEIGHT (ZONING)	FLOOR AREA (ZONING)
LOCATION OF REQ'D FIRE SPRINKLERS		TYPE OF INSPECTION	DISTRICT INSP OFFICE
		(C) EQ FS MS GEN	(A) VN WLA SP
LATERAL FOR SYSTEMS	<input type="checkbox"/> SHEARWALL <input type="checkbox"/> CONTINUOUS SPREAD	<input type="checkbox"/> EBF/CF <input type="checkbox"/> TIE CAISSON	<input type="checkbox"/> SMPS/DIAPHR <input type="checkbox"/> MAT/BASS ISOLATION
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"/> OTHER <input type="checkbox"/> OTHER <input type="checkbox"/> OTHER

07/02/95 03:43:55PM HQ01 T-2716 C 26
 BLDG PERMITS R 42.00
 INVOICE # 0085250 BB
 EI RESIDENTIAL 0.50
 SYS DEV 2.55
 ONE STOP SURCH 1.00
 CITY PLAN SURC 1.26
 MISCELLANEOUS 5.00
 TOTAL 52.31
 CHECK 52.31

E P.C. NO. C.C. VALUATION (including all fixed operating equipment) \$ **1,850.00**

PLAN CHECK: SUPP PLAN CHECK E.Q. INSTR. **.50**

HILL SIDE POSTING: BLDG PERMIT PLAN MAINT. **42.00**

PRE-INSPECTION: ELEC PRMT (20%) FIRE HYDRANT

INVESTIGATION FEE: PLUMB PRMT (20%) ARTS DEV FEE

RELOCATION FEE: HVAC PRMT (13%) SCHOOL DIST FEE

DATE: **10/02/95**

APPROVED BY: **J. MARTINEZ** BSID: **B5250**

SIGN: **J. Martinez** DATE: **10/02/95**

PLAT PLAN ATTACHED: YES NO OTHER ATTACHMENTS (Describe): YES NO

ENERGY SURCHARGES: **9.81**

DA SURCH: SEWER CAP REQD:

Unless a shorter period of time has been established by an official action, plan check approval expires one (1) year 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 discontinuously or abandoned for a continuous period of 180 days (Sec. 58 0003 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.)

8 8 8 88-8-8 Rev. 2/95

75HO 40998

3 1 3

Bureau of Engineering		ADDRESS APPROVED	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
		FLOOD CLEARANCE	
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT	#
SEWERS			SEWERS AVAILABLE
RES. NO.			NOT AVAILABLE
CERT. NO.			SFC PAID
	SFC NOT APPLICABLE		SFC DUE
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>	FILE CLOSED <input type="checkbox"/>
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C. S700)		
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER PEDV. PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET #		
	APPROVED UNDER CASE #		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. 14

Tract 7803

Location of Building 10233 Ohio (Room Number and Street)

Approved by City Engineer Deputy

Between what cross streets: Lily & Manning

USE INK OR INDELIBLE PENCIL

1. Present use of building Dwelling Families 1 Rooms 3

2. State how long building has been used for present occupancy 2 years

3. Use of building AFTER alteration or moving Dwelling Families 1 Rooms 3

4. Owner Mrs. Colleen Trexler Phone CR 7767

5. Owner's Address 10233 Ohio P. O. L.A. State License No. Phone

6. Certificated Architect State License No. Phone

7. Licensed Engineer State License No. Phone

8. Contractor J. Santarich & Butte License No. 103072 Phone 1-14502

9. Contractor's Address 10748 Fairfield Ave. Culver City, Calif.

10. VALUATION OF PROPOSED WORK \$1100.00

11. State how many buildings NOW on lot and give use of each 3 dwellings

12. Size of existing building 20 x 20 Number of stories high 1 Height to highest point 20

13. Material Exterior Walls Plaster Exterior framework wood

14. Describe briefly all proposed construction and work: Change kitchen windows from 1 1/2 x 6 to 4 1/2 x 6

Change kitchen windows from 1 1/2 x 6 to 4 1/2 x 6. Area of window 4 x 12 3/4 sq ft. Kitchen size 9 x 11. Living Room 12 x 12.

NEW CONSTRUCTION

15. Size of Addition NONE Size of Lot Number of Stories when complete

16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists

17. Size of Studs Material of Floor Size of Rafters Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here J. Santarich & Butte (Owner or Authorized Agent)

DISTRICT WEST LOS ANGELES OFFICE

FOR DEPARTMENT USE ONLY

Table with columns: PLAN CHECKING, OCCUPANCY SURVEY, Investigation Fee, Cert. of Occupancy Fee, Bldg. Permit Fee, Total. Includes checkboxes for 'TYPE', 'GROUP', 'SPRINKLER', etc.

DO NOT WRITE BELOW THIS LINE

Table with columns: TYPE OF RECEIPT, DATE ISSUED, TRACER NO. (M), RECEIPT NO., CODE, FEE PAID. Includes entries for Plan Checking, Supplemental Plan Checking, Building Permit.

NO. 1000
K. R. P. A. N.



Wrong address

City Form 1

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 terms 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 the permit.

Lot No. # 18
BLOCK # 28
Tract # 7803

Location of Building ^{10735 -} ~~10827~~ OHIO STREET
(House Number and Street)

Between what cross streets MANNING TO RIGHT & Selby

USE INK OR INDELIBLE PENCIL

- Purpose of building 2 UNIT DWELLING & ATTACHED GARAGE 2 years Families 2
- Owner (Print Name) GEORGE L. COOK Phone
- Owner's address c/o 939 SOUTH BROADWAY
- Certificated Architect State License No. Phone
- Licensed Engineer State License No. Phone
- Contractor ADAMSON HOME BUILDERS State License No. 51032 Phone WLA 30100
- Contractor's address 12405 WILSHIRE BLVD
- 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} \$ 5,400.00
- State how many buildings NOW on lot and give use of each. NONE (Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 22 x 80 No. Stories 1. Height to highest point 14' 6" Lot 117' 32" x 50'
- Type of soil Foundation (Material) Concrete Depth in ground 6"
- Width of footing 12" Width of foundation wall 6" Size of redwood sill 2 x 6
- Material exterior wall STUCCO Size of studs: (Exterior) 2 x 4 (Interior framing) 2 x 4
- Joist: First floor 2 x 6 Second floor x Rafters 2 x 4 Material of roof WOOD SHINGLE
- Chimney (Material) BRICK Size Flue 8 x 17 No. inlets each flue 2 Depth footing in ground 12"

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 (Owner or Authorized Agent)
By *Ray J. Adamson*
no alley

PERMIT NO. 26625	FOR DEPARTMENT USE ONLY	Zone R4	Fire District No. 20	Fee 1920
Plans verified Smyth	Specs. checked 11/29	Shdg. Line 7/11	Street Widening No	Stamp here when Permit is issued
PLANS 1/17	Specs. checked and approved 11/29	Inspector		

FOR DEPARTMENT USE ONLY

Application <u>11/17/75</u>	Fire District <u>1</u>	Blg. Use <u>1</u>	Forced Draft Ventil.
Construction <u>11/17/75</u>	Zoning <u>1</u>	Street Widening	

<p>(1) REINFORCED CONCRETE</p> <p>Barrels of Cement.....</p> <p>Tons of Reinforcing Steel.....</p> <p>(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.</p> <p>Sign here..... <small>(Owner or Authorized Agent)</small></p>	<p>(2) The building referred to in this Application will be more than 100 feet from _____ Street</p> <p>Sign Here..... <small>(Owner or Authorized Agent)</small></p> <p>(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.</p> <p>Sign Here..... <small>(Owner or Authorized Agent)</small></p>
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REMARKS:

PLAN CHECKING

RECEIPT NO. 29563

VALUATION \$ 5400

FEE PAID \$ 15.00

