

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2017-1702-HCM
ENV-2017-1703-CE**

HEARING DATE: May 18, 2017
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA 90012

Location: 1811 North Bel Air Road
Council District: 5 - Koretz
Community Plan Area: Bel Air - Beverly Crest
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air - Beverly Crest
Legal Description: Tract TR 10798, Lot 6

PROJECT: Historic-Cultural Monument Application for the
CASE STUDY HOUSE #16

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Norton, Muriel A., Trustee, Muriel A. Norton Trust
1811 Bel Air Road
Los Angeles, CA 90077

APPLICANT: Kit Boss
2337 Hill Street
Santa Monica, CA 90405

PREPARERS: Katie Horak and Mickie Torres-Gil
Architectural Resources Group
8 Mills Place, Ste. 300
Pasadena, CA 91105

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

Case Study House #16 is a Mid-Century Modern single-family residence located at 1811 Bel Air Road, at the crest of a hill near the Stone Canyon Reservoir in the Bel Air neighborhood of Los Angeles. Completed in 1953, the subject property was designed by master architect Craig Ellwood as the first of three properties that he designed for the Case Study House Program. This is the only one of the three to remain intact; Ellwood's designs for Case Study House #17 (1956) and Case Study House #18 (1958) have been substantially altered to the extent that their original designs are unrecognizable.

The Case Study House Program was an internationally recognized, experimental post-World War II housing program initiated by John Entenza's *Arts & Architecture* magazine. Running between 1945 and 1966, the program was one of the most significant efforts to bring affordable, mass-producible, and technologically advanced housing to America's growing middle class. The program publicized the planning and development of 36 dwellings designed by a number of prominent architects and firms and was pivotal in the development of Southern California's regional modern architecture.

The one-story subject property is of steel post-and-beam construction and has a predominantly rectangular plan with a small volume extending to the north for a two-car carport. It is fronted by abundant landscaping and foliage of mature trees, bushes and foundation plantings. A broad lawn sits at the rear, northwest corner of the property, while low, masonry block retaining walls surround the perimeter of the site. The dwelling's steel frame is composed of square steel tubing constructed on an eight-foot module. The frame supports exterior walls of glass and grooved Douglas fir siding, while walls of hollow clay tile block or obscure glass serve to delineate exterior spaces. The dwelling is capped by a flat, plastered concrete roof with wide eaves. The primary façade faces northeast and is dominated by an open carport and a translucent wall of obscure glass, which screens a private courtyard along the street. The primary entrance is approached through the carport and features a grooved wood front door that is flush with the face of the building. Fenestration is abundant and consists of sliding glass doors and fixed, floor-to-ceiling windows along the remaining elevations. A large, rectangular block clad with Palos Verdes stone is positioned along the southwest corner of the building, containing the chimney for the living room fireplace and one for an exterior barbecue. Exterior terraces are located along the southwest and southeast elevations. A steel pergola shades the southwest terrace, where a tiled patio follows the modular articulation of the house. Interior features include an open floor plan, interior walls of plaster and grooved Douglas fir panels, floating screens used to define communal spaces, a Palos Verde stone-clad fireplace in the living room, and built-in storage and furniture.

Craig Ellwood (1922-1992), born Jon Nelson Burke, was an influential Los Angeles-based modernist architect whose career spanned the early 1950s through the mid-1970s. He was recognized professionally for fusing of the formalism of Mies Van der Rohe with the informal style of California modernism. Craig Ellwood and his firm had successful commissions outside of the Case Study House Program, and in 1954 the designer earned first place at the International Exhibition of Architecture in Sao Paulo, Brazil, for his design of a four-unit, steel-framed apartment house. Other works by Ellwood include the Broughton Residence in Beverly Crest (1949), the Andersen Residence in Pacific Palisades (1955), the Smith House in Brentwood (1958), the Scientific Data Systems building (now Xerox Data Systems) in El Segundo (1966), the Security Pacific National Bank in Beverly Hills (1973), and the Bridge Building for the Art Center College for Design in Pasadena (1976). In 1977, Ellwood closed his firm and moved to Italy, where he died in 1992.

The subject property appears to be largely unaltered from its original construction. While no alteration permits were found for the property, current photos and a recent National Register nomination confirm that there were several minor and cosmetic alterations. These include the

replacement of original flooring on the interior and exterior terraces with tile, and the removal of a reflecting pool near the outdoor chimney.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing or designation at the national, state and local levels as an excellent example of Mid-Century Modern residential architecture. The subject property is listed on the National Register of Historic Places (ref# 13000515) and the California Register of Historical Resources.

CRITERIA

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

FINDINGS

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

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

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

2. CONSTRUCTION HISTORY & CURRENT STATUS

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

3. STYLE & MATERIALS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

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5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

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

| <i>Property Owner</i> | | Is the owner in support of the nomination? | Yes | No | Unknown |
|-----------------------|---------------|--|--------|----|---------|
| Name: | | Company: | | | |
| Street Address: | | City: | State: | | |
| Zip: | Phone Number: | Email: | | | |

Nomination Preparer/Applicant’s Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. 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 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 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 type="checkbox"/> | I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application. |

Name: Kit Boss | Date: 11/22/2016 | Signature: *Kit Boss*

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



Case Study House #16 – Historic-Cultural Monument Nomination Continuation Sheet

**NOTE: The following property description and assessment of character-defining features were prepared using historic and current photographs, original building permits, and primary and secondary sources, since the property was not accessible during the drafting of this nomination.*

A. Property Description

Site

The property at 1811 Bel Air Road (Case Study House #16) occupies an irregular-shaped parcel of 8,408 square feet, located on the west side of Bel Air Road. It is situated at the crest of a hill near the Stone Canyon Reservoir, and surrounded by large single-family residences in the Bel Air neighborhood of Los Angeles. It is oriented slightly askew of the cardinal directions, affording optimum views towards the south and west. The one-story dwelling is sited near the street and occupies the majority of the parcel. It is fronted by abundant landscaping and foliage of mature trees, bushes and foundation plantings. A broad lawn sits at the rear, northwest corner of the property, while low, masonry block retaining walls surround the perimeter of the site. The property is entered via a concrete driveway from Bel Air Road. The topography of the site is flat, though the area immediately surrounding it is characterized by steep hills, canyons, and winding roads.

Residence – Exterior

The subject property was completed in 1953 and designed by Craig Ellwood in the Post and Beam style. Its plan is predominately rectangular, with a small volume extending to the north for a two-car carport. The building's steel frame is composed of square steel tubing constructed on an eight-foot module. The frame supports exterior walls of glass and grooved Douglas fir siding, while walls of brick (actually hollow clay block throughout) or obscure glass serve to delineate exterior spaces. The building is capped by a flat, plastered concrete roof with wide eaves accommodating recessed, circular light fixtures. Five rectangular wire-glass skylights are "punched" into the roof of the carport and entry interior to provide natural light through the walkway and front entrance area.

The primary façade faces northeast and is dominated by the open carport to the right and a translucent wall of obscure glass to the left, which screens a private courtyard along the street. The primary entrance is approached through the carport and faces north. A partial-height brick wall under the carport roof separates the cars from the walkway leading to the front door, and the glass wall at the end of the walkway guides visitors to the door. The grooved wood front door, flush with the face of the building, is seamlessly integrated with the adjacent wood siding. A wall of obscure glass separates the carport from a rear service yard. Fenestration is abundant and consists of sliding glass doors and fixed, floor-to-ceiling windows along the remaining elevations. All fenestration extends clear to the ceiling. A large, rectangular block clad with Palos Verdes stone is positioned along the southwest corner of the building, containing the chimney for the living room fireplace and one for an exterior barbecue.



Exterior terraces are located along the southwest and southeast elevations. A steel pergola shades the southwest terrace, where a tiled patio follows the modular articulation of the house. A service yard (originally a child's play yard) is tucked between the carport and rear lawn, and is enclosed by a southwest-facing brick wall with built-in metal climbing bars in a composition of verticals and horizontals, designed by landscape architect Eric Armstrong.

Residence – Interior

The interior of the building features a predominately open floor plan adhering to a four-foot module. Interior spaces include two bedrooms, two bathrooms, kitchen, dining room, living room and den, nearly all of which are directly accessible to the centralized entrance hall. Interior walls echo those on the exterior, and are of plaster or grooved Douglas fir panels. The ceiling plane is generally kept open, with partitions and cabinets stopping short of the ceiling and connected to it by thin rods or columns. Walls defining communal spaces were designed as “floating screens” composed of interchangeable panels that are lifted from the floor slab by a black, recessed wooden base and separated from the ceiling by glazing or empty space. The living room's Palos Verdes stone-clad fireplace sits opposite a den that features built-in cabinetry and an operable accordion wall. Open counters demarcate the dining room, which can also be closed off from the living room by an accordion wall. Vertical glass-front cabinets serve as a partial barrier between the dining room and kitchen, which is outfitted with white-enameled steel cabinets.

Two bedrooms are paired at the northeast end of the dwelling. Private courtyards positioned off the bedrooms are accessed by sliding glass doors. Douglas fir-paneled interior walls continue from the interior spaces to the exterior, with the other sides of the court fenced by obscure glass panels framed in steel. The master bedroom features a built-in dresser and vanity. Non-original tile flooring is located throughout.

Alterations

Case Study House #16 appears to be largely unaltered from its original construction. While no alteration permits were found for the property, current photos and a recent National Register nomination confirm that alterations are minor and cosmetic. They include the replacement of original flooring on the interior and exterior terraces with tile, and the removal of a reflecting pool near the outdoor chimney. Therefore, the building retains a high level of physical integrity.



Character-Defining Features

Site

- Graded hillside site and setting
- Angled, northwest-southeast orientation of the house, affording optimum views to the south and west
- Positioning of the building along the street with separation from a glass screen wall
- Abundant landscaping and foliage surrounding the property, including mature trees, bushes, and foundation plantings
- Brick masonry retaining walls along the perimeter of the property
- Broad lawn, located at the northwest corner of the property

Residence – Exterior

- Predominately rectangular footprint, with a small volume (carport) extending to the north
- Two-car carport on the primary (east) façade
- Steel structural system of square steel tubing constructed on an eight-foot module
- Flat, plastered concrete roof with a wide eave accommodating recessed, circular light fixtures
- Exterior walls of clear and obscure glass; brick (hollow clay block) and grooved Douglas fir siding
- Seamless relationship of interior and exterior spaces, with exterior walls penetrating the interior of the residence and vice versa
- Exterior courtyard spaces, delineated by translucent obscure glass walls
- Wire-glass skylights “punched” into the roof of the carport and main entrance hall
- Primary entrance facing north and located at the rear of the carport, hidden from the street
- Brick wall delineating passage to the primary entrance under the carport
- Grooved wood primary entrance door, flush with the face of the building and seamlessly integrated with adjacent wood siding
- Extensive glazing of sliding glass doors and fixed, floor-to-ceiling windows, which enhance the harmony between indoor and outdoor spaces
- Palos Verdes stone-clad block along the southwest corner of the building in the form of a heavy, rectangular volume that anchors the southwest corner of the building, incorporating living room fireplace and exterior barbeque.
- Built-in metal climbing bars and low, brick wall (“jungle gym”) along the southwest elevation, bordering the children’s play yard/service yard and facing the rear lawn
- Children’s play yard/service yard along the northwest elevation, set between the carport and “jungle gym”
- Exterior terraces, located along the southwest and southeast elevations
- Steel pergola along the southwest elevation



Residence – Interior

- Open floor plan, constructed on a four-foot module
- Interior walls of plaster and grooved Douglas fir panels
- Relationship of the primary entrance hall to the rest of the dwelling, with all rooms directly accessible to the centralized entry space
- Floating “screens” that delineate primary communal spaces, comprising walls that are lifted from the floor slab by a black recessed base and separated from the ceiling by strips of glazing or empty space
- Built-in features including cabinetry in the TV room and dresser/vanity in the master bedroom
- Operable accordion walls
- Palos Verdes stone fireplace
- Location of private spaces (bedrooms) along the northeast portion of the dwelling
- Private courtyards positioned off the bedrooms, enclosed by semi-translucent glass panels encased with steel and Douglas fir walls which transcend the interior spaces
- White-enameled steel kitchen cabinets
- Vertical, glass-fronted dining room cabinet



B. Statement of Significance

Summary

Case Study House #16 meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

It reflects the broad cultural political, economic, or social history of the nation, state, or community.

It embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction.

It is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

Built in 1953, the property at 1811 Bel Air Road (Case Study House #16) is significant for its direct association with the Case Study House Program, an internationally recognized, experimental post-World War II housing program initiated by John Entenza's *Arts & Architecture* magazine. Running between 1945 and 1966, the program was one of the most significant efforts to bring affordable, mass-producible, and technologically advanced housing to America's growing middle class. The Case Study House Program was pivotal in the development of Southern California's regional modern architecture movement. Case Study House #16 embodies the distinctive characteristics of the Post and Beam style, and is inherently valuable to the study of Los Angeles's internationally-acclaimed mid-century modern tradition. Furthermore, the subject property is a notable work of master architect Craig Ellwood, who designed three houses for the Case Study House Program. It is the only one of the three to remain intact; the architect's designs for Case Study House #17 (1956) and Case Study House #18 (1958) have been substantially altered in such a way that their original designs are unrecognizable.

Historical Background

Case Study House Program

The Case Study House Program was an internationally recognized program of single-family residences created by *Arts & Architecture* magazine's editor, John Entenza. Begun in 1945 and culminating in 1966, the program publicized the planning and development of 36 dwellings designed by a number of prominent architects and firms, including Julius Ralph Davidson; Sumner Spaulding and John Rex; William Wurster and Theodore Bernardi; Ralph Rapson; Whitney R. Smith; Richard Neutra; Thornton Abell; Charles and Ray Eames; Eero Saarinen; Kemper Nomland and Kemper Nomland, Jr.; Rodney Walker; Ralphael Soriano; Craig Ellwood; Conrad Buff III, Calvin Straub, and Donald Hensman; Pierre Koenig; Edward Killingsworth; and A. Quincy Jones and Frederick E. Emmons. Of the 36 residences designed, 25 were ultimately constructed. The program is considered to be one of the most significant and influential experimental post-World War II housing efforts attempted in the United States.



In anticipation of a housing shortage resulting from wartime restrictions on residential development and a projected population boom following the conclusion of World War II, American architects predicted an increased need for affordable and mass-producible housing. In 1945, just months before the end of the war, *Arts & Architecture* magazine's editor John Entenza announced an experimental housing program in which eight nationally renowned architects would be commissioned to study, plan, design and ultimately construct residential prototypes that could be further developed and (theoretically) mass produced in the postwar years. Anticipating the changing needs of the American public, the program strongly encouraged the use of new materials and techniques in the design and construction of the houses, but required designs to be "capable of duplication and in no sense be an individual 'performance.'"¹ While the dwellings were to be built for the magazine (the "client"), they would be open to the public for several weeks to expose the program's ideas about architecture to the public, encourage tenancy and gain a sense of overall success. Though Entenza foresaw the program as a solution to a potential postwar housing problem, he also believed in reinventing the idea of the house altogether:

Not only in very practical changes of materials and techniques but in the distribution and financing of those materials lie factors that are likely to expand considerably the definition of what we mean when we now say the word 'house.' How long it will take for the inevitable social and economic changes brought about by the war years to affect our living standards, no one can say. But, that ideas and attitudes will continue to change drastically in terms of man's need and man's ability to satisfy that need, is inevitable.²

During the first three years of the program, six houses were completed and opened to the public, though several acclaimed designs were never constructed. During this period, many of the houses were designed in an emerging style and construction technique often referred to as Post and Beam. This design aesthetic is representative of the adaptation of early European and American modern architectural precedents to the climate, material palette, economy, and topography of postwar Southern California. The hallmark of the Post and Beam style is the direct expression of structural framing (most often wood), consisting of beams supported by posts rather than load-bearing walls, which allowed for large expanses of glass, flexible and open floor plans, and the seamless integration of indoor and outdoor living space, heightening the building's connection with its site. Inspired by Europe's International Style, Southern California's early 20th century Arts and Crafts movement, and the work of early modernists such as Frank Lloyd Wright, Rudolf Schindler, and Harwell Hamilton Harris, Post and Beam became incredibly influential in the development of a regional modernism in the mid-twentieth century.³

¹ John Entenza, "Announcement: the case study house program," *Arts & Architecture* (January 1945), 37.

² Ibid.

³ Elizabeth A.T. Smith, "Introduction," in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 13.



Architectural critic Esther McCoy speculated that a notable success of early Case Study Houses was the integration of gardens and stylish interiors.⁴ Landscape architects such as Garrett Eckbo, Dean and Williams, and Eric Armstrong designed unique, low-maintenance landscapes that contrasted in style to the curves and flow of romantically-inspired gardens of earlier years. Similarly, the nation's top modern interior design manufacturing companies, including Knoll International and the Herman Miller Company, were regularly used to decorate interiors of the dwellings. Furnishings by the nation's most notable interior designers such as Charles and Ray Eames, George Nelson, Isamu Noguchi and Florence Knoll were paired with artisanal textiles, floor coverings, appliances and accessories to create an unfamiliar, yet intriguing, image of future home life for the average American family.

Though the program's early residential models were largely successful, the Case Study Program is perhaps best known for the steel-and-glass, machine-age residences that emerged in its later years. By the late 1940s, a greater availability of industrial materials initiated a new wave of technological experimentation. Case Study architects during this period believed that the use of steel would foster mass-produced residential development, more so than the wood-framed designs of their predecessors.⁵ The Eames House (Case Study House #8, 1949), its successor, the Entenza House (Case Study House #9, 1949), and Raphael Soriano's Case Study House (unnumbered, 1950), were some of the program's first attempts at steel construction. Soriano, a disciple of renowned architect Richard Neutra, became closely associated with the development of Southern California modernism, adopting a machine-based aesthetic through the application of modular, prefabricated materials and forms. His experimentation with industrialized materials such as steel and aluminum framing exemplified his commitment to the machine aesthetic of Europe's International Style and greatly influenced later Case Study architects such as Craig Ellwood and Pierre Koenig; Koenig's steel-frame Stahl House (Case Study House, #22, 1959) became the epitome of postwar modern living in Los Angeles.⁶ Though the Case Study Houses of this period shared many of the design characteristics of the program's early models, those constructed during and after 1949 "most closely approximated the rationalism of the International Style that had evolved in 1920s Europe."⁷ Of those constructed during the 1950s, all but one were experiments in steel construction.⁸

Though the underlying premise of the Case Study Program was to create quality modern dwellings that were mass-producible and affordable to the growing middle class, it became clear that the stark, metal and glass boxes that defined the program were ultimately too progressive for the average American family. While steel construction lent itself to many of the ideals propagated by the Case Study Program and adopted by modernists – prefabrication, modularization, open plan, and relationship between indoor and outdoor – the steel frame itself was "too strict" and the margin of error too narrow to be

⁴ Esther McCoy, "Arts & Architecture Case Study Houses," in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 23.

⁵ Esther McCoy, *Case Study Houses 1945-1962* (Santa Monica: Hennessey + Ingalls, 1977), 69.

⁶ McCoy, "Arts & Architecture," 25.

⁷ Peter Moruzzi, "The Case Study House Program: 1945-1966," National Register of Historic Places Multiple Property Documentation, Los Angeles Conservancy Modern Committee, Section E, page 8.

⁸ McCoy, *Case Study Houses*, 69.



capable of mass production.⁹ Steel was also expensive, and as the Case Study Program grew more popular, the participation of wealthy clients increasingly resulted in designs that the working middle class could not afford. Instead, the general public became more interested in simply adding the latest technologies pioneered by the program to their own dwellings. As historian Thomas Hine notes, “The house as a single, convincing aesthetic statement is something few Americans have ever been able to afford.”¹⁰ The concept of adding new and modern features that offer an array of comforts is more in tune with America’s consumerist culture. In this sense, the program failed in its attempt to quell the country’s anticipated housing shortage. Notably, the few designs for multi-family housing, which would have made greater strides towards solving Los Angeles’s affordable housing problem, were never built.

While the program failed to create a modern home that was both affordable for and widely accepted by the middle-income American, it nonetheless had a major impact on shaping modern living in postwar Southern California. As historian Kevin Starr has noted, “Los Angeles provided the context, personnel, design tradition, and, most importantly, the occasion and the energy for the Case Study House Program.”¹¹ Though the average American did not aspire to live in a Case Study House, the program initiated a “public acceptance of experimental design” that caused banks to become more lenient in the financing of contemporary houses.¹² Furthermore, the program fostered and popularized Southern California’s modern movement, and in particular, the regional dialect of Mid-Century Modernism that emerged from the prewar International Style through the work of the program’s talented architects.

Craig Ellwood

Craig Ellwood, born Jon Nelson Burke, was a Los Angeles-based architect who had a great impact on the Modern architecture movement of the twentieth century. Ellwood became involved in building design and construction after graduating from the U.S. Army Air Corps in 1946. During this time, Ellwood worked as a cost estimator in a building contractor’s office, working on buildings for Richard Neutra and Raphael Soriano.¹³ In 1948, Ellwood (still identified by the moniker of Jon Nelson Burke), his brother, and two friends entered into a joint construction enterprise under the name “Craig Ellwood.” Though the venture would last only two years, it had a lasting effect on Ellwood and his career; in 1948, Burke legally adopted the name Craig Ellwood, for which is he best known today.

Following the closure of his business, Ellwood was introduced to John Entenza of *Arts & Architecture* magazine through Lamport Cofer Salzman (LCS), a contracting firm which built several early Case Study Houses. During his time at the firm, Ellwood enrolled in civil engineering classes at the University of

⁹ Ibid, 33.

¹⁰ Thomas Hines, “The Search for the Postwar House,” in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 173.

¹¹ Kevin Starr, “The Case Study House Program and the Impending Futures: Some Regional Considerations,” in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 131.

¹² McCoy, *Case Study Houses*, 10.

¹³ McCoy, “Arts & Architecture,” 30.



California, Los Angeles (UCLA), but never earned a formal degree. Architecture and design came naturally to Ellwood, who would later teach and lecture at USC, Cal Poly Pomona, and Yale.¹⁴ In 1949, Ellwood established Craig Ellwood Associates, and in 1951, he completed his first steel framed house (Hale House, 1951). He was subsequently invited by Entenza to design a residence for the Case Study House Program, becoming the first designer under thirty years old to participate. During his time with the program, Ellwood was not a licensed architect; though he had no formal architectural training, his education in engineering and early experience in cost estimating, job supervision and drafting contributed to a well-rounded skillset that enabled him to manipulate industrial materials in residential architecture.

Ellwood constructed three houses for the program (#16 in 1953, #17 in 1956, and #18 in 1958), and it was through these opportunities that he was able to experiment with steel construction.¹⁵ The houses followed three of the program's first steel dwellings, Case Study House #8 (the Eames House, 1949, Charles and Ray Eames), Case Study House #9 (the Entenza House, 1949, Charles Eames and Eero Saarinen), and an unnumbered Case Study House (1950, Raphael Soriano). While the Eameses, arguably, had more creative freedom in the design of their own home, "Soriano was sensitive by force to the amount of exposed steel a client would accept, and in the 1940s and 1950s that was not very much."¹⁶ Ellwood (along with his Case Study House colleague Pierre Koenig) was greatly influenced by Soriano's experiments in working with steel, which were conveyed through his own steel designs; according to McCoy, "two things were at work in all the Ellwood houses: the perfection of a body of detailing that was both handy and elegant, and the adjustment of steel to meet public acceptance."¹⁷

Ellwood adopted a steel structural frame and paneling system as a solution to working with steel in the designs of the Case Study Houses. Though he found inspiration in Soriano's handling of steel, Ellwood's Case Study House designs show an affinity for dividing interior spaces with walls that was not shared by Soriano. In Soriano's unnumbered Case Study House (1949), the architect "de-emphasized" the wall by using only cabinet partitions to separate spaces, with the exception of the bathrooms.¹⁸ Through Ellwood's use of the panel system in Case Study House #16, "there was an immediate awareness of the textures of the materials used as infilling in the steel frame," which was further enhanced by the transcendence of panels between interior and exterior spaces.¹⁹ Furthermore, Ellwood treated the wall as a "freestanding unit" as a means to stress "the overall sculptural massing of space."²⁰ In the vein of another of his influences, Mies Van der Rohe, Ellwood strived to minimize detailing by skillfully

¹⁴ "Craig Ellwood."

¹⁵ McCoy, "Arts & Architecture," 30.

¹⁶ Ibid, 29.

¹⁷ Ibid, 31.

¹⁸ McCoy, *Case Study Houses* 74 and 81.

¹⁹ McCoy, *Case Study Houses*, 81.

²⁰ Amelia Jones and Elizabeth A.T. Smith, "The Thirty-Six Case Study Projects," in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 63.



combining building materials into a single mass. Described McCoy for the *Los Angeles Times*: “Craig Ellwood...has a style which is based on a search for technique. He feels poor architecture is the result of imitation or of trying to do something ‘different.’”²¹

Ellwood’s firm also had successful commissions outside of the Case Study House Program, and in 1954 the designer earned first place at the International Exhibition of Architecture in Sao Paulo Brazil, for his design of a four-unit, steel-framed apartment house. However, the visibility and acclaim afforded by the Case Study House Program earned Ellwood many residential and commercial commissions following his participation. Though he continued designing Modern homes throughout Los Angeles, he also completed the Scientific Data Systems building (now Xerox Data Systems) in El Segundo (1966), the Security Pacific National Bank in Beverly Hills (1973), and the Bridge Building for the Art Center College for Design in Pasadena (1976). In 1977, Ellwood closed his firm and moved to Italy, where he died in 1992.

Case Study House #16

Case Study House #16, completed in 1953, was the first of three houses designed by Craig Ellwood for *Art & Architecture’s* Case Study House Program. Though constructed as a display house, the dwelling was commissioned by Ellwood’s former employer, Henry Salzman of LCS.²² It is unclear if Salzman ever lived in the house, since voter registration records indicate that he lived at 8082 Mulholland Drive by 1954. The first known resident of Case Study House #16 is Muriel Norton, who has lived in the house since at least 1958.²³ Located in the Los Angeles neighborhood of Bel Air, the house’s site ensured full advantage of spectacular city views. As explained by *Arts & Architecture* magazine, “the limited lot size, with certain restricting deed requirements, and the selection of view exposures governed the plan layout and the site orientation.”²⁴ Upon completion in 1953, the one-story house resembled “a glowing, floating glass pavilion,” composed of an exposed steel structural frame and floor-to-ceiling glass walls of varying translucencies.²⁵

In keeping with the tenets of the Case Study Program’s manifesto, Ellwood sought to bring residential development to the masses through the manipulation of steel in residential architecture. His solution to this challenge was manifested through a panel system, in which he infilled a steel frame of 2½-inch square tubing with panels of wood, glass or brick. The panel system gave his buildings a “friendly” aesthetic, while the steel tubing, which had historically been employed in scaffolding, “did much to

²¹ Esther McCoy, “What I Believe,” *Los Angeles Times*, June 26, 1955, i28.

²² Colin Davies, *Key Houses of the Twentieth Century: Plans, Sections and Elevations* (New York: W.W. Norton & Company, Inc., 2006), 120.

²³ *Westwood-Brentwood-Bel-Air City Directory*, Los Angeles, CA, 1958-1959.

²⁴ “The New Case Study House,” *Arts + Architecture* (June 1953), 21. Research did not indicated why the Bel Air site was chosen specifically, other than the views it affords its residents.

²⁵ Regina O’Brien, National Register of Historic Places. *Case Study House #16*. Los Angeles, Los Angeles County, California, National Register #13000515, 3.



domesticate steel.”²⁶ His choice of the square column instead of the often-used steel H-section addressed several structural issues. First, it simplified the detailing of the dwelling’s structure, so that the building’s “section was no more than a shadow line and no plates or angles were required as fasteners,” and glazing fit neatly into the steel frame.²⁷ By leaving the square columns exposed, Ellwood was also able to simplify flashing on the building’s exterior walls. Reflecting Ellwood’s experience as a cost estimator, the decision to use square tubing also offered cost savings in both material and labor, and reduced the weight of the structure by 3,000 pounds.²⁸ To support the roof, Ellwood used 36-foot, 6-inch I-beam sections, leaving the bottom 2 ½ inches exposed to align with the steel columns.

Ellwood did much to achieve comfortable living conditions in spite of his extensive use of steel. Following a 4-by-8 foot module – a standard size that was familiar to the eye – the designer hoped “to achieve ease of construction, economy, and design harmony.”²⁹ The 1,750 square foot building includes two exterior courtyards adhering to the modular plan. The extension of interior walls to the exterior of the building, visible through the walls of glass, provide “house-garden interpenetration, thereby not confining space to room boundaries.”³⁰ The spatial qualities of the house were further increased by the wide-reaching roof, which covers approximately 3,200 square feet. On the building’s interior, Ellwood utilized a system of “floating screens,” in which non-structural walls are lifted from the floor slab by recessed wooden bases, painted black, and detached from the ceiling by glazing or empty space. The floating appearance of the walls emphasizes the open plan, providing visual freedom and creating “the impression of unrestricted space.”³¹

In keeping with the desire to blur the distinction between indoor and outdoor, Ellwood opted to keep the landscaping simple and incorporate “the luxury of rich forms and textures” directly into the design of the house.³² For these reasons Case Study House #16 features walls of grooved Douglas fir siding and brick in addition to walls of glass. The vertical paneling of the wood siding, which was used as both an exterior and interior material, was characteristic of Ellwood, who believed wood should never be used horizontally and “should stand upright as a tree.”³³ The use of Palos Verdes stone in the cladding of the fireplace also helped facilitate the transfer of natural textures into the house.

Today, Case Study House #16 remains as the only surviving, intact example of a Case Study House design by Craig Ellwood, whose designs for #17 and #18 have both been substantially altered.

²⁶ McCoy, “Arts & Architecture,” 30.

²⁷ Ibid, 30-31.

²⁸ McCoy, *Case Study Houses*, 81.

²⁹ “The New Case Study House,” 21; McCoy, “Arts & Architecture,” 31.

³⁰ “The New Case Study House,” 21.

³¹ Ibid.

³² Ibid, 22.

³³ McCoy, “What I Believe.”



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Period of Significance

The period of significance for Case Study House #16 is defined as 1953, reflecting the year of the building's construction.



Bibliography

- Blueprints for Modern Living: History and Legacy of the Case Study Houses*. Edited by Elizabeth A.T. Smith. Los Angeles: The Museum of Contemporary Art, 1989.
- Davies, Colin. *Key Houses of the Twentieth Century: Plans, Sections and Elevations*. New York: W.W. Norton & Company, Inc., 2006.
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- Khan, Hasan-Uddin. *International Style: Modernist Architecture from 1925-1965*. Köln, Germany: Taschen, 2009.
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- Los Angeles Conservancy. "Craig Ellwood." Accessed October 2016, <https://www.laconservancy.org/architects/craig-ellwood>.
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- National Register of Historic Places. *Case Study House #16*. Los Angeles, Los Angeles County, California, National Register #13000515. Nomination prepared by Regina O'Brien of the Los Angeles Conservancy Modern Committee.
- "The New Case Study House." *Arts + Architecture* (June 1953).
- Westwood-Brentwood-Bel-Air City Directory*. Los Angeles, CA, 1958-1959.



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Items Attached

Exhibit 1. Parcel Profile Report

Exhibit 2. Tract Maps

Exhibit 3. Original Building Permits

Exhibit 4. 1954 Voter Registration Index

Exhibit 5. 1958-1959 Los Angeles City Directory

Exhibit 6. "The New Case Study House," Arts & Architecture Magazine

Exhibit 7. Existing Conditions Photos, Larry Underhill, National Register of Historic Places Registration Form, 2013







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Exhibit 1. Parcel Profile Report



City of Los Angeles Department of City Planning

4/26/2017 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1811 N BEL-AIR ROAD

ZIP CODES

90077

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2016-4087-ZC
CPC-2016-4085-CA
CPC-1994-214-CPU
CPC-1986-829-GPC
CPC-18760
ORD-184828
ORD-184827
ORD-183497
ORD-171408-SA22
ORD-167564-SA2460
ORD-132416
ORD-129279
ORD-128730
ENV-2016-4086-ND

Address/Legal Information

| | |
|------------------------------|--------------------|
| PIN Number | 147B149 42 |
| Lot/Parcel Area (Calculated) | 8,408.1 (sq ft) |
| Thomas Brothers Grid | PAGE 592 - GRID A4 |
| Assessor Parcel No. (APN) | 4370014025 |
| Tract | TR 10798 |
| Map Reference | M B 377-36/37 |
| Block | None |
| Lot | 6 |
| Arb (Lot Cut Reference) | 1 |
| Map Sheet | 147B149 |

Jurisdictional Information

| | |
|--------------------------|-------------------------|
| Community Plan Area | Bel Air - Beverly Crest |
| Area Planning Commission | West Los Angeles |
| Neighborhood Council | Bel Air - Beverly Crest |
| Council District | CD 5 - Paul Koretz |
| Census Tract # | 2621.00 |
| LADBS District Office | West Los Angeles |

Planning and Zoning Information

| | |
|---|--|
| Special Notes | None |
| Zoning | RE40-1-H-HCR |
| Zoning Information (ZI) | ZI-2467 HCR Hillside Construction Regulation Supplemental Use District ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2438 Equine Keeping in the City of Los Angeles |
| General Plan Land Use | Minimum Residential |
| General Plan Footnote(s) | Yes |
| Hillside Area (Zoning Code) | Yes |
| Specific Plan Area | None |
| Special Land Use / Zoning | None |
| Design Review Board | No |
| Historic Preservation Review | Yes |
| Historic Preservation Overlay Zone | None |
| Other Historic Designations | None |
| Other Historic Survey Information | None |
| Mills Act Contract | None |
| CDO: Community Design Overlay | None |
| CPIO: Community Plan Imp. Overlay | None |
| District | None |
| Subarea | None |
| CUGU: Clean Up-Green Up | None |
| NSO: Neighborhood Stabilization Overlay | No |
| POD: Pedestrian Oriented Districts | None |
| SN: Sign District | No |
| Streetscape | No |
| Adaptive Reuse Incentive Area | None |
| Ellis Act Property | No |

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.

| | |
|--------------------------------------|------|
| Rent Stabilization Ordinance (RSO) | No |
| CRA - Community Redevelopment Agency | None |
| Central City Parking | No |
| Downtown Parking | No |
| Building Line | None |
| 500 Ft School Zone | No |
| 500 Ft Park Zone | No |

Assessor Information

| | |
|---|---|
| Assessor Parcel No. (APN) | 4370014025 |
| Ownership (Assessor) | |
| Owner1 | NORTON,MURIEL A TR MURIEL A NORTON TRUST |
| Address | 1811 BEL AIR RD LOS ANGELES CA 90077 |
| Ownership (Bureau of Engineering, Land Records) | |
| Owner | NORTON, MURIEL A. (TR) MURIEL A. NORTON TRUST EST. 1-3-02 |
| Address | 1811 BEL AIR ROAD LOS ANGELES CA 90077 |
| APN Area (Co. Public Works)* | 0.101 (ac) |
| Use Code | 0100 - Residential - Single Family Residence |
| Assessed Land Val. | \$59,335 |
| Assessed Improvement Val. | \$84,051 |
| Last Owner Change | 01/23/2002 |
| Last Sale Amount | \$0 |
| Tax Rate Area | 67 |
| Deed Ref No. (City Clerk) | 2060 172238 |
| Building 1 | |
| Year Built | 1953 |
| Building Class | D95B |
| Number of Units | 1 |
| Number of Bedrooms | 2 |
| Number of Bathrooms | 2 |
| Building Square Footage | 1,664.0 (sq ft) |
| Building 2 | No data for building 2 |
| Building 3 | No data for building 3 |
| Building 4 | No data for building 4 |
| Building 5 | No data for building 5 |

Additional Information

| | |
|---|-----------------|
| Airport Hazard | None |
| Coastal Zone | None |
| Farmland | Area Not Mapped |
| Very High Fire Hazard Severity Zone | Yes |
| Fire District No. 1 | No |
| Flood Zone | None |
| Watercourse | No |
| Hazardous Waste / Border Zone Properties | No |
| Methane Hazard Site | None |
| High Wind Velocity Areas | No |
| Special Grading Area (BOE Basic Grid Map A-13372) | Yes |
| Oil Wells | None |

Seismic Hazards

| | |
|--------------------------------|-----------------|
| Active Fault Near-Source Zone | |
| Nearest Fault (Distance in km) | 0.91696032 |
| Nearest Fault (Name) | Hollywood Fault |

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.

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

Economic Development Areas

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

Public Safety

Police Information

| | |
|--------------------|------------------|
| Bureau | West |
| Division / Station | West Los Angeles |
| Reporting District | 806 |

Fire Information

| | |
|-----------------------------|------|
| Bureau | West |
| Batallion | 9 |
| District / Fire Station | 71 |
| Red Flag Restricted Parking | YES |

CASE SUMMARIES

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

| | |
|--------------------------|--|
| Case Number: | CPC-2016-4087-ZC |
| Required Action(s): | ZC-ZONE CHANGE |
| Project Descriptions(s): | THE ESTABLISHMENT OF AN ENVIRONMENTALLY SENSITIVE HILLSIDE AREA (ESHA)SUPPLEMENTAL USE DISTRICT. THE ESHA DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE ESHA DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL. |
| Case Number: | CPC-2016-4085-CA |
| Required Action(s): | CA-CODE AMENDMENT |
| Project Descriptions(s): | THE ESTABLISHMENT OF AN ENVIRONMENTALLY SENSITIVE HILLSIDE AREA (ESHA)SUPPLEMENTAL USE DISTRICT. THE ESHA DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE ESHA DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL. |
| Case Number: | CPC-1994-214-CPU |
| Required Action(s): | CPU-COMMUNITY PLAN UPDATE |
| Project Descriptions(s): | BEL AIR-BEVERLY CREST COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE BEL AIR-BEVERLY CREST COMMUNITY PLAN IS ONE OF SIX COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE 1 (5-1-94 TO 12-31-95) |
| Case Number: | CPC-1986-829-GPC |
| Required Action(s): | GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283) |
| Project Descriptions(s): | AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - BEL AIR-BEVERLY CREST AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT. (DON TAYLOR) |
| Case Number: | ENV-2016-4086-ND |
| Required Action(s): | ND-NEGATIVE DECLARATION |
| Project Descriptions(s): | THE ESTABLISHMENT OF AN ENVIRONMENTALLY SENSITIVE HILLSIDE AREA (ESHA)SUPPLEMENTAL USE DISTRICT. THE ESHA DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE ESHA DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL. |

DATA NOT AVAILABLE

CPC-18760
ORD-184828
ORD-184827
ORD-183497
ORD-171408-SA22
ORD-167564-SA2460
ORD-132416
ORD-129279
ORD-128730



Address: 1811 N BEL-AIR ROAD

APN: 4370014025

PIN #: 147B149 42

Tract: TR 10798

Block: None

Lot: 6

Arb: 1

Zoning: RE40-1-H-HCR

General Plan: Minimum Residential





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Resources Group

Exhibit 2. Tract Maps



MAPPING AND GIS SERVICES SCALE 1" = 150'

2017

NO

TRACT

BEL-AIR

BK 4371

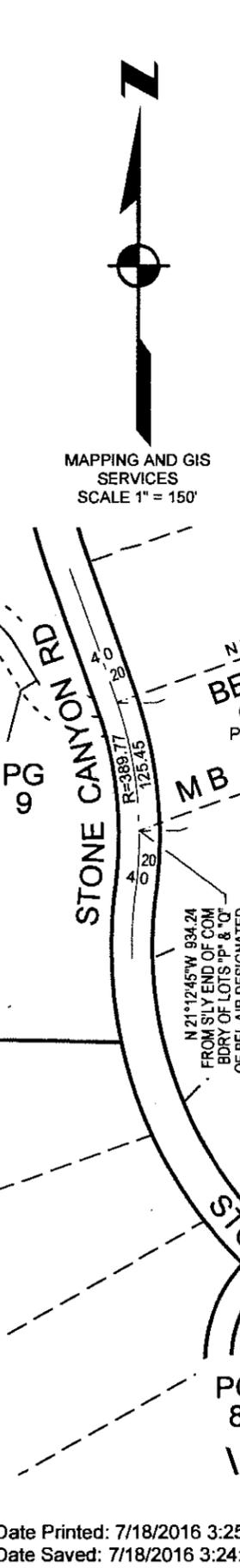
CORFU LN

LARNED LN

VESTONE WAY

STONE CANYON RD

STONE CANYON RD



TRACT NO. 10798

IN THE CITY OF LOS ANGELES

BEING A SUBDIVISION OF A PORTION OF LOT P, BEL-AIR, SHEETS 6-14, RECORDED IN BOOK 113 PAGES 9 TO 17 INCLUSIVE, OF MAPS, RECORDS OF LOS ANGELES COUNTY, AND LOT 15, TRACT NO. 13939, RECORDED IN BOOK 304 PAGES 25 TO 28 INCLUSIVE, OF MAPS, RECORDS OF LOS ANGELES COUNTY.

RECORDED
AT REQUEST OF OWNER
June 1, 1950
15 MIN. PAST 4:30 PM

IN BOOK 377
AT PAGE 36

OF MAP RECORDS
LOS ANGELES COUNTY, CALIF.
MADE B. BEATTY
COUNTY CLERK

BY *W. Taylor*
DEPUTY
\$5.00

SCALE 1" = 100'

I, Otto Baldus, hereby certify that I am a Registered Civil Engineer of the State of California, and that this map, consisting of 2 sheets, correctly represents a survey made under my supervision in December 1949, that the survey is true and complete as shown, that the monuments shown hereon actually exist or will be in place by March 1, 1951, that their position and character are correctly shown and are sufficient to enable the survey to be retraced.

Otto Baldus
R.C.E. No. 1682

We hereby certify that we, together with Associated Telephone Company, Ltd. and Southern California Gas Company of or are interested in the land included within the subdivision shown on the annexed map, and that we are the only persons whose consent is necessary to pass a clear title to said land and we consent to the making and recordation of said map and subdivision as shown within the colored border lines, and hereby dedicate to the public use the Roads shown on said map within said subdivision. We further hereby restrict all lots within the tract against the use of cesspools and septic tanks for sewage disposal. We further hereby grant and dedicate to the City of Los Angeles the easements for sanitary sewer and public utility purposes over the strips of land so designated thereon.

FEDERATED BUILDERS INC.

Wm. Howard President
Yuna Howard Secretary

George E. Barrett
Cliff E. Keuman
Betty L. Keuman

The bearing, N. 44° 54' 37" E., on the Nwly. line of Lot 15, Tract No. 13939, as recorded in Book 304, pages 25 to 28 inclusive, of Maps, Records of Los Angeles County, was used as the Basis of Bearings shown on this map.

State of California }
County of Los Angeles } ss
On this 29th day of April, 1950, before me *Ruth Adams*, a Notary Public in and for said County, personally appeared *George E. Barrett* known to me to be the persons whose names are subscribed to the within instrument and acknowledged that they executed the same.

Ruth Adams
Notary Public.
My Commission expires Jan. 25, 1952

Approved June 1, 1950
C. E. ALVORD, County Surveyor
By *J. S. Overton* Deputy

ASSOCIATED TELEPHONE COMPANY, LTD., owner of easement recorded in Book 02, 2771 Page 236, of Official Records, Records of Los Angeles County, California, hereby consents to the making and recordation of attached map and subdivision, subject to aforesaid easement, and hereby joins in dedication to public use of Roads shown on said map within colored boundary line, Subject to aforesaid easement of Associated Telephone Company, Ltd.,

ASSOCIATED TELEPHONE COMPANY, LTD.,
BY *Harlan W. Holmwood* Vice President
ATTEST *William* Secretary

State of California }
County of Los Angeles } ss
On this 28th day of April, 1950, before me *Ruth Adams*, a Notary Public in and for said County, personally appeared *Cliff E. Keuman* and *Betty L. Keuman* known to me to be the persons whose names are subscribed to the within instrument and acknowledged to me that they executed the same.

Ruth Adams
Notary Public.
My Commission expires Jan. 25, 1952

We hereby certify that we are interested in the land included within the subdivision shown on the annexed map and, subject to and reserving right of way, recorded in Book 16921, page 4 of Official Records, in the office of the Recorder of the County of Los Angeles, hereby consent to the preparation and recordation of said map and subdivision and to the dedications shown thereon.

SOUTHERN CALIFORNIA GAS COMPANY.

H. Shaver Exec. Vice President.
W. Simms Asst. Secretary.

CITY OF LOS ANGELES
WALTER C. PETERSON
CITY CLERK

State of California }
County of Los Angeles } ss
On this 21st day of April, 1950, before me *William Anderson*, a Notary Public in and for said County, personally appeared *Harlan W. Holmwood* known to me to be the Vice President and *R. K. Chase* known to me to be the Secretary of *Associated Telephone Company, Ltd.*, the corporation that executed the within instrument and known to me to be the persons who executed the within instrument on behalf of the Corporation therein named and acknowledged to me that such corporation executed the same, as easement holder.

William Anderson
Notary Public.
My Commission expires April 26, 1953

I HEREBY CERTIFY THAT I HAVE EXAMINED THIS MAP AND THAT THE SUBDIVISION AS SHOWN HEREON IS SUBSTANTIALLY THE SAME AS IT APPEARED ON THE TENTATIVE MAP AND ANY APPROVED AMENDMENTS THEREOF; THAT ALL PROVISIONS OF THE STATUTES OF 1943 AS AMENDED STATE OF CALIFORNIA AND OF ALL LOCAL ORDINANCES APPLICABLE AND IN EFFECT AT THE TIME OF THE APPROVAL OF THE TENTATIVE MAP HAVE BEEN COMPLIED WITH AND I AM SATISFIED THAT THIS MAP IS TECHNICALLY CORRECT.
CITY ENGINEER *Thyrl Hall*
DATE MAY 25 1950

State of California }
County of Los Angeles } ss
On this 24th day of April, 1950, before me *Harlan W. Holmwood*, a Notary Public in and for said County, personally appeared *Harlan W. Holmwood* known to me to be the President and *Yuna Howard* known to me to be the Secretary of *Federated Builders, Inc.*, the Corporation that executed the within instrument and known to me to be the persons who executed the within instrument on behalf of the Corporation therein named, and acknowledged that such Corporation executed the same.

Ruth Adams
Notary Public.
My Commission Expires Jan. 25, 1952

State of California }
County of Los Angeles } ss
On this 26th day of April, 1950, before me *Mildred E. Otto*, a Notary Public in and for said County, personally appeared *H. L. Messer* known to me to be the Vice President, and *S. W. Binkley* known to me to be the Asst. Secretary of *Southern California Gas Company*, the Corporation that executed the within instrument and known to me to be the persons who executed the within instrument on behalf of the Corporation therein named, and acknowledged that such Corporation executed the same, as easement holder.

Mildred E. Otto
Notary Public.
My Commission Expires April 15, 1952.

I HEREBY CERTIFY THAT THERE IS ON FILE IN THE OFFICE OF THE CITY ENGINEER OF THE CITY OF LOS ANGELES COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, A CERTIFICATE MADE BY THE *TOTAL INSURANCE AND TRUST COMPANY* OF SAID CITY, ORDER NO. 3185101, DATED MAY 15 1950 CERTIFYING THAT IT APPEARS FROM THE RECORDS OF SAID CITY AND COUNTY THAT *Federated Builders, Inc.*, *George E. Barrett*, *Cliff E. Keuman*, *Betty L. Keuman*, *Southern California Gas Company*, *Associated Telephone Company, Ltd.*, (ARE) THE ONLY PERSONS WHOSE CONSENT IS REQUIRED FOR THE RECORDING OF THIS MAP BY LAW.
CITY ENGINEER *Thyrl Hall*
DATE MAY 25 1950

I HEREBY CERTIFY THAT THE CITY COUNCIL OF THE CITY OF LOS ANGELES APPROVED THE ATTACHED MAP AND ACCEPTED ON BEHALF OF THE PUBLIC ALL THE STREETS, ROADS, ALLEYS, HIGHWAYS AND EASEMENTS SHOWN ON SAID MAP AND THEREIN OFFERED FOR DEDICATION EXCEPT THOSE STRIPS MARKED "FUTURE STREET" AND "FUTURE ALLEY" PROVIDED THAT NOTHING HEREIN CONTAINED SHALL BE CONSTRUED AS AN ACCEPTANCE OF ANY IMPROVEMENTS MADE IN OR UPON ANY STREET, ROAD, ALLEY, HIGHWAY OR EASEMENT SHOWN ON THIS MAP.

I hereby certify that a good and sufficient bond in the sum of \$ 725.00 duly approved by the Board of Supervisors of the County of Los Angeles, has been filed with said Board as security for the payment of taxes and special assessments collected as taxes on land shown on this map.
TRACT No. 10798
Harold J. Ostly, County Clerk and Ex-officio Clerk of the Board of Supervisors of the County of Los Angeles, State of California.
By *Frezetna*

I HEREBY CERTIFY THAT ALL SPECIAL ASSESSMENTS OF WHICH I AM IN CHARGE TO WHICH THE LAND INCLUDED IN THE WITHIN SUBDIVISION OR ANY PART THEREOF IS SUBJECT AND WHICH MAY BE PAID IN FULL HAVE BEEN PAID IN FULL.
DIRECTOR, BUREAU OF ASSESSMENTS *C. K. Steele*
DATE MAY 23 1950

MAY 26 1950 CITY CLERK *WALTER C. PETERSON*
By *Wm. Morris* DEPUTY

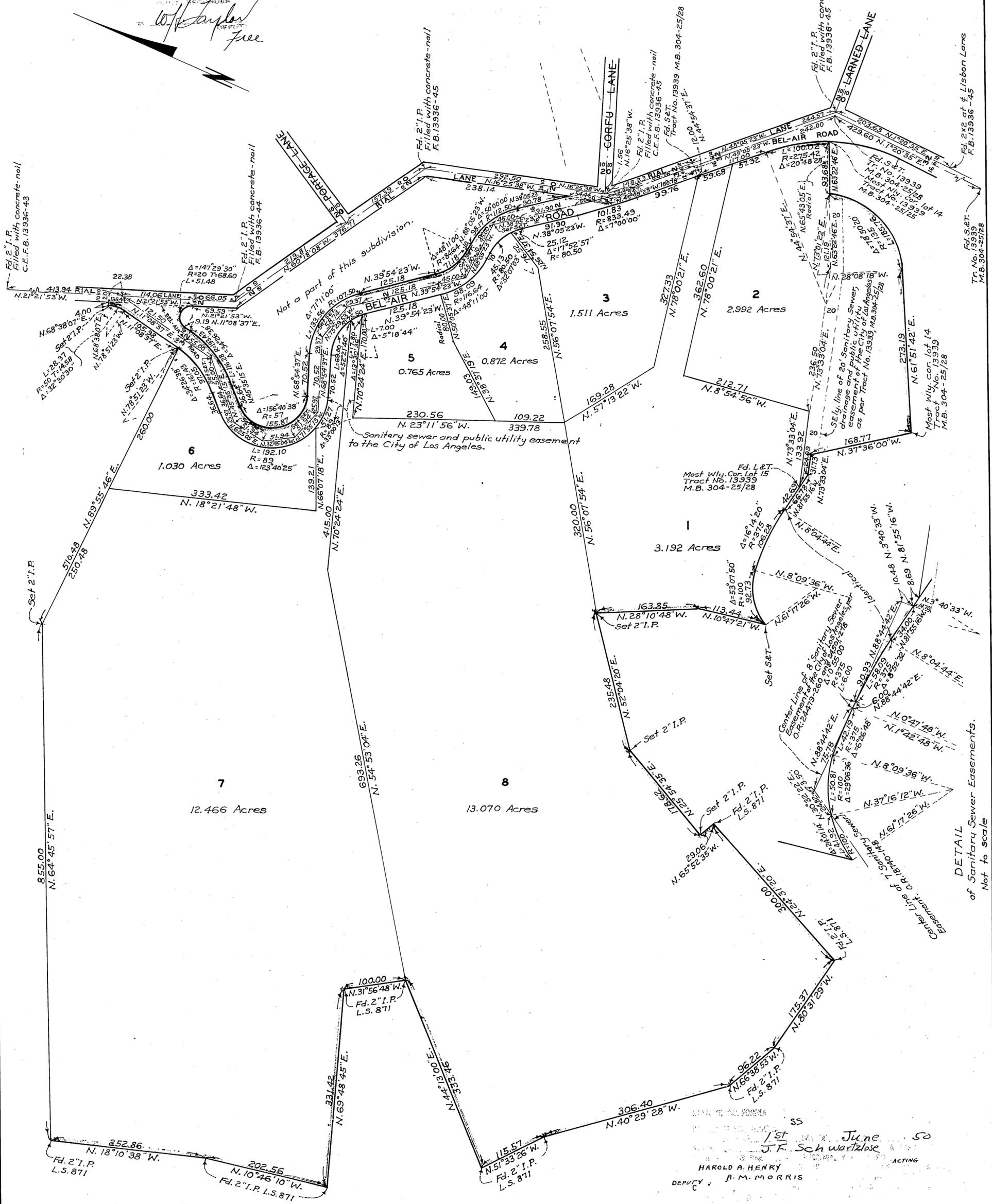
TRACT NO. 10798

IN THE CITY OF LOS ANGELES.
OTTO BALDUS - REGISTERED CIVIL ENGINEER.

SCALE 1" = 100'

RECORDED
June 1, 1950
15
377

W. Taylor
Free



June 1st 1950
J.F. Schwartzlose
HAROLD A. HENRY
DEPUTY
A.M. MORRIS
ACTING

J.F. Schwartzlose

DETAIL
of Sanitary Sewer Easements.
Not to scale



Architectural
Resources Group

Exhibit 3. Original Building Permits

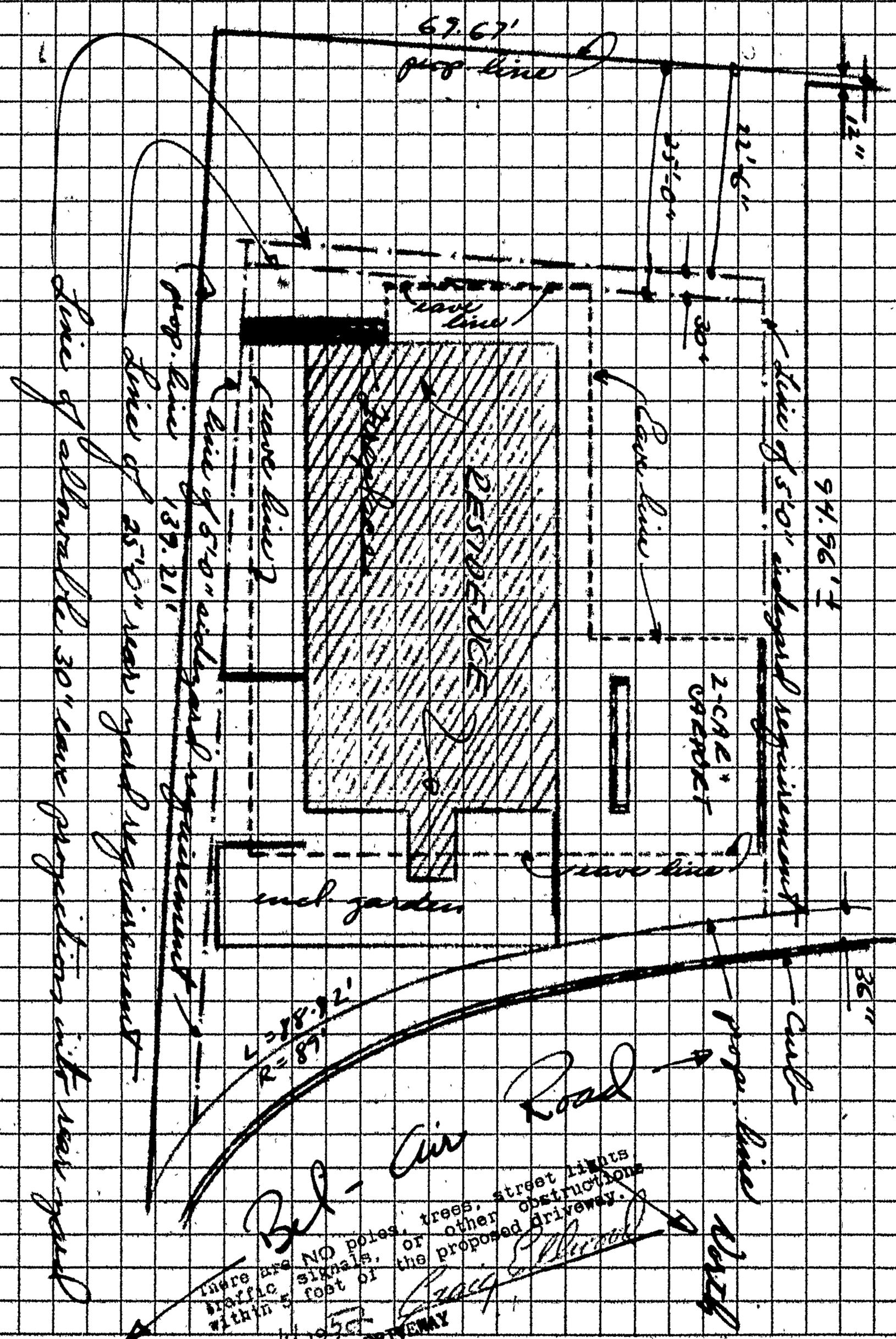
#4059

16500 and
14750 and
Fee Paid 25.00

Original Valuation 3453

Supplemental Valuation

17500 and
Fee Paid



5-14-1957
 APPROVED FOR DRIVEWAY
 [Signature]
 [Title] of Engineering

1

APPLICATION TO
ERECT A NEW BUILDING
AND FOR A
CERTIFICATE OF OCCUPANCY

Form B-1-40M-3-49
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. PORTION OF LOT 6 & PORTION OF LOT 7

Tract 10798

Location of Building 1811 BEL AIR ROAD
(House Number and Street)

Approved by
City Engineer

Between what cross streets SANDAL LANE & RIAL LANE

Deputy.

USE INK OR INDELIBLE PENCIL SCREENING WALL BETWEEN PATIOS & SERVICE YARD

- Purpose of building [REDACTED] Families..... Rooms.....
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Owner HENRY SALZMAN Phone STAN 7-5895
(Print Name)
- Owner's address 12415 VALLEYHEART DR. P. O. NO. HOLLYWOOD
- Certificated Architect State License No..... Phone.....
- Licensed Engineer MACKINTOSH & MACKINTOSH State License No. 5589 Phone NO 2-1184
- Contractor HENRY SALZMAN State License No. 119164 Phone STAN 7-5895
- Contractor's address 12415 VALLEYHEART DR., NO. HOLLYWOOD
- VALUATION OF PROPOSED WORK \$ 300 00
Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.
- State how many buildings NOW } ONE DWELLING
on lot and give use of each. }
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Size of new building: No. Stories 1 Height to highest point 7'-6" Size lot 95' x 70'
- Material Exterior Walls 8" & 6" CLAY BLOCK Type of Roofing NONE
- For Accessory Buildings and similar structures }
(a) Footing: Width 12' x 36" Depth in Ground 12' x 24" Width of Wall 8' x 6"
(b) Size of Studs NONE Material of Floor CONC.
(c) Size of Floor Joists NONE Size of Rafters NONE

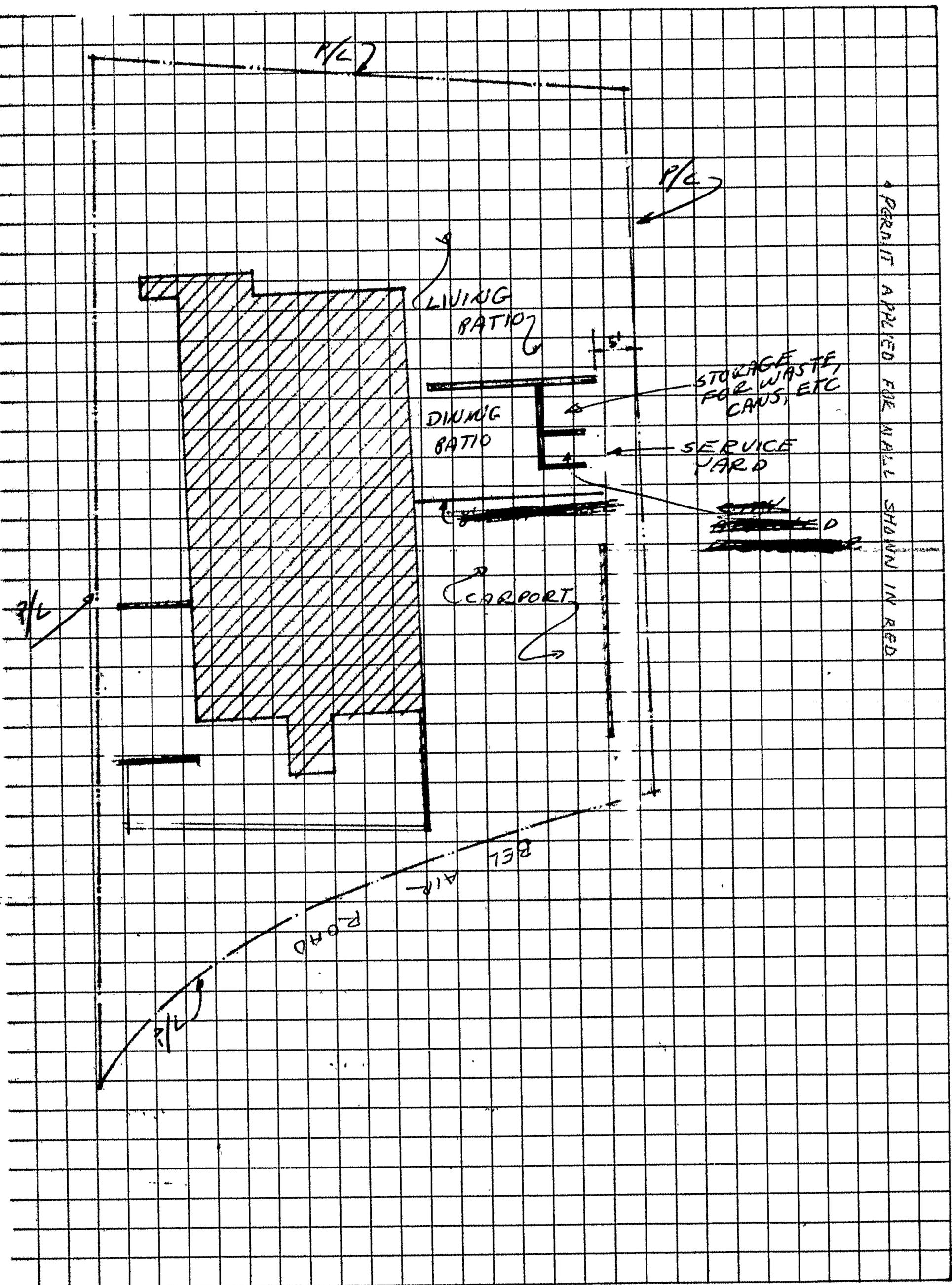
I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California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

Sign here Henry Salzman
(Owner or Authorized Agent)

DISTRICT OFFICE WEST LOS ANGELES

By [Signature]

| FOR DEPARTMENT USE ONLY | | | | | | | |
|--|-----------------|-----------------------|------------|--|---------------|---|--------------------|
| PLAN CHECKING | | | | REINFORCED CONCRETE | | Bldg. Per | |
| Date <u>MAR. 17, 1952</u> | | | | Bbls. Cement | | Cert. of Occupancy | |
| Receipt No. <u>5450</u> | | | | Tons of Reinforcing Steel | | Total <u>2.50</u> | |
| Valuation \$ <u>300 00</u> | | | | | | | |
| Fee Paid \$ <u>1 00</u> | | | | | | | |
| TYPE <u>R</u> | GROUP <u>12</u> | Maximum No. Occupants | Inside Lot | Key Lot | Lot Size | Ft. rear alley | Clerk |
| | | | Corner Lot | Corner Lot Keyed | <u>112x67</u> | Ft. side alley | <u>[Signature]</u> |
| PERMIT No. <u>WLA 7837</u> | | | | Zone <u>R-1</u> | | Fire District No. <u>---</u> | |
| Plans and Specifications checked <u>[Signature]</u> | | | | Bldg. Line <u>114.5</u> Ft. | | Street Widening <u>---</u> Ft. | |
| Corrections Verified <u>[Signature]</u> | | | | Application checked and approved <u>[Signature]</u> | | District Map No. <u>7946</u> | |
| Plans, Specifications and Application rechecked and approved. <u>[Signature]</u> | | | | Continuous Inspection <u>[Signature]</u> | | MAR 24 1953 | |
| PLANS | | | | SPRINKLER Specified-Required Valuation Included <u>Yes</u> | | Stamp here when Permit is issued | |
| For Plans See <u>[Signature]</u> | | | | Inspector <u>[Signature]</u> | | Inspector <input checked="" type="checkbox"/> | |
| Filed with <u>[Signature]</u> | | | | | | | |
| Rec'd <u>[Signature]</u> | | | | | | | |



PERMIT APPLIED FOR WALL SHOWN IN RED

LIVING BATIO

DINING BATIO

CORPORT

STORAGE FOR WASTE, FOR, WASTE, CRUIS, ETC

SERVICE YARD

~~STAY~~
~~REMOVED~~

ROAD

BEL AIR

P/L

P/L

7/6

7/6



Architectural
Resources Group

Exhibit 4. 1954 Voter Registration Index

INDEX TO REGISTER OF VOTERS

Los Angeles City Precinct No. 4050
LOS ANGELES COUNTY, CALIFORNIA, 1954

Any qualified elector of this Precinct, whose name does not appear on this index will request the election board to locate same in the Precinct Register. If found, the elector shall be allowed to vote; if not found telephone the office of the Registrar of Voters. (MUnal 8211.)

| Register Line No. | Register Line No. | Register Line No. | Register Line No. |
|--|---|---|---|
| ...Acka, Mrs Anna E. 1, 890 Woodrow Wilson dr, R | ...D'Angelo, Mrs Eda, 8115 Mulholland ter, R | ...Kraus, Mrs Helen F. 8152 Corsett dr, D | ...Rodriguez, John T. 7777 Firenze av, R |
| ...Adams, Feasto A. 890 Woodrow Wilson dr, R | ...Dunn, Charles J. 8140 Corsett dr, R | ...Kyle, Miss Eleanor, 8121 Elita dr, R | ...Ryan, Harry P. 8060 Mulholland dr, R |
| ...Albert, Arnold, 8121 Mulholland ter, R | ...Dutton, Claude J. 7981 Woodrow Wilson dr, D | ...Lavery, Mrs Helen M. 7954 Woodrow Wilson dr, R | ...Ryan, Mrs Della A. 8280 Mulholland dr, R |
| ...Albert, Mrs Ruth, 8121 Mulholland ter, R | ...Edelstein, Mrs J. R. 7981 Woodrow Wilson dr, R | ...Lee, Mrs Alice E. 7949 Woodrow Wilson dr, R | ...Salzman, Henry, 8082 Mulholland dr, D |
| ...Allen, Mrs Paul N. 7950 Woodrow Wilson dr, R | ...Ehrlich, Ben, 8019 Woodrow Wilson dr, D | ...Lee, Mrs Gavin B. 7969 Woodrow Wilson dr, R | ...Salzman, Mrs Miriam, 8082 Mulholland dr, D |
| ...Allen, William M. 7950 Briar Knoll dr, R | ...Ehrlich, Mrs Sara, 8019 Woodrow Wilson dr, D | ...Leonard, Marguerite R. 7979 Woodrow Wilson, D | ...Schmidt, Mrs Alice M. 2717 Laurel Canyon Blvd, R |
| ...Arbush, Mrs Elizabeth, 2711 Laurel Canyon Blvd, D | ...Eise, Henry M. 2640 Seattle dr, D | ...Leonard, Peter Alfred, 7879 Woodrow Wilson, D | ...Schmidt, John, 2717 Laurel Canyon Blvd, R |
| ...Bare, Mrs Julia A. 8180 Mulholland ter, R | ...Eitzpatrick, William, 7969 Woodrow Wilson, R | ...Lewy, Ralph L. 7975 Woodrow Wilson dr, D | ...Scott, William Arthur, 2908 Briar Knoll dr, R |
| ...Barr, Richard L. 2880 Mulholland ter, R | ...Fitzpatrick, Clifton C. 7967 Woodrow Wilson, R | ...Lowe, Frederick, 2926 Briar Knoll dr, D | ...Schwartz, John, 2717 Woodrow Wilson dr, D |
| ...Barlow, Barney, 8145 Mulholland dr, D | ...Fowler, Edward H. 8011 Mulholland dr, R | ...Lubin, Arthur, 2881 Seattle dr, D | ...Schwartz, Benjamin F. 7913 Woodrow Wilson dr, D |
| ...Barlow, Mrs Josephine M. 8145 Mulholland dr, D | ...Fisch, Kenneth E. 7969 Woodrow Wilson dr, DS | ...MacCallum, Mrs Ada F. 2828 Laurel Canyon Blvd, R | ...Schwartz, Mrs Lou L. 7951 Woodrow Wilson dr, D |
| ...Barrett, Mrs Louise T. 2828 Westbrook av, D | ...Frankel, Stanley, 7716 Firenze av, D | ...Machon, Charles, 2814 Laurel Canyon pl, DS | ...Shaban, Lawrence, 2815 Laurel Canyon pl, D |
| ...Barrett, Mrs M. N. 7966 Woodrow Wilson dr, D | ...Gardner, Orville N. 2737 Laurel Canyon Blvd, R | ...Machon, Mrs Marion M. 2814 Laurel Canyon, DS | ...Shaban, Mrs Shirley, 2815 Laurel Canyon pl, D |
| ...Barrett, Tony, 7966 Woodrow Wilson dr, D | ...Garner, Mrs Helen, 7943 Woodrow Wilson dr, D | ...McGaughey, Mrs Lora S. 7887 Woodrow Wilson, R | ...Smith, Mrs Elsie Allen, 2936 Briar Knoll dr, R |
| ...Barrett, Wesley M. Jr. 2828 Westbrook av, D | ...Carer, Peter G. 7943 Woodrow Wilson dr, D | ...McGuire, Lawrence A. 8040 Woodrow Wilson av, D | ...Smith, Thomas H. 2927 Briar Knoll dr, R |
| ...Barrett, Mrs Doris N. 7845 Woodrow Wilson, R | ...Gold, Mrs Jean I. 7985 Woodrow Wilson dr, R | ...McGuire, Joseph J. 7867 Woodrow Wilson dr, R | ...Smith, Mrs Zella V. 2927 Briar Knoll dr, D |
| ...Barrett, Jack E. 7845 Woodrow Wilson dr, R | ...Gabel, Alan D. 2973 Woodrow Wilson dr, R | ...McLaughlin, Mrs Annabelle, 8148 Corsett dr, R | ...Snyder, Robert R. 8143 Corsett dr, R |
| ...Bell, Mrs Josephine W. 8051 Mulholland dr, R | ...Gardner, Mrs Dolores E. 8145 Mulholland dr, R | ...Meeker, Mrs E. E. 2829 Laurel Canyon Blvd, D | ...Standish, Alfred E. 7967 Woodrow Wilson dr, R |
| ...Benjamin, Mrs Pearl, 2721 Laurel Canyon Blvd, D | ...Graham, Mrs Dora B. 8145 Mulholland dr, R | ...Meeker, Russell, 2829 Laurel Canyon Blvd, D | ...Stans, Seymour F. 7861 Woodrow Wilson dr, D |
| ...Behrendt, Mrs Olive P. 8137 Mulholland ter, D | ...Grannedt, Mrs Gertrude, 7822 Woodrow Wilson, R | ...Miller, Mrs Lillian C. 7776 Firenze av, R | ...Stein, Mrs Sophie R. 7861 Woodrow Wilson dr, D |
| ...Begg, Mrs Estel C. 8079 Mulholland dr, R | ...Grant, Mrs Anna W. 2840 Seattle dr, R | ...Mittner, Bertram, 8109 Elita dr, D | ...Suter, Stanley P. 2929 Westbrook av, R |
| ...Begg, Fred C. 8079 Mulholland dr, R | ...Grant, Garret B. Jr. 2840 Seattle dr, D | ...Molloy, Michael J. 7984 Woodrow Wilson, R | ...Sutherland, Mrs Helen I. 8147 Mulholland ter, D |
| ...Birkham, Mrs Janet W. 7995 Woodrow Wilson, D | ...Groberg, Mrs Dora, 2919 Briar Knoll dr, R | ...Molloy, Mrs Ruth M. 7984 Woodrow Wilson, R | ...Sutherland, Harry B. 8147 Mulholland ter, D |
| ...Birkmeyer, Mrs Francis A. 2979 Briar Knoll, DS | ...Groberg, Sanford H. 2919 Briar Knoll dr, R | ...Moore, Mrs Margaret M. 2919 Briar Knoll dr, R | ...Sutherland, Howard F. 7821 Woodrow Wilson dr, R |
| ...Birkmeyer, Milton, 2979 Briar Knoll dr, DS | ...Haddon, Mrs Louise, 7776 Firenze av, R | ...Moore, Mrs Abner V. 7716 Firenze av, R | ...Thompson, Mrs L. M. 8071 Woodrow Wilson dr, R |
| ...Bridgman, Mrs L. J. 2711 Laurel Cyn Blvd, D | ...Haddow, Norval W. 7776 Firenze av, R | ...Morgan, Mrs L. G. 8001 Woodrow Wilson dr, D | ...Thompson, Robert A. 8071 Woodrow Wilson dr, R |
| ...Bridgman, Robert N. 2711 Laurel Cyn Blvd, D | ...Haddow, Norval W. 7776 Firenze av, R | ...Nadler, Mrs Gertrud, 7837 Woodrow Wilson dr, D | ...Van der Kar, Alexander, 2835 Woodstock rd, D |
| ...Bruckway, Alice, 8080 Mulholland ter, R | ...Hartman, Mrs Margaret L. 8079 Mulholland, R | ...Nadler, Otto, 7837 Woodrow Wilson dr, D | ...Van der Kar, Catherine, N. 2835 Woodstock rd, D |
| ...Bruckway, Mrs Phoebe E. 8009 Mulholland ter, R | ...Hartman, Fred L. 8079 Mulholland dr, DS | ...Nelson, Edwlyn B. 7997 Woodrow Wilson dr, R | ...Van der Kar, Joseph, 2835 Woodstock rd, D |
| ...Bruser, Frank E. 7911 Woodrow Wilson dr, R | ...Hastings, Mrs Vivian Y. 8136 Corsett dr, R | ...Newell, William L. 7937 Woodrow Wilson dr, R | ...Walker, Lee, 7937 Woodrow Wilson dr, D |
| ...Bull, Mrs Marion M. 7715 Woodrow Wilson dr, R | ...Hestter, Mrs Josie J. 8117 Elita dr, R | ...Perrin, Mrs Janet I. 7944 Woodrow Wilson dr, D | ...Walker, Mrs Rita, 7937 Woodrow Wilson dr, D |
| ...Bull, Marshall R. 7715 Woodrow Wilson dr, R | ...Hindman, John A. 2747 Laurel Canyon Blvd, D | ...Perrin, Victor H. 7944 Woodrow Wilson dr, D | ...Wagner, Mrs Ross A. 2071 Laurel Canyon, R |
| ...Carraden, E. R. 7817 Woodrow Wilson dr, D | ...Hoffa, Miss Toy G. 7917 Woodrow Wilson dr, R | ...Perrin, Victor H. 7944 Woodrow Wilson dr, D | ...Wagner, Russell H. 2071 Laurel Canyon Blvd, R |
| ...Champion, George, 7847 Woodrow Wilson dr, R | ...Hoffa, Mrs Janet M. 8079 Woodrow Wilson dr, R | ...Perrin, Victor H. 7944 Woodrow Wilson dr, D | ...Wallace, Miss Lura H. 8121 Elita dr, R |
| ...Chevalier, Dick, 2845 Woodstock rd, D | ...Jones, Theodore A. 8079 Woodrow Wilson dr, R | ...Petman, Mrs Ernestine L. 8133 Elita dr, R | ...Wardell, Robert S. 2716 Firenze av, R |
| ...Chevalier, Mrs Mildred H. 2845 Woodstock rd, D | ...Joseph, William E. 2918 Laurel Canyon pl, DS | ...Perrin, John F. 8133 Elita dr, D | ...Wardell, Mrs Virginia, 7716 Firenze av, R |
| ...Chuggan, Mrs D. 2929 Laurel Canyon Blvd, R | ...Kelle, Horace M. 8001 Woodrow Wilson dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Warner, Charles H. 2938 Briar Knoll dr, R |
| ...Cohen, Irving, 2729 Laurel Canyon Blvd, R | ...Kelle, Mrs Lenore M. 8001 Woodrow Wilson, D | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Warner, Mrs Edna F. 2938 Briar Knoll dr, R |
| ...Cohen, Mrs Cecile J. 2731 Laurel Cyn Blvd, D | ...Kenneth, Edwin W. 2821 Westbrook av, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Waterbury, Mrs Ruth E. 8074 Woodrow Wilson, R |
| ...Cohen, Mrs Cecile J. 2731 Laurel Cyn Blvd, D | ...Kennedy, Mrs Mary E. 8056 Mulholland dr, D | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Waxman, Mrs Alice, 8056 Mulholland ter, D |
| ...Couch, Fred R. 8055 Briar Knoll dr, R | ...Kerans, Vincent E. 7988 Woodrow Wilson dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Waxman, Franz, 8281 Mulholland ter, D |
| ...Couch, Mrs Opal L. 2925 Briar Knoll dr, R | ...Kerans, Vincent E. 7988 Woodrow Wilson dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Whitmore, Kenneth S. 8010 Woodrow Wilson, D |
| ...Cura, Mrs Frances, 2811 Laurel Canyon Blvd, R | ...Kerans, Vincent E. 7988 Woodrow Wilson dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Whitmore, Mrs Sydney, 4010 Woodrow Wilson, D |
| ...Cura, Paul, 2811 Laurel Canyon Blvd, R | ...Kline, Edward M. 7721 Firenze av, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Whitmore, Mrs W. M. 2805 Woodstock rd, D |
| ...Cura, Mrs Betty, 2811 Westbrook av, R | ...Kline, Charles W. 2955 Briar Knoll dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Zacharias, Mrs W. 8028 Woodrow Wilson dr, R |
| ...Darby, Mrs, 2913 Westbrook av, D | ...Kline, Mrs Eva E. 2955 Briar Knoll dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | ...Zacharias, Mrs Mary A. 8028 Woodrow Wilson, R |
| ...Di Betta, Frank J. 8056 Mulholland ter, R | ...Kob, Mrs Violet E. 2745 Laurel Canyon Blvd, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | |
| ...Di Betta, Mrs Irene D. 8056 Mulholland ter, R | ...Kraus, Fred J. 8152 Corsett dr, R | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | |
| ...Di Maggio, Rosa, 8115 Mulholland ter, R | | ...Perrin, Mrs Ida T. 8000 Woodrow Wilson, D | |



Architectural
Resources Group

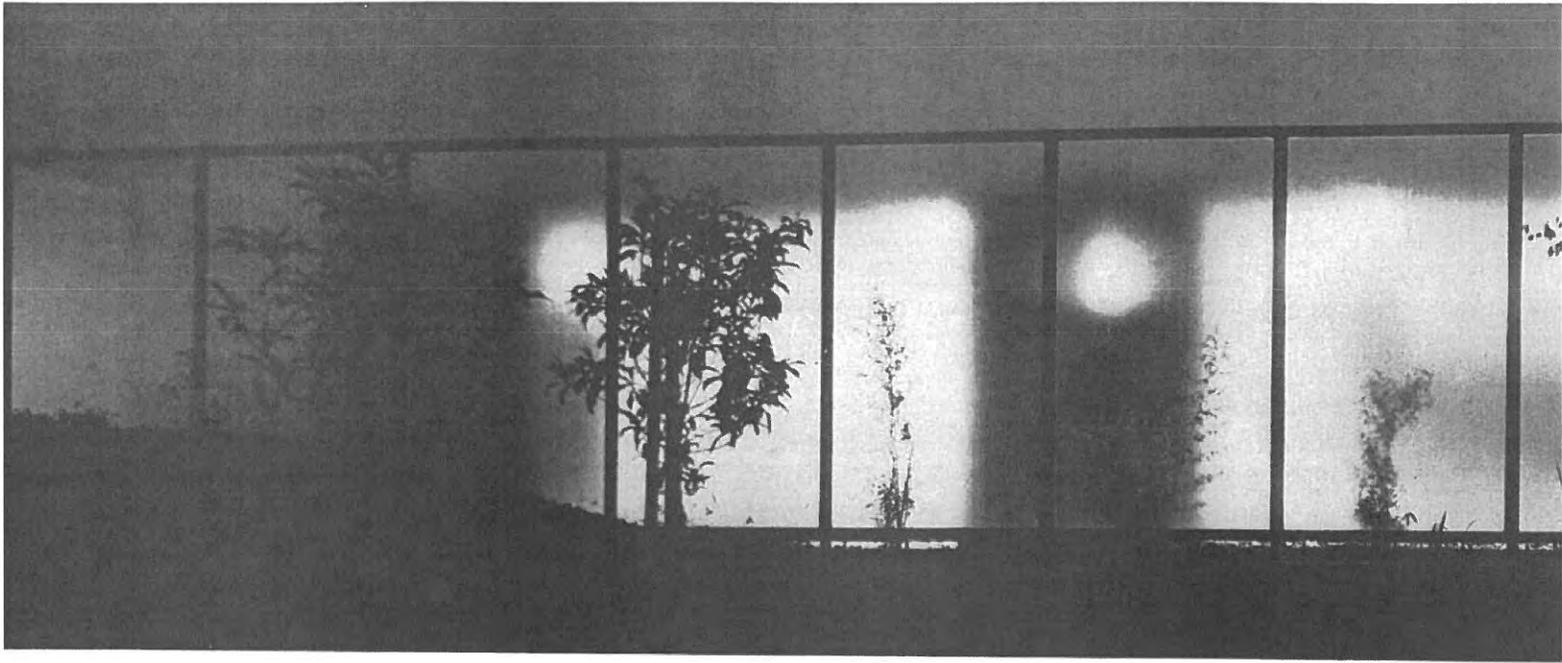
Exhibit 5. 1958-1959 Los Angeles City Directory

- Nichols Theo L (Margaret) Cafnation Milk h11351 Albata st—GR 28422
 Nichols Zema (Dorothy) h2231 Veteran av—GR 38504
 Nicholson Gordon J (Elizabeth B) h435 Denslow av—GR 27648
 Nicholson R M h10455½ Wilshire bl—GR 91600
 Nickel Albert P (Jolie) costurner Western Costume Co h11409 Bolas st—GR 22653
 Nickel Susan P asst stage mgr Players Ring r11409 Bolas st—GR 22653
 Nickley Anna h1810 Malcom av—GR 32201
 Nicklin Louise h1814½ Holmby av—
 Nicklin Mildred L Mrs h2010 Malcolm av—GR 92010
 Nickols Alex N (Helen) mathematician h1821 Thayer av—GR 72811
 Nick's Barber Shop 2379 Prosser av—GR 99081
 Nicol Alexander L (Jean) actbr h219 Tilden av—
 Nicol James C (Margaret B) golf pro h10617 Wilkins av—GR 75004
 Nicoloff John (Ruth) h1709 Carfden av—GR 75144
 Nicolosi Maria Luce r414 Saint Pierre rd—GR 25066 BR 21975
 Nicolosi Joseph (Lucy Christopher) sculptor h414 Saint Pierre rd—GR 25066 BR 21975
 Nicols Alfred prof UCLA h225 Beloit av—GR 29357
 Nides H Louis (Faye B) h1438 Kelton av—GR 84385
 Niederman Alfred (Antoinette) mgr h648 Kelton av—GR 39563
 Niehenke B J (Leona) geophysicist h1927 Parnell av—GR 72245
 Nielsen Anton Mrs h10648 Wilkins av—GR 78495
 Nielsen Donald A atty Starda'd Oil h10652 Wilkins av—GR 38124
 Nielsen Karen h1829½ Overland av—
 Nielsen Nephi (Lillian) nite watchman LDS Temple h1701 Manning av—GR 84613
 Niemand M C (Sally) tech instruments h2034 Fox Hills dr—CR 56843
 Nieman Howard H h2254 Midvale av—GR 97134
 Niemand Martin C (Sally M) pres Instrument Lab h1850 Comstock av—CR 56843
 Niemerow Judith studt r951 Manning av—GR 89432
 Niemerow Larry studt r951 Manning av—GR 89432
 Niemerow Morris (Dorothy) pharmacist h951 Manning av—GR 89432
 Niffenegger Elisabeth r10419 Lindbrook dr—GR 92777
 Nigro Nelly A pharm UCLA med center h553½ Landfair av—GR 30770
 Niles Francis.HMrs h251 Denslow av—GR 25776
 Niles J A Mrs h11355 Elderwood st—GR 28760
 Niles Margaret F h1615 Camden av—GR 82427
 Nilon Dorothy Mrs h444½ Landfair av—GR 76377
 Nimetz Cecelia Mrs h10709 Ashton av—GR 73187
 Nimptsch Ella G h2006 Greenfield av—GR 39825
 Nims Accordion Studio (Wally V Nims) 10972 W Pico bl—GR 76499
 Nims Ronald A r2286 Parnell av—BR 04152
 Nims St Jude Religious Shop (Ronald Nims) 10972 W Pico bl—GR 97262
 Nims Wally V (Jean) h2286 Parnell av—BR 04152
 Ninke Marion steno r945 Gayley av—GR 83944
 Nino Beauty Studio 10877 W Pico bl—GR 76359
 Nisenson Aaron (Ann) phys h211 Ashdale av—BR 04083
 Nitze William A Mrs h411 Lomond av—GR 36943
 Nivell Felix N (Helmi) h1826 Greenfield av—GR 87584
 Nivison Elizabeth C Mrs h2242 Veteran av—GR 88121
 Nixon Caroline R h1863 Greenfield av—GR 95341
 Nixon Donald W (Gayl C) project development mgr h2042 Midvale av—GR 70973
 Nixon Grace A h1278½ Devon av—CR 12788
 Nixon J E h2262 Beverly Glen bl—CR 44681
 Nixon Kathryn C r2042 Midvale av—GR 70973
 Nixon Linda nurse r1636 S Beverly Glen bl—CR 64897
 Nixon Maurice E (Cecil) h2035 Midvale av—GR 33229
 Nobby Knit women's apparel 1056 Westwood bl—GR 79821
 Noble Beatrice r1441 S Beverly Glen bl—GR 79572
 Noble Joan h10372 Bellwood av—CR 10364
 Noble John (Margaret) v pres Walter Kidde Pacific Co h726 Holmby av—GR 31542
 Noble Joseph W (Eliene) phys h526 Glenrock av—GR 71480
 Noble Lorraine h1765 Glendon av—GR 75125
 Noble Patsy studt r726 Holmby av—GR 31542
 Noble Peggy studt r726 Holmby av—GR 31542
 Nobler Hindy Mrs h1816 Pandora av—GR 72528
 Nodell Leonard J (Thelma) h437 Gayley av—GR 72248
 Noel Grace L r1708 Pandora av—GR 81877
 Noersjimah h1893½ Greenfield av—GR 98388
 Nokken Roy H (Ruth) real est brkr h1418½ Midvale av—GR 33971
 Nokken Roy H Co real est 10681 Santa Monica bl—GR 82826
 Nolan P W acct 2140 Westwood bl—GR 71372
 Noll Elsie M r10788 Lindbrook dr—GR 88381
 Noll Rose Fox r206 N Bentley av—GR 21559
 Nolte Claire h618 Midvale av—GR 82056
 Nolte Lawrence W (Dorothy S) adv exec h1416 Comstock av—CR 65680
 Noonan James E (Wendy) studt h729½ Levering av—GR 89130
 Norberg Donald G h10358 Bellwood av—CR 13985
 Norberg Gus E (Maude A) h2306 Camden av—GR 31564
 Nordgren Theodore h1523 S Bentley av—GR 33485
 Nordin Mary h11020 Ohio av—GR 39564
 Nordlinger David A (Ellen B) mfr rep h10744 Wellworth av—GR 31503
 Nordlinger Louis Mrs r10717 Wilshire bl—BR 04878
 Nordlinger Steve (Dorothy) exec h1248 N Bel Air rd—GR 23078
 Norlin Katherine h954 Hilgard av—GR 91578
 Norman Bernard (Toby) h10462 Ilona av—BR 20304
 Norman Beth radio-TV commentator free lance writer h1413½ Camden av—GR 82502
 Normandin Alfred L (Lorine) h151 S Thurston av—GR 23028
 Norris Benjamin Col. (Blanche) ret h1374½ Kelton av—GR 89170
 Norris M F r1283 S Beverly Glen bl—GR 89335
 North & Co (James D North) real est 1391 Westwood bl—GR 36538
 North E Mrs h2123 Midvale av
 North Myrta Mrs h10474 Ilona av—GR 31402
 North W H (Grace) h11061 Ophir dr—GR 91428
 Northington Inc gifts 2101 S Sepulveda bl—GR 39881
 Northrup Chas C r141 N Beverly Glen bl—BR 21618
 Northwestern Mutual Ins Co 1722 Westwood bl—GR 86672
 Nortman Alice K CPA r1412 Camden av—GR 33171
 Norton Albert M (Myrtle) h321 Dalehurst av—BR 04034
 Norton Elizabeth F h1915 S Bentley av—GR 79657
 Norton Joycelyn voice studt h1375 Midvale av—GR 35270
 Norton Maud r2060 Prosser av—GR 37579
 Norton Max (Erna) clk Calif Yarn Co Inc h10448 Eastborne av—GR 89257
 Norton Muriel A h1811 N Bel Air rd—GR 29408
 Norton Patrick J (Gloria) eng h1829 Westholme av—GR 79750
NORTON PHILIP INC REALTORS Homes - Sites - Acreage - Sales and rentals 11911 San Vicente bl—
 Gut 21271 12533 San Vicente bl—GR 01211
 Norty's Music Center 10749 W Pico bl—BR 04373
 Norvell Anthony (Edna) writer & lecturer h10539 Bellagio rd—GR 22915
 Norvell Manor Apts 10551 Wilshire bl
 Nossaman Walter L (Frances L) atty h10415 Lindbrook dr—GR 35026
 Nosseck Donald h2263 S Beverly Glen bl
 Nouty Hassan (Janet) asst prof UCLA h1444 Veteran av—GR 87486
 Novak Joseph A (Edythe M) h233 Barlock av—GR 28335
 Novak Kim actress h780 Tortuoso wy
 Novak Max E r540 Landfair av—GR 97448
 Novak Norman h1836 S Beverly Glen bl—CR 17033
 Novak Phil (Florine) scrap metal h1667 Comstock av—CR 42644
 Novorr Gerald (Pearl) adv designer h850 Thayer av—GR 90284
 Novotny Geo R (Lalla) sales h11351 Cashmere st—GR 21746
 Nowack Herbert L (Gretchen) ofc mgr h1575 Manning av—GR 39380
 Noxon Hazel R h1760 Malcolm av—GR 32392
 Noyes David M h1002 Tiverton av—BR 04764
 Noyes Mert E (Vera) h2253 Selby av—GR 39617
 Noyes Michael r2253 Linnington av—GR 30542
 Nu Coiffure Beauty Salon 10305 Santa Monica bl—CR 49742
 Nuckolls W M h11027½ Strathmore dr
 Nuckols George W (Gertrude T) restr mgr h958½ Hilgard av—GR 31067 ...



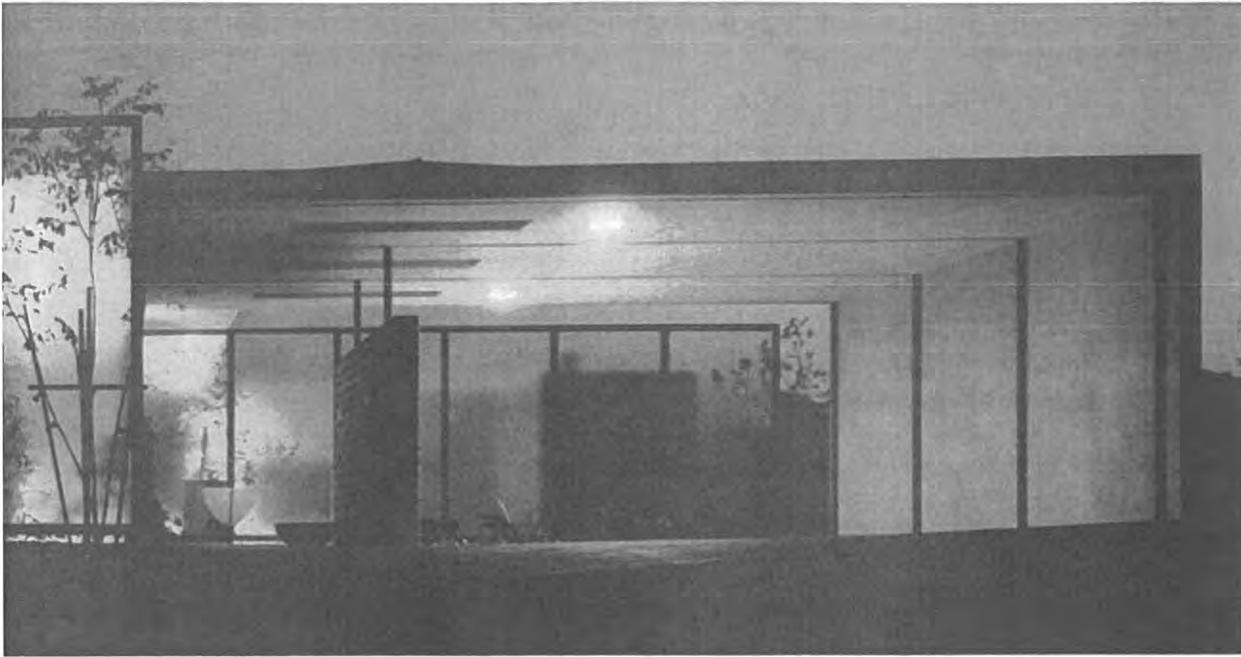
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Exhibit 6. "The New Case Study House," *Arts & Architecture Magazine*

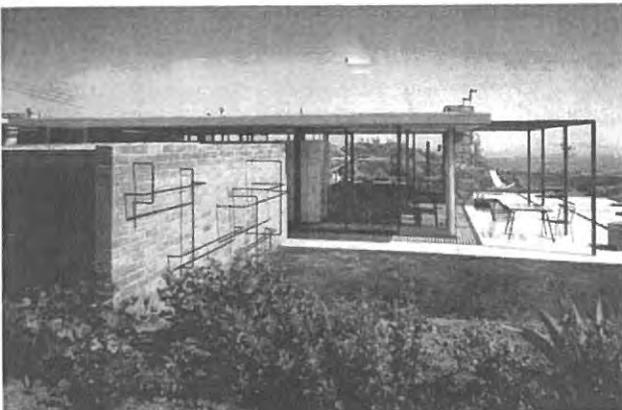
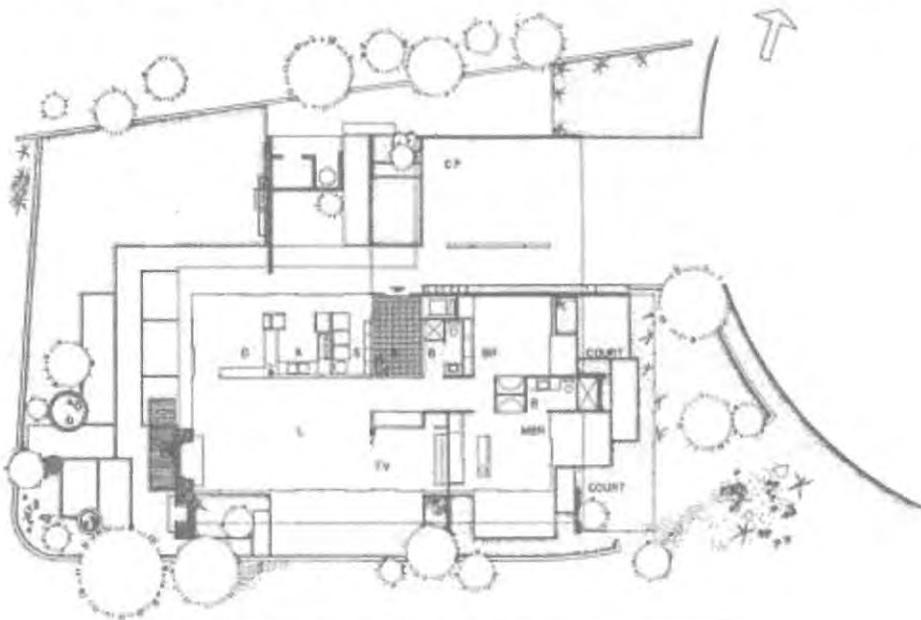


The New Case Study House BY CRAIG ELLWOOD, DESIGNER





Consulting Engineers: Mackintosh & Mackintosh; General Contractor: Henry Salzman; Landscape Architect: Eric Armstrong, Jocelyn Domela collaborating; Furnishings: Stanley Young for Frank Bros.



ALL PHOTOGRAPHS BY MARVIN RAND

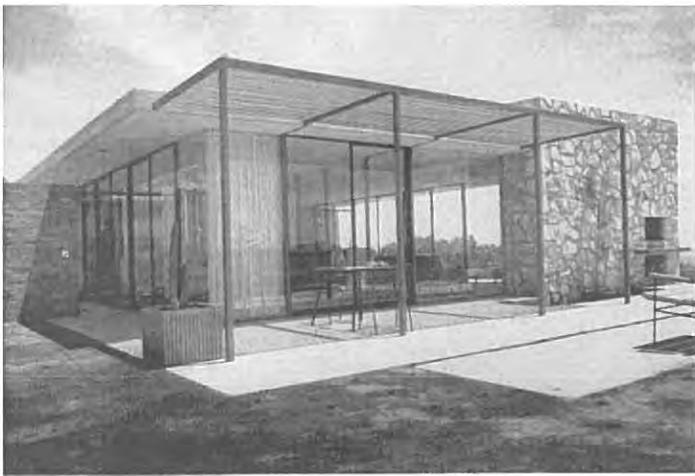
This house is the latest in a series sponsored and built by the magazine, ARTS & ARCHITECTURE, in its continuing Case Study House Program. As in the past, we attempted to use new and quality materials in the making of a small modern house which will equate a reasonable economy, contemporary living patterns and a beautiful environment.

The site is a leveled hillside with a southerly view of city and sea and a westerly view of valleys and mountains; irregular in shape, the property is approximately 70' x 100'. The limited lot size, with certain restricting deed requirements, and the selection of view exposures governed the plan layout and the site orientation. The open plan, the details, and the specifications were developed with reasonable budget considerations, but the best practices by way of quality material and craftsmanship were employed.

To achieve ease of construction, economy, and design harmony, the basic plan is a four-foot modular rectangle. Interior walls, however, extend through the perimeter walls of glass to provide house-garden interpenetration, thereby not confining space to room boundaries.

The steel structural system is eight-foot modular with 2 1/2" square pipe columns and 6" "I" beams; all connections are job-welded. The square shape of the steel tube provided detail simplification, and its fine structural line is complementary with other detailing throughout the structure. Two and one-half inches of the bottom flange of each beam is left visible through use of metal plaster trim to align with the exposed steel columns throughout the structure. Accented with red lead oxide paint, terra cotta in color, the structural steel frame becomes the basic element of the design expression.

Besides the exposed steel, basic exterior materials are glass, masonry, plaster, and siding. The obscure glass, Luxlite, is used effectively to provide privacy within the courtyards without limiting light. Square tubing is used again here as a framework for the translucent panels. A five-foot wall of Davidson hollow clay block sep-



arates the carport area from the entryway; three skylights of polished Misco wire glass centered between the exposed structural beams open the plastered roof slab to the sky to provide sunlight and warmth in the entryway. The horizontal roof slab plane is unbroken except for skylights and recessed lighting fixtures. Ceilings and fascia of the roof slab, and plaster walls are of Crownite lightweight pumice aggregate. The modular panels of 1" x 6" specially detailed Douglas fir siding are repeated between the exposed column verticals, and in consideration of harmony, the vertical siding is extended across the 4' x 8' entry door.

The entry garden is planted with acanthus, bronze New England flax, evergreen grape ivy, and ornamental strawberry. The potted plant is rare asparagus retrofractus and the trees are strawberry guava.

It was the desire to keep the landscape as simple, as useful, and as easily maintained as possible, and yet have the luxury of rich forms and textures—all within a nominal budget. To complement the architecture, interesting forms of plant material, rapid in growth, and unique to Southern California, were specified.

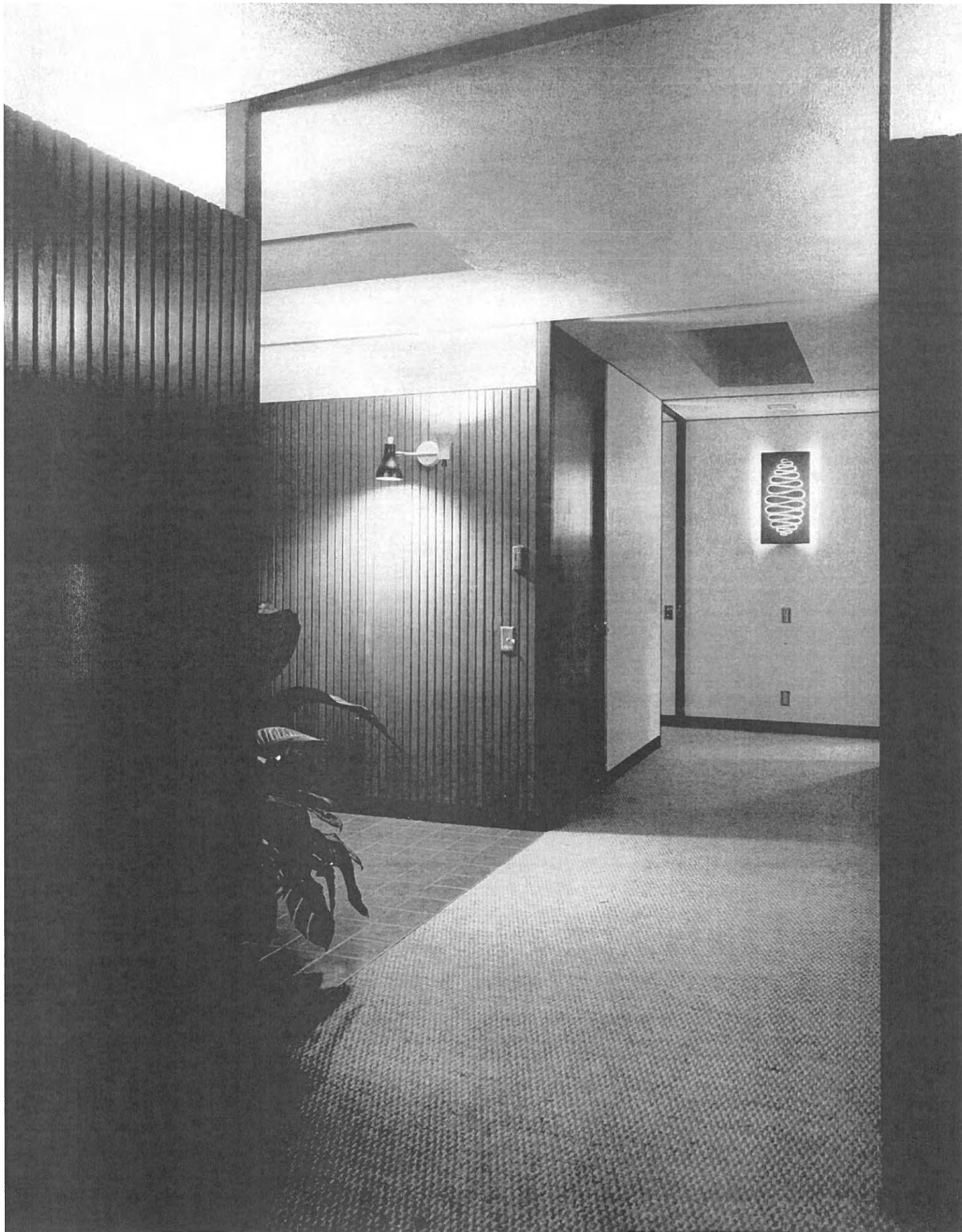
A perimeter hollow clay block curb and wall define the physical limits of the site and control water runoff. Play, service, and garden storage areas are provided, and a hollow clay block wall separates these areas from the living garden. A jungle gym, designed by Eric Armstrong, makes further use of this wall, and becomes a sculptural element in the landscape—changing its shadow pattern throughout the day. Nearby is an open space of lawn for more active play. A low bench for sunning and for the display of tubbed plant material leads into the view section of the garden, with its garden furniture, pools, and plant materials. A mound here wedds the site to the surrounding landscape and offers a feeling of protection from the wide canyon below. Eucalyptus Pulverulenta trees will grow to give filtered shade and wind protection without restricting the view. Three steel bowls serve diverse uses—firstly, as sculpture—but more specifically, as a rock garden, a cactus-succulent garden, and a bird bath. At night their sculptural quality is emphasized by being lit from beneath, becoming huge reflectors of soft light.

RIGHT: ALL ROOMS ARE DIRECTLY ACCESSIBLE FROM THE CENTRALIZED ENTRY. THE CABINET IN THE RIGHT FOREGROUND IS THE GUEST WARDROBE. MATERIALS—ENTRY FLOOR: TERRA COTTA MOSAIC TILE PAVERS BY THE MOSAIC TILE CO.; CARPETING: KLEARFLAX'S "MESABI LINEN"; WALLS: DOUGLAS FIR SIDING AND WHITE, SMOOTH-FINISH PLASTER; CEILING: INSULATING/SOUNDPROOFING, TEXTURED PUMICE PLASTER. FIXTURES AND ACCESSORIES—LIGHT FIXTURE: "LYTECASTER" BY LIGHTOLIER; INDIRECT TUBE LIGHTING: GLOBE LIGHTING PRODUCTS, INC.; THE LIGHT SCULPTURE IS DESIGNED BY SAM ELTON.

The strong rectangular mass of the chimney and the rough textured Palos Verdes stone contrasts sharply with the fineness of detailing and the openness of plan. The contrast is complementary, the random pattern of the earth-gray rock provides a surprise divergence from the regulated patterns of the other elements, and the concentrated strength of the mass secures the structure to the site at a position where it is needed—next to the embankment which slopes off to the canyon below.

A reflecting pool alongside the chimney mirrors sky and structure to add a dimension of depth; the pool illuminates at night, radiating a soft glow of refracted light. The four jets are at varying heights and are painted black.

The barbecue hearth and firebox is of ceramic Mosaic tile and the motor-driven Rotir unit turns seven skewers simultaneously; grill height is crank-adjustable. The sun shield is of inverted steel angles welded to 2 1/2" square tubing. Garden furniture is from Van Keppel-Green's.

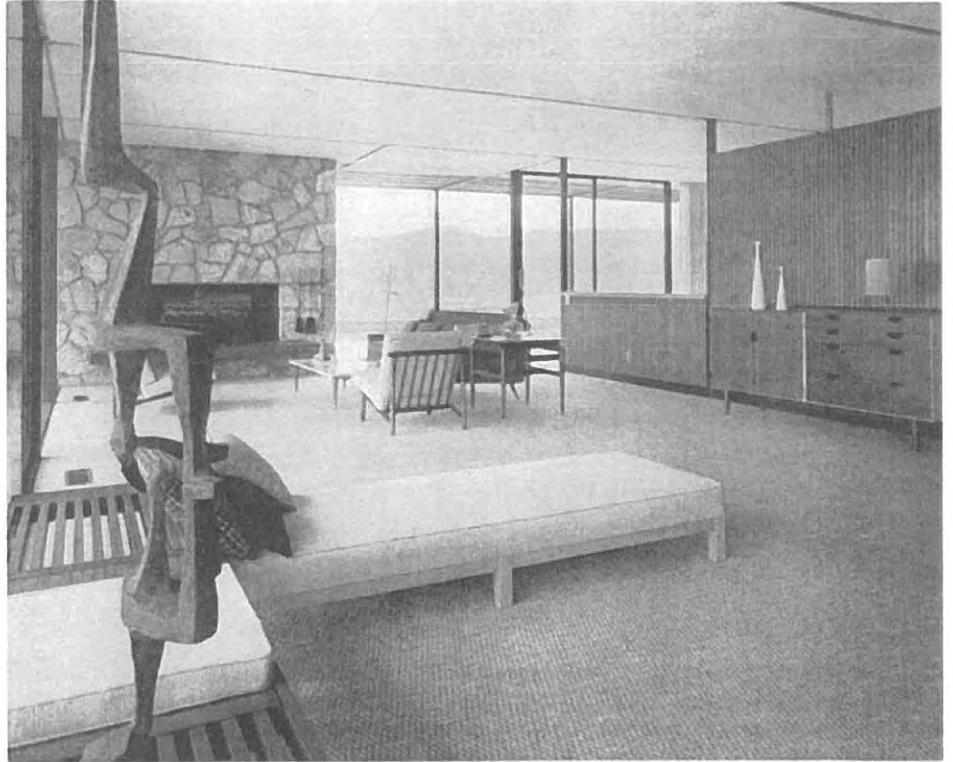


Approximately 3200 square feet are under roof; the house proper is 1750 square feet. The footage made necessary the partitioning and apportioning of space for maximum utility. Bedrooms and baths are minimized; to set the theme, the entry size is a generous 8' x 12'; an accordion wall opens the TV room to the 16' x 28' living area to increase the length to 40'; the 12' x 12' dining area opens to both the living and work (kitchen-service) areas. Steelbilt steel-framed sliding glass door units open all rooms to terraces and courtyards.

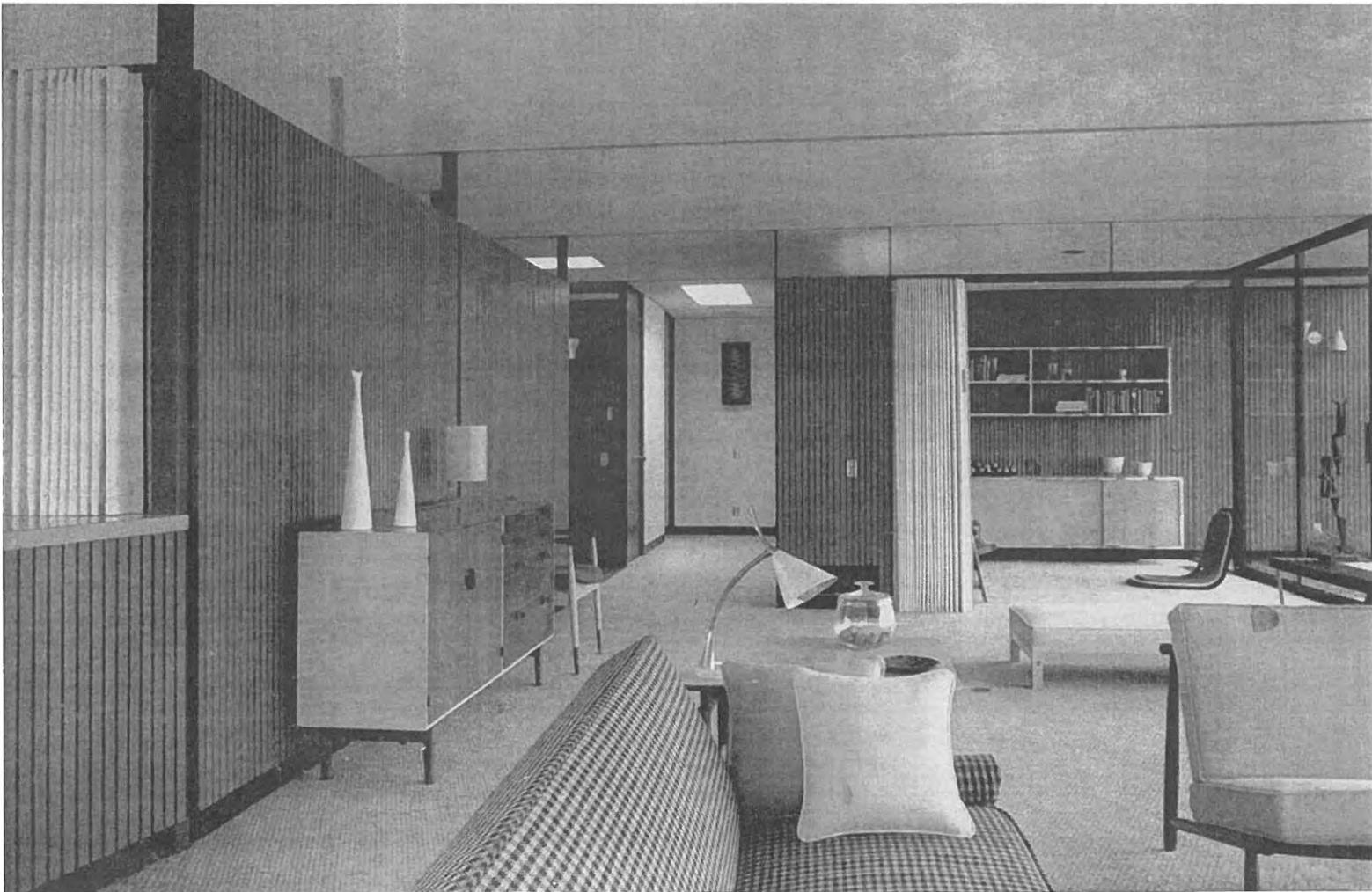
The Payne perimeter forced-air heating system warms the exterior walls and eliminates the cool downdrafts caused by heat loss through the glass; a Thermodulor furnace control modulates flame and fan operation to provide maximum efficiency of performance.

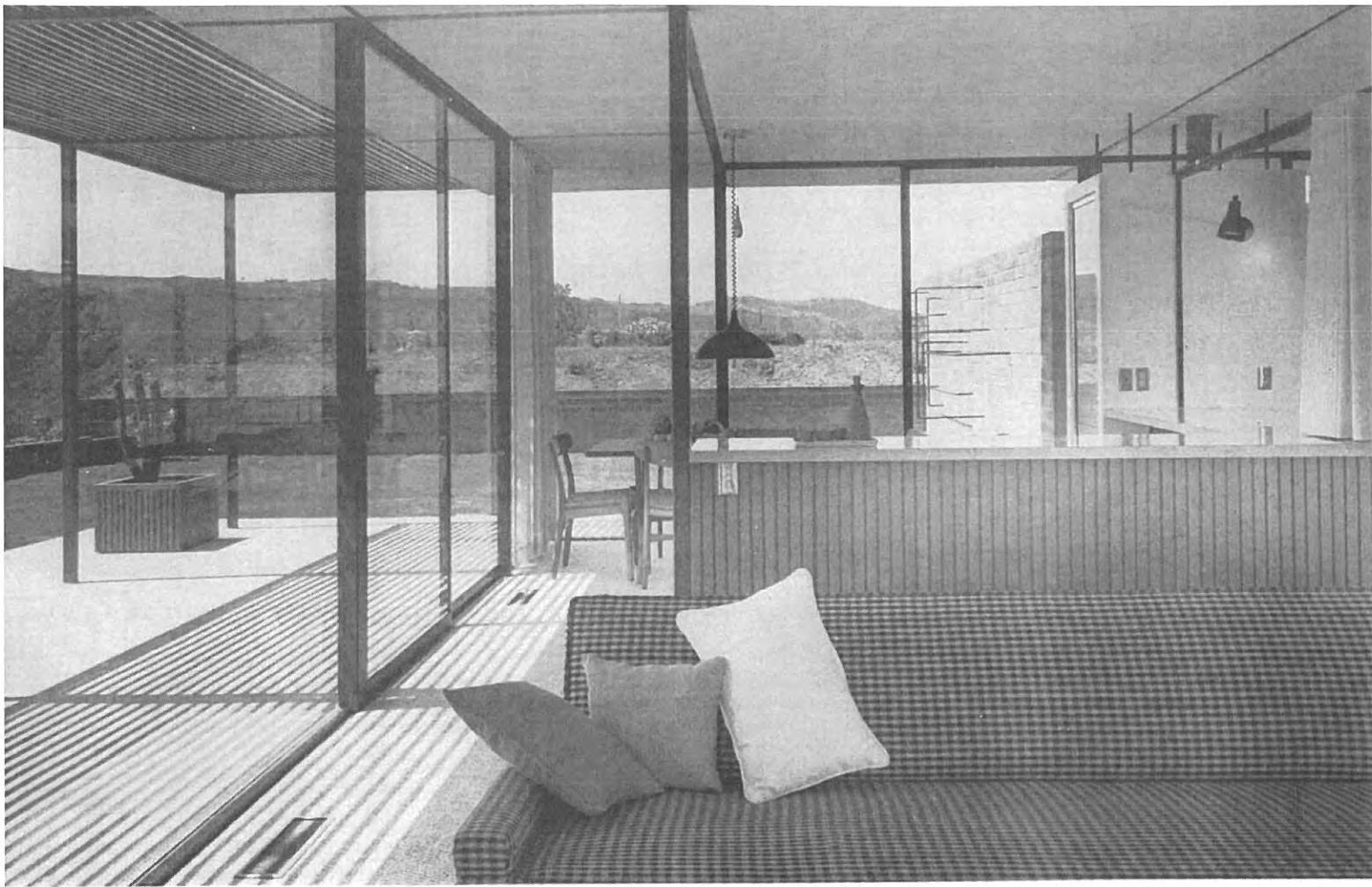
The built-in cabinet of Nevamar plastic laminate in the TV room houses television, radio, phonograph, speaker, and record album storage. Television may be remotely controlled through use of in-the-slab conduit provisions. This room can also serve as a guest bedroom.

To provide visual freedom and to maintain definition of the architectural elements, the roof slab is floated over the vertical wall planes and the walls are lifted from the floor slab with a black recessed base; the birch slab doors are ceiling-height and walls are not pierced with windows and doors, but rather each element is articulated as a separate unit, governed by its function and the integrity of the material.



For further information on Merit Specified products see page 46





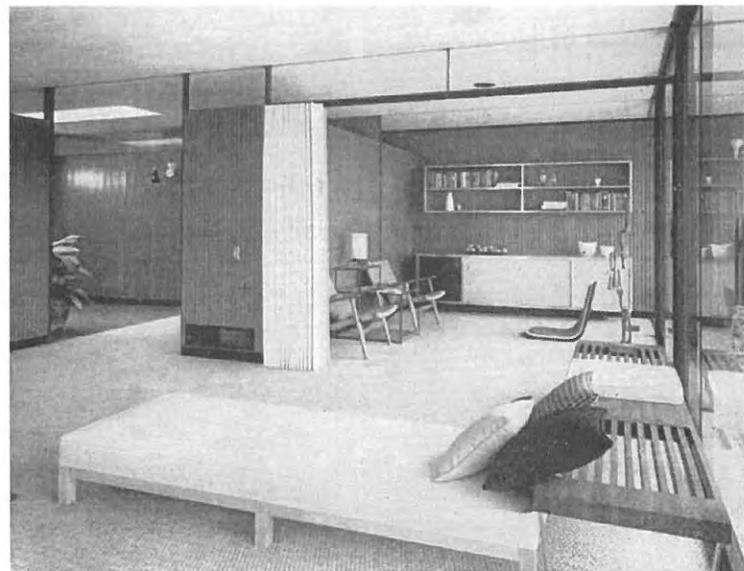
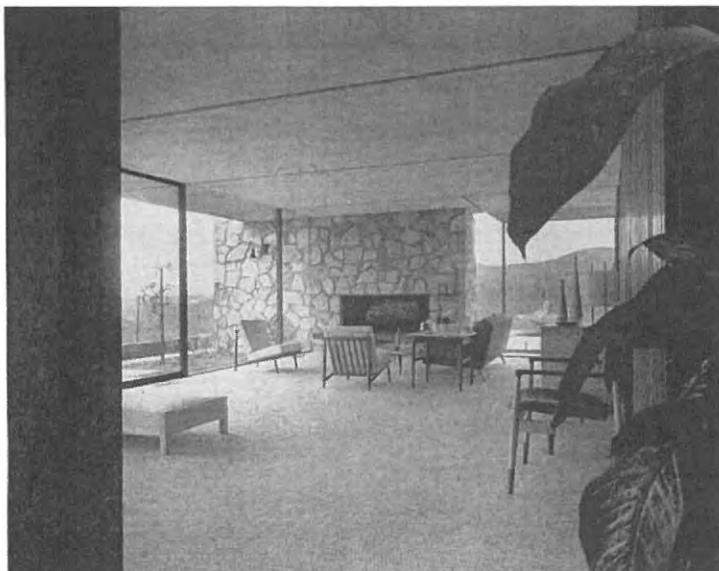
OPPOSITE PAGE ABOVE: LIVING ROOM SEEN FROM THE DEN. THE HIKIE, COVERED IN BEIGE PERUVIAN LINEN IS BY FRANK BROS. THE EXPANDABLE TEAK AND STEEL BENCH WAS DESIGNED BY HOLLIS CHRISTENSEN FOR DAKNEY. ON THE RIGHT, A FINN JUHL WALNUT AND SYCAMORE DOUBLE CHEST AND LAMP TABLE FROM BAKER FURNITURE, INC. CERAMIC TILE HEARTH BY THE MOSAIC TILE COMPANY; FIREPLACE ACCESSORIES DESIGNED BY MEL BOGART FOR FELMORE ASSOCIATES.

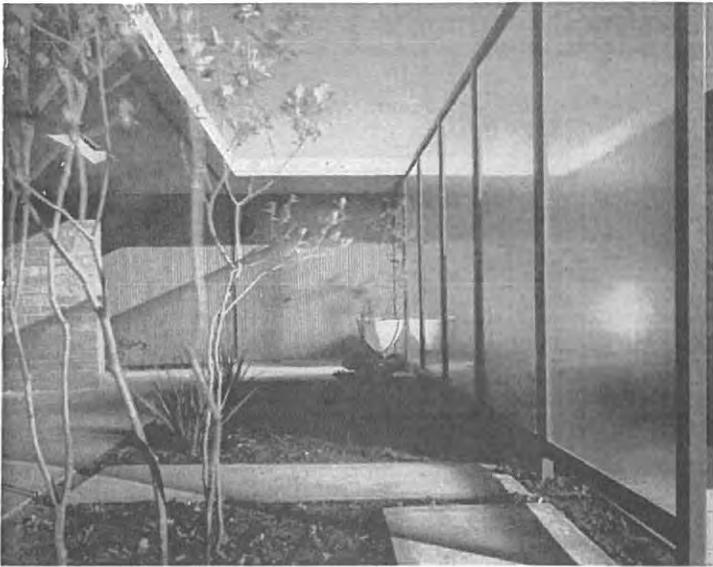
ABOVE: SOFA DESIGNED BY EDWARD FRANK, COVERED IN BEIGE AND BLACK JUTE FABRIC BY ALEXANDER GIRARD FOR THE HERMAN MILLER FURNITURE COMPANY.

BELOW RIGHT: A WHITE MODERNFOLD ACCORDION DOOR DIVIDES THE DEN AND LIVING ROOM. FOLKE OHLSSON DESIGNED THE TWO LOUNGE CHAIRS OF SMOKED OAK FOR DUX FURNITURE. LAMP BY PAUL MC COBB. CANVAS FLOOR CHAIRS, "TILTS" BY MODERN COLOR.

BELOW LEFT: LOUNGE CHAIRS BY HANS WEGNER; INTERIOR PLANTS BY POTS AND PLANS; THE OCCASIONAL CHAIR OF MAPLE AND WALNUT DESIGNED BY FINN JUHL FOR BAKER FURNITURE, INC.

OPPOSITE PAGE BELOW: ON THE FINN JUHL CHEST A LAMP BY ISAMU NOGUCHI AND TWO PYRAMID VASES BY MALCOLM LELAND FROM CALIFORNIA CLAYWARE. THE OTHER LAMP SHOWN IS AN ITALIAN IMPORT FROM LIGHTREND COMPANY.





THIS HOUSE IS NOW OPEN FOR PUBLIC INSPECTION AT 1811 BEL AIR ROAD,

The floating roof slab and freestanding wall partitions combine with the perimeter walls of plate glass to create the impression of unrestricted space.

Each bedroom has its own private courtyard; a baffle of obscure glass, integrated with the architecture, protects these courts and assures privacy from the street. The Glide-All steel-framed sliding wardrobe panels are vertical grain Douglas fir. The $4\frac{1}{2}' \times 8'$ mirror in each bedroom is mounted on a Revolvodor panel; this unit revolves to provide additional closet space.

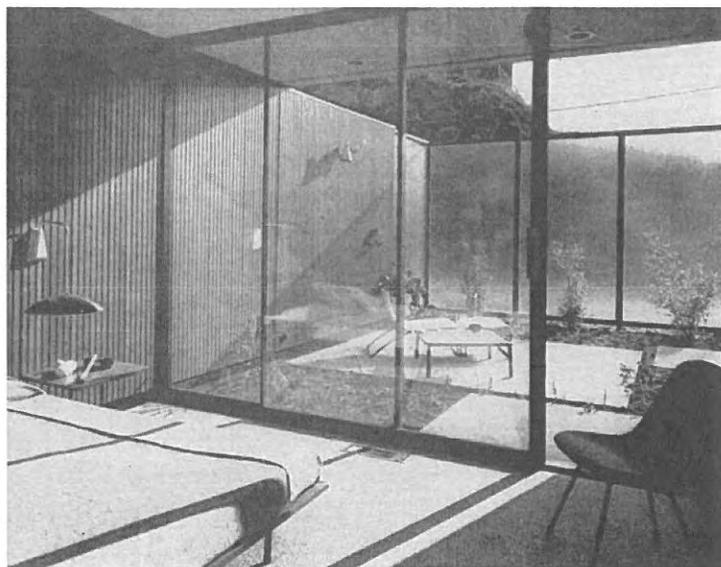
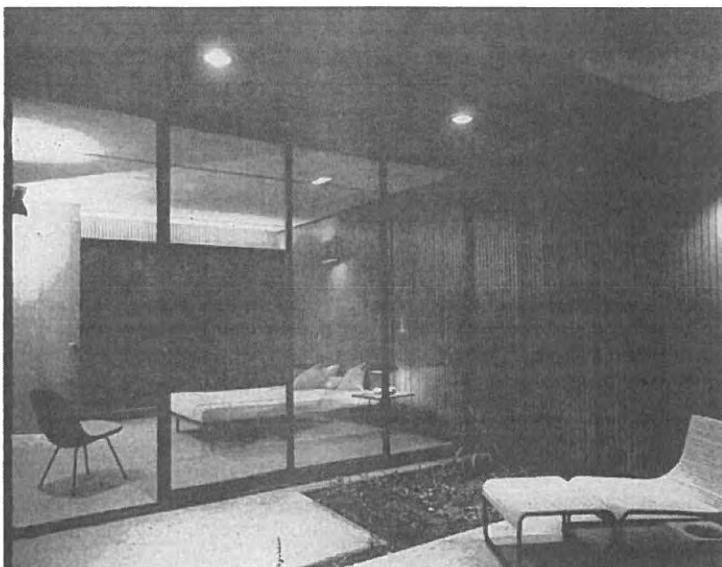
Fluorescent tubes over the wardrobes light the cabinet interior, as well as provide general room illumination. Throughout the house lighting is designed to eliminate the glare of the source without restricting efficiency. General interior illumination is by recessed tubes (Globe Lighting Products, Inc.); general exterior illumination is by ceiling-mounted recessed, louvred Marco fixtures. The wall brackets for direct lighting and dramatic spots are Lightolier's "Lytcasters," and the perforated black metal dome entry fixtures are by Gruen Lighting Company.

Bedroom chairs are designed by Eames for the Herman Miller Company; the walnut plywood slab beds with attached tables are designed by Craig Ellwood for Modern Color, Inc.; mattresses are $4\frac{1}{2}''$ airfoam by American Latex, Inc. Outdoor furniture is by Van Keppel-Green.

IN THE ENTRY HALL A GLASS TOP TABLE DESIGNED BY EDWARD WORMLEY FOR DUNBAR.



ALL PHOTOGRAPHS BY MARVIN RAND

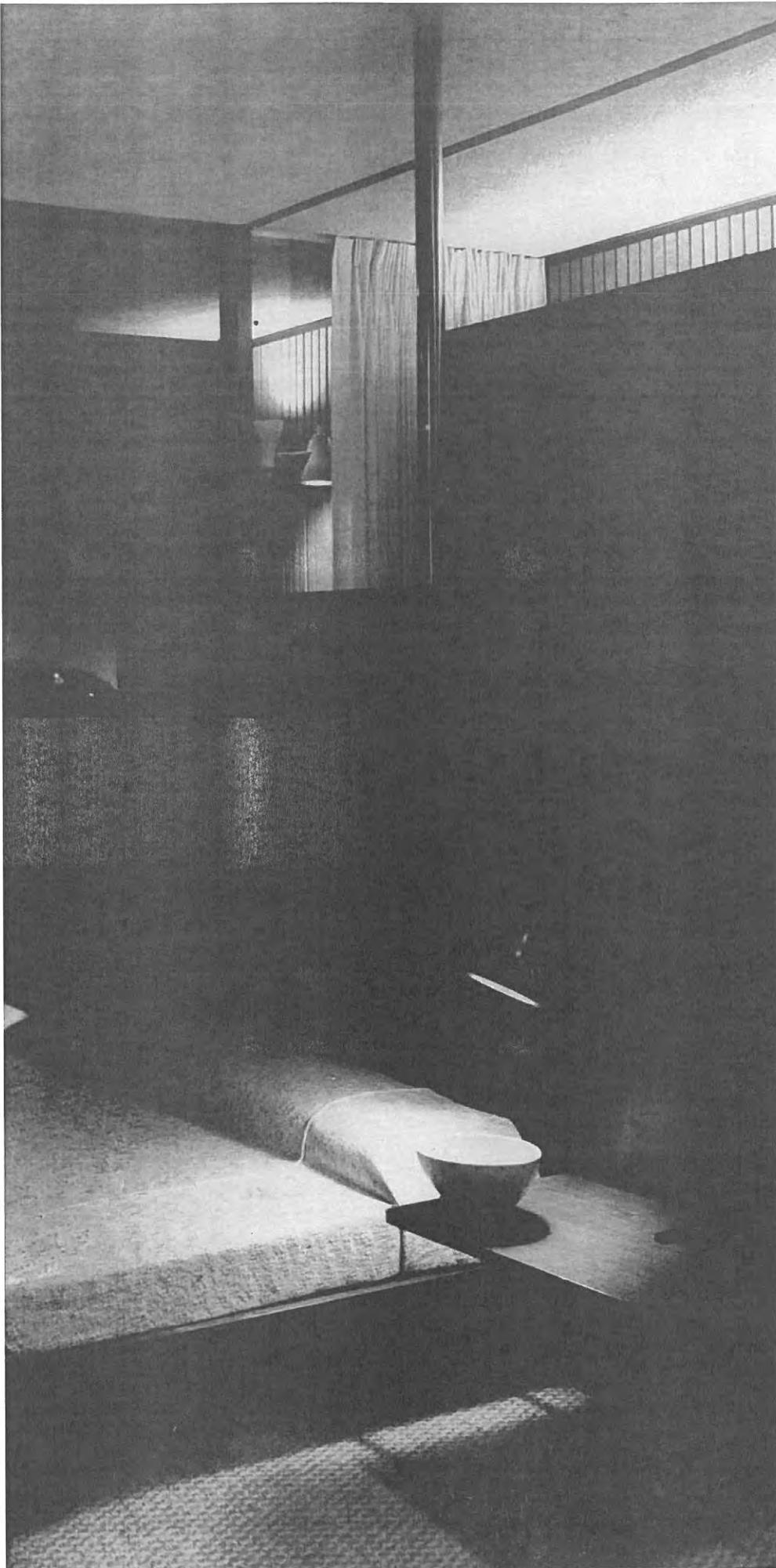


LOS ANGELES. IT WILL BE SHOWN ON SATURDAY AND SUNDAY FROM 12 TO 5 P.M.



STEEL FRAMES FOR SLIDING GLASS DOORWALL UNITS BY STEELBILT ARE USED THROUGHOUT THE HOUSE.





The interiors of the Case Study House for 1953 evolved from a basic consideration of the architectural design, with reference to the liveability of the furnishings together with their aesthetic contribution to the whole; the whole being the house, the location, the time, and the occupants.

The furniture selected is primarily a reflection of a trend toward refinement. The Finn Juhl and Hans Wegner chairs provide not only comfortable but handsome seating; their sculptured arm rests are pleasant to the touch and their use of natural woods joined with unselfconscious directness has resulted in furniture of simple elegance with integrity of design.

The light airy feeling of the house is restated in the furnishings, and the versatility of the plan for either formal or informal entertaining is logically utilized by the selection of flexible pieces. Chairs and tables may be easily regrouped to suit the occasion for which they may be required to serve.

Since the outdoor areas are an integral part of the architecture, the garden furniture reflects the same spirit as the interior furnishings, which minimizes the glass barriers and contributes to the general feeling of uninterrupted space.

All materials are of natural or neutral colors, selected for their quality of texture, and blended together for the achievement of a serene background for living and to offer no conflict with the grandeur of the natural view.

Color emphasis is singularly stated in the casual pillows which are used in the living area. These may be easily changed to add a new freshness or to accent the transitory moods of the occupants.

While interiors were designed to become an integrated part of the architecture, in the final analysis, they must be appraised on how well they will serve the daily requirements of the occupants and to what degree they will contribute to a constructive and enjoyable experience in everyday living.

—Stanley Young for Frank Bros.

From the master bedroom, the lights from Westwood and Beverly Hills to the coastline and the Palos Verdes Hills can be seen. The ocean and the channel islands are visible during the day. A bath adjoins this room and behind the bed island wall is a make-up cabinet of Nevamar plastic laminate. This cabinet includes a small lavatory and a counter-mounted Moen single-lever-control fitting; the wall over the counter is completely mirrored, and mirror lighting is recessed fluorescent tubing.

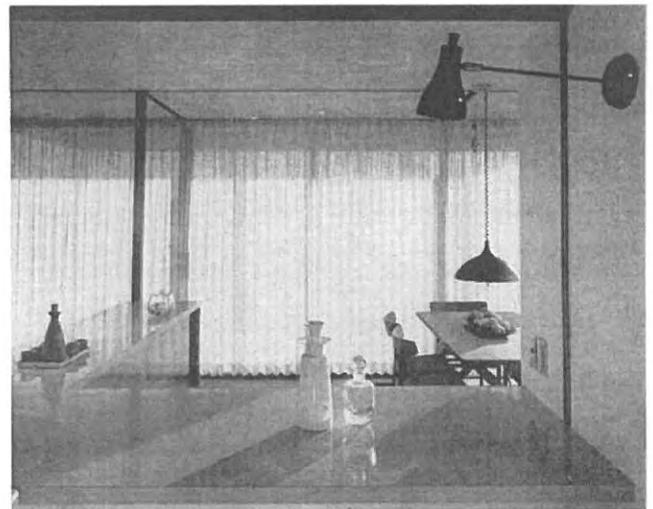


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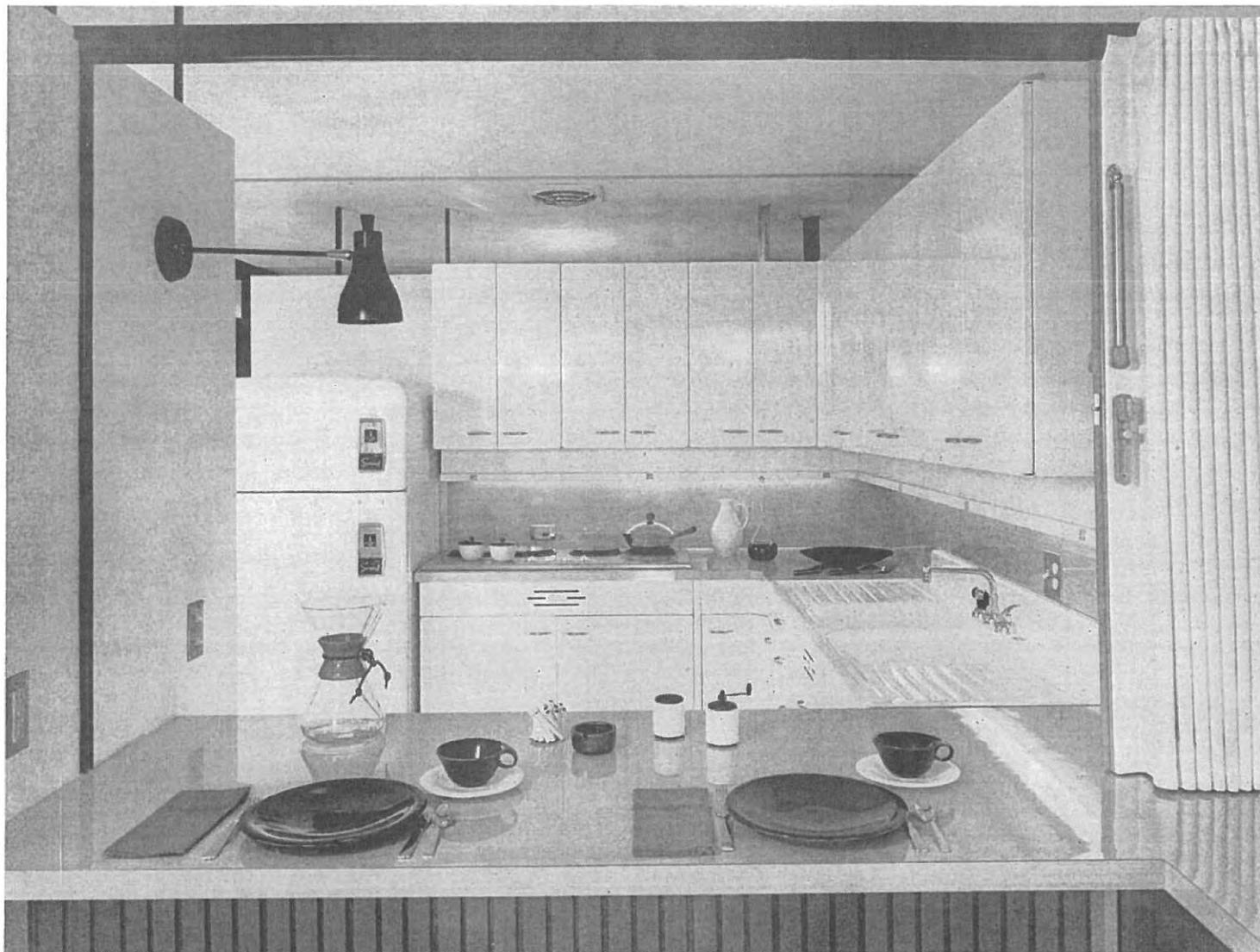
The entry opens to the service room, and both service and kitchen open to the child play yard with its gravel ground covering and wall-mounted blackboard. Beyond the child play yard is the garden furniture and tool storage closet, the gas-fired incinerator unit, and the service yard; yard separations are effected with walls of hollow clay block.

The kitchen is all-gas with a Western-Holly built-in range and oven; all cabinets are Shirley white-enameled steel; strip tube lighting is over and under the wall cabinets, and continuous Plugmold strip convenience outlets extend the full length of the counter. An accordion panel over the counter opens the kitchen to the dining area, and Steelbilt sliding door units open to the terrace for outdoor dining.

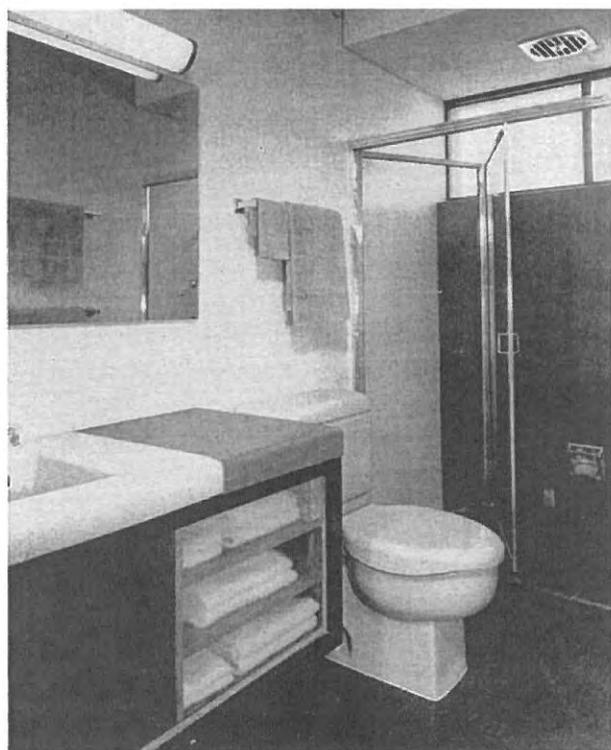


1. BENDIX WASHING MACHINE AND DRYER; GENERAL WATER HEATER; SHIRLEY WALL CABINETS AND WESTERN-HOLLY BUILT-IN GAS OVEN.
2. ALL COUNTER TOPS AND SPLASH ARE LAMINATED PLASTIC "NEVAMAR" BY NATIONAL PLASTICS. VENT FAN IN THE KITCHEN FROM NUTONE; MODERNFOLD ACCORDION WALL PANEL BETWEEN KITCHEN AND DINING ROOM; SERVEL REFRIGERATOR; WESTERN-HOLLY BUILT-IN COOKING TOP.
3. LIGHT FIXTURE IN THE DINING AREA IS "FINLANDIA" REEL LIGHT FROM GRUEN LIGHTING.
4. FLOOR, WALLS, AND RECESSED SHOWER TUB ARE BLACK, WHITE, AND TERRA COTTA TILE BY THE MOSAIC TILE COMPANY; ACCORDION GLASS PARTITION FROM AMERICAN SHOWER DOOR COMPANY; BATHROOM FIXTURES BY CRANE COMPANY; BATHROOM ACCESSORIES BY FARRIES MANUFACTURING COMPANY. VENT FAN AND CEILING HEATER BY NUTONE.
5. DINING ROOM SET DESIGNED BY HANS WEGNER. GLASS PANEL DOOR FROM AMERICAN SHOWER DOOR COMPANY ON GLASSWARE STORAGE CABINET.

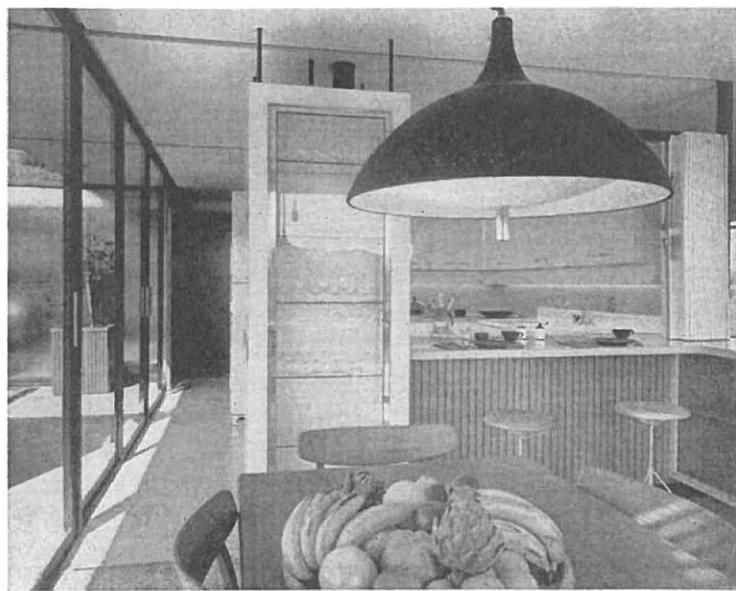
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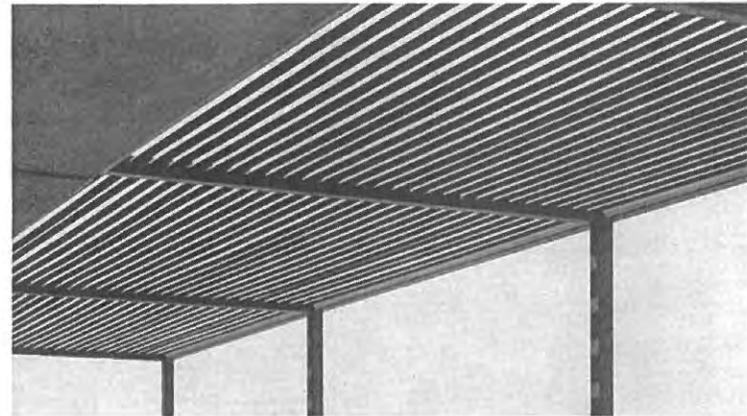
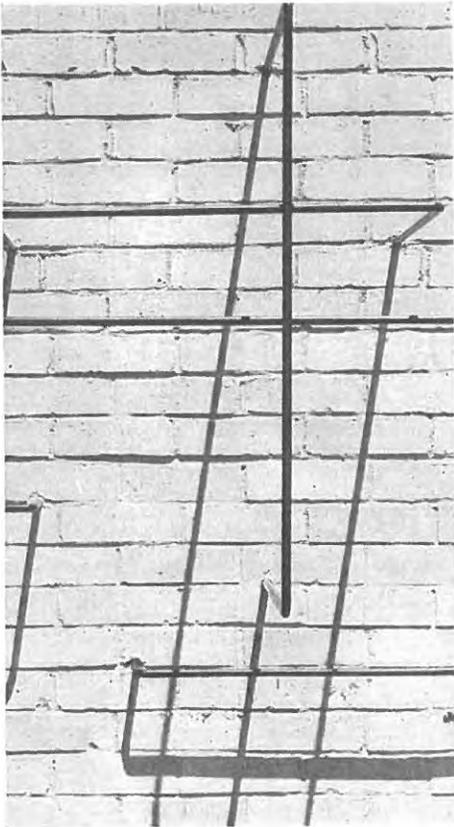
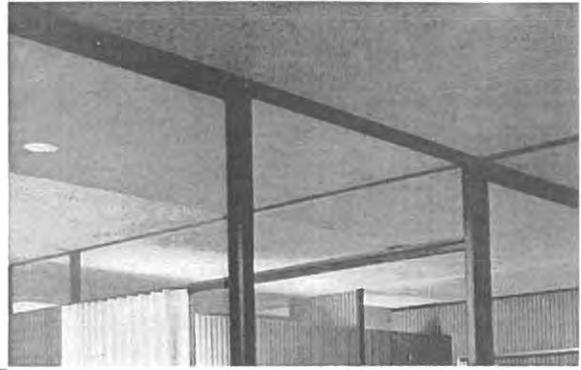
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DETAILS from the Case Study House

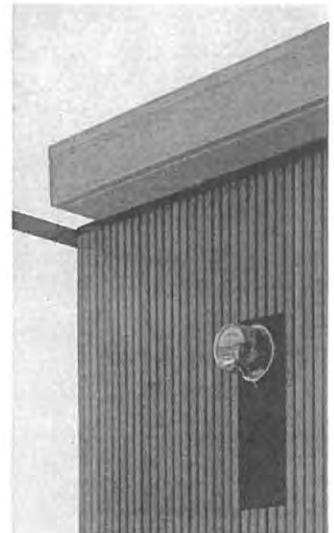
The use of form, line, color and texture and the consideration and application of detailing are usually the measures of quality of a structure.

Here, the colors black, white and terra cotta and natural surfaces of wood and masonry have been composed to form strong contrasts and subtle harmonies.

Articulation of each element, however minor, has played an important part in achieving the overall crispness and completeness of detailing.



ALL PHOTOGRAPHS BY MARVIN RAND





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**Exhibit 7. Existing Conditions Photos, Larry Underhill, National Register of
Historic Places Registration Form, 2013**



1811





