

**FRANMAR**  
2207 N. Fern Dell Place / 2206 N. Live Oak Drive East  
CHC-2015-4538-HCM  
ENV-2015-4539-CE

Agenda packet includes

1. Final Staff Recommendation Report
2. Categorical Exemption
3. Under Consideration Staff Recommendation Report
4. Nomination

Please click on each document to be directly taken to the corresponding page of the PDF.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2015-4538-HCM  
ENV-2015-4539-CE

**HEARING DATE:** March 17, 2016  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012  
**EXPIRATION DATE:** April 5, 2016

Location: 2207 N. Fern Dell Place/2206 N. Live Oak  
Drive East  
Council District: 4  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Hollywood United

**PROJECT:** Historic-Cultural Monument Application for  
FRANMAR

**REQUEST:** Declare the property a Historic-Cultural Monument

**OWNER(S)/  
APPLICANT(S):** Joel Stein and Cassandra Barry  
2207 N. Fern Dell Place  
Los Angeles, CA 90068

**PREPARER:** Anna Marie Brooks  
1107 4th Avenue  
Los Angeles, CA 90019

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Shannon Ryan, City Planning Associate  
Office of Historic Resources

Attachments:      Historic-Cultural Monument Application

## **FINDINGS**

- Franmar “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Craftsman style applied with Swiss influences on a single-family residence.

## **CRITERIA**

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

## **SUMMARY**

Artist Francis William Vreeland designed the subject property in 1923 as his family home and studio. Franmar as the house was called, came from the combination of his first name with his wife’s, Marian. They also referred to it as the Carpenter’s House. The Swiss Craftsman house was the first house built on the 2200 block of Fern Dell Place in the Oaks section of Los Feliz. The lot runs through to Live Oak, which was the original street associated with the property and is listed as the street address on building the permit.

The two story, 3,760 square-foot house has a cross gabled roof, board and batten and clapboard siding, exposed eaves with large brackets, and casement windows. The house not only uses wood for its exterior cladding and windows, but incorporates it into the ceilings, floors, walls, and balconies, of the interior. Vreeland explained that the house should be “a wooden house, because structurally a wooden house is just naturally... related to woodland surroundings.” The doors and windows came from stock lumber but were embellished personally by Vreeland and a blacksmith by adding hand-made nails, brass hinges, and original handles, creating an aesthetic specific and unique to the house. The double height ceiling in the living room with a wall of windows creates a grand space filled with natural light. The living room was used as Vreeland’s studio.

Alterations include covering up of the original fireplace in the living room with new materials, enclosure of a deck into a bedroom, the addition of a pool, and remodeling and relocation of the kitchen.

Francis William Vreeland (1879-1954) was a fine artist originally from Nebraska who studied at the Cincinnati Art Academy. He met his wife Marian Frances Hasting Smalley at Rockwood Pottery in Cincinnati in 1900. They worked there together until 1903 when they moved to New York City. They continued to work in the art world and eventually moved to Los Angeles in the early 1920s. In Los Angeles Francis worked as a scenic artist, muralist, painter, lecturer and write for several publications including *Spectator Magazine*, *American Magazine of Art*, and *California Graphic*. He became the president of the Hollywood Art Association. In 1926 the Los

Angeles County Museum of Arts featured a solo exhibition of Francis's work. Marian also worked as a lecturer and writer; together the couple promoted the arts in Hollywood and held many gatherings at Franmar.

The citywide historic resources survey, SurveyLA, found the subject property eligible for listing in the National Register of Historic Places, the California Register of Historical Places, and eligible for designation as a Los Angeles Historic-Cultural Monument under the context of Architecture and Engineering, 1850-1980, as an excellent example of Swiss Craftsman residential architecture in Los Feliz.

## **DISCUSSION**

Franmar successfully meets a criterion for designation under the Cultural Heritage Ordinance. The house "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of the Craftsman style applied with Swiss influences. Character-defining features of the house include board and batten siding, clapboard siding, exposed eaves with large brackets, casement windows, and complex gabled roof. The many balconies with wooden railings and the rectangular volumes are Swiss influences applied on the house.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of Franmar as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2015-4539-CE was prepared on March 1, 2016.

## **BACKGROUND**

On January 21, 2016 the Cultural Heritage Commission voted to take the property under consideration. On February 25, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by a staff member from the Office of Historic Resources.

COUNTY CLERK'S USE

**CITY OF LOS ANGELES**

CITY CLERK'S USE

OFFICE OF THE CITY CLERK  
 200 NORTH SPRING STREET, ROOM 360  
 LOS ANGELES, CALIFORNIA 90012

**CALIFORNIA ENVIRONMENTAL QUALITY ACT**

**NOTICE OF EXEMPTION**

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY <b>City of Los Angeles Department of City Planning</b>	COUNCIL DISTRICT 4
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PROJECT TITLE Franmar	LOG REFERENCE ENV-2015-4539-CE CHC-2015-4538-HCM
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PROJECT LOCATION  
2207 N. Fern Dell Place / 2206 N. Live Oak Drive East

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:  
Designation of Franmar as a Historic-Cultural Monument.

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

CONTACT PERSON Shannon Ryan	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category \_\_\_\_\_ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the Franmar as a Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE 	TITLE City Planning Associate	DATE March 1, 2016
FEE:	RECEIPT NO.	REC'D. BY
		DATE

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

IF FILED BY THE APPLICANT:

NAME (PRINTED) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

**CULTURAL HERITAGE COMMISSION**

**CASE NO.: CHC-2015-4538-HCM  
ENV-2015-4539-CE**

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200 N. Spring Street  
Los Angeles, CA 90012

Location: 2207 N. Fern Dell Place/2206 N. Live Oak  
Drive East  
Council District: 4  
Community Plan Area: Hollywood  
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2207 N. Fern Dell Place  
Los Angeles, CA 90068

**PREPARER:** Anna Marie Brooks  
1107 4th Avenue  
Los Angeles, CA 90019

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

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

MICHAEL J. LOGRANDE  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Shannon Ryan, City Planning Associate  
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Attachments:      Historic-Cultural Monument Application

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**FINDINGS**

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

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

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

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

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

## 3. STYLE & MATERIALS

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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


## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

Name: <i>Same as owner</i>		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

### Property Owner

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

Name: Joel Stein & Cassandra Barry		Company:	
Street Address: 2207 Fern Dell Place		City: Los Angeles	State: CA
Zip: 90068	Phone Number:	Email: cassandrabarry@me.com,	

### Nomination Preparer/Applicant's Representative

Name: Anna Marie Brooks		Company:	
Street Address: 1109 4th Avenue		City: Los Angeles	State: CA
Zip: 90019	Phone Number: 310-650-2143	Email: historichomesla@aol.com	



# 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: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 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.

Anna Marie Brooks

September 24, 2015

*Anna Marie Brooks*

Name:

Date:

Signature:

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

Office of Historic Resources  
Department of City Planning  
200 N. Spring Street, Room 620  
Los Angeles, CA 90012

Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)

## A. Potential Monument Description

Francis William Vreeland was a well-known artist of the early 20<sup>th</sup> century and, as a muralist, an exhibiting member of the Architectural League of New York. Vreeland was the designer of the “carpenter house” as he described it in an article titled “A House That Grew in the Mind of an Artist” which Vreeland penned for the *Southern California* magazine in May and June of 1928. The home was christened “Franmar,” a combination of the Vreeland’s first names—Francis and Marian.

The lot on which it was to be built, “is the side of a wooded canyon” at 2207 Fern Dell Place, stretching up the hill to 2206 Live Oak Drive East. Though it now utilizes the Fern Dell Place address, it was built claiming the Live Oak locale. The Vreeland home was the first structure erected on the 2200 block of Fern Dell and Live Oak in 1923, when Fern Dell Place was still a lonely dirt road.

Vreeland wrote that it shall be, “a wooden house, because structurally a wooden house is just naturally... related to woodland surroundings.” He also admitted that wood best suited his finances.

...the chief requirements for our particular physical scheme of life are a studio and living rooms. Convention and the wife involved dictate living quarters that include a sleeping-room and bath, a sitting room, a dining-room. A kitchen, a pass-pantry (screen porch or whatever one chooses to call it), and a “guest room”; while the glorious invitation from southern California’s three hundred and fifty days of sunshine annually, makes the addition of a “sun-room” imperative – seven rooms and bath including the studio...”

The studio is, “30 x 40 feet in its floor dimensions, with a 20-foot ceiling height...” Vreeland continues:

The high ceiling of the studio is of elongated paneling of 1 x 12 lumber, and 1 x 3 battens. This paneling is divided into six marked areas by beams 10 inches thick, with a 3-inch exposure. These beams are supported at the walls upon 4-foot projecting 4 x 6s, cut to an interesting design at their outer ends.

Japanese lanterns and rusted iron fixtures hold the electric lights...The floor is of boards 10 inches wide, nailed down from the top with old fashioned steel-cut nails; the counter-sunk heads of these nails form a marked pattern over the polished floor surface.

“Mural paintings by the artist are fitted in to especially designed and located panels on the walls. There are nine of the painted “murals” in the studio.” No record exists of the disposition of these murals.

The living quarters are “hung on the upper walls across one end and part-way forward on two sides of the studio,” which is connected by stairs from the east studio to the east upper living quarters. A balcony alcove at the west was the dining room and doors leading from one room to another among the five upper rooms, provided for simplified housekeeping.

He wrote that the house is, “constructed in its entirety from the standard, stock lumber, stock window sash and stock doors.” However, the house would lose its stock item identity through the designs of Vreeland, the hands of the carpenter, and with the aid of a blacksmith. Vreeland shared:

Doors throughout the house are of the well-known, “stock,” single panel variety, further paneled on the job by the carpenter, studded with hand-made nails, hung on heavy, oxidized brass hinges and caught by unique locks. The hinges and locks were fashioned by a blacksmith from the artist’s designs.

A fireplace with an inverted pyramidal tile design and three integrated statues was on the south wall but the fireplace is currently clad in contemporary glazed green “brick” tiles of no character. The west wall, at the north of the west-wrapping balcony, originally contained mural panels and a complex bookcase with an arrangement of fabric covered sections. That has been replaced by a ribbon of three stock vertical windows at the second level with a plain wall beneath, within the studio. A floor-to-ceiling bookcase has been installed, at an unknowable date, on the north wall at the west corner. The entry door lacked the now Eastern trim piece, above, and the Eastern doors beside the entry thoughtlessly replace original Vreelandized doors. One original door remains at the east wall bathroom, off the current dining area. A kitchen was added and reconfigured by owners, since Vreeland, in what is believed to have been the original sun-porch. It is unknown for what purpose the now bedroom and bathroom at the east wall of the studio level originally served. Otherwise, the studio retains much of the original details including the: dramatic north window wall with shelves at either side; the east paneled, open stair with banister with stock windows stacked in a staircase configuration; the entry configuration; the south wall with original paired French doors and original small balconies at either side of the original, now covered-over fireplace. It is believed that the current kitchen windows were original to the porch. The kitchen has been increased 6 x 10 feet. The California basement is entered through a door beneath the stairs from the original studio level to the original living-room level, around the corner from the entry.

“Tongue-and-groove ‘ceiling’ is used as the surface lumber of most of the walls and ceilings of the living-rooms,” according to the artist. 1 x 3” battens in various patterns are introduced as surface relief. Vreeland continues, “By running the surface grooves of this lumber in vertical lines to a simple molding, which is 18 inches below the ceiling of the alcove section, and from that point nailing the upper horizontally to the studding, a frieze ceiling is here created.”

The original second level living-rooms have been partially reconfigured. The room at the east is believed to have been the sitting room with its many original casement windows and the tongue-and-groove ceiling/battens/frieze, which have since been painted. A bathroom is now at the west of it, the space shared by an original cedar closet.

Directly above the original studio fireplace, and sharing that chimney, is an original floor-to-ceiling tapered breast yellow/tan brick fireplace with a tiled hearth and a mantel with brackets at an exaggerated height. The ceiling is wood paneled with battens and 3-D pyramids atop squares at the batten intersections. Paired French doors at either side of the fireplace open unto small balconies. This room is believed to have been the original bedroom. There is currently another bedroom and master bathroom at the west of the fireplace bedroom. The master bedroom was increased 6 x 24.’ The master is believed to have been the original kitchen and screen porch. The original deck is at the northwest.

The west extension of the balcony forms an original dining room alcove with French doors, added in by Vreeland in 1925, granting direct access to the northwest deck.

A path at the west of the house heads vaguely westward, then turns north leading upward to the pool terrace, which was added in 1996. The treed canyon-side continues upward from the pool to Live Oak Drive East.

## EXTERIOR

Vreeland wrote, "...there came the suggestion of a "Swiss" type of roof-line as fitting to the locality and the chosen building material."

He adds:

'board-on end' dwellings of California's pioneers contributed a detail of character that offered a gracious tribute to the early frame-building traditions of the state of the artist's adoption, that would make this house essentially a California house...while heavy timbers, hand-hewn with broad axe and adz and roof supporting brackets likewise treated came to the artist's mind...There would be 'unsurfaced' and weathered redwood for the boards and battens that were to give the board-on-end character, and a free hand 'draw-knife' cutting of the edges of the wide redwood clapboarding that would distinguish the outside of the upper story.

The exterior is executed in board-and-batten at the first level and the wood clapboards with hand drawn edges which flare outward at the base of the second level. The stock garage doors have been Vreelandized. Above them is a balconette with a rail composed of shaped balustrades, framing a ribbon of paired, outward opening casement windows, the whole supported by deep brackets of graduated lengths, the unit crowned by deep eaves braced by simple, yet important brackets. The concealed entry is accessed via covered stairs at the north of garage, to the studio level where a rectangular porch is clad in horizontal tongue-and-groove with a visitor's bench across from the entry and with banisters with cut balustrades.

The original fixed multi-pane and casement windows are utilized in various patterns throughout the house, as are French doors and Vreelandized formerly single-panel stock doors.

A pool was added on an upper terrace in the 1996. Above it, a forest of trees, some mature, proceeds up the canyon wall to the parcel's terminus at Live Oak Drive.

Some non-thinking former owner eliminated vehicle access to the garage by adding stacked brick walls to either side of the garage doors as well as brick steps up to that walled area. The feat makes no sense to anyone with whom this historian discussed it.

One almost dares to wish the "carpenter's house," now known as Swiss Chalet Craftsman style, could still stand alone along sylvan, unpaved Fern Dell Drive, its north and east walls of windows, unobstructed by any other structure, conferring light on the artist and his works.

William Francis Vreeland became a well-known artist on both coasts, first the East then the West, where he ultimately designed and built a “carpenter’s house” for himself and his wife which they christened “Franmar” in honor of each other and their marriage, which ultimately endured until the death of “Toby,” as he was known by friends, after 50 years of togetherness.

Vreeland was born in Seward, Nebraska, on March 10, 1879. His father paid for his education as a bookkeeper which the younger Vreeland abandoned to attend the Cincinnati Art Academy. He also attended the Academie Julian at Paris and exhibited in the Paris Expo in 1900.

Toby became a decorator at Rookwood Pottery in Cincinnati in 1900, and there met another decorator, Miss Marian Frances Hastings Smalley. Ms. Smalley came to Rookwood from New Orleans, by way of the University of Denver and the Cincinnati Art Academy. They retained their positions at Rookwood until 1903 when they married on April 18<sup>th</sup> and moved to New York City.

There, Vreeland established a private art studio and Marian did work for the National Arts Club, an organization founded in 1898 in a grand setting in New York’s Gramercy Park by a *New York Times*’ art and literary critic, and which survives until this day. Vreeland studied at the Art Students League of New York under George Bridgeman, the famous teacher and author of life drawing and anatomy, whose books remain in use today. Vreeland became art director at the Aeolian Co., a national music and piano company which hosted elaborate Christmas displays annually, as well as associate editor of *American Printer*. Vreeland’s works as a muralist were covered by the *New York Times*. Vreeland also exhibited at the Paris Salon in 1911.

In the early 1920s the couple moved to Hollywood, California and in 1923 the Vreelands built what Francis dubbed the “carpenter’s house,” which they christened “Franmar,” a combination of their given names. “Franmar” was the first residence on the 2200 block of Fern Dell Place when it was still a sylvan, unpaved country road. The parcel continued upward through the wooded canyon to Live Oak Drive at the west. In “A House That Grew in the Mind of an Artist,” in the May and June 1928 editions of *Southland California*, Vreeland grows poetic about his choice of the wooded canyon and the fact that the “carpenter’s house” would be entirely of wood to match the location and his budget. It was cleverly erected of stock windows utilized in the double height (20’) artist’s studio which was 30 x 40,’ the windows stacked on end, three rectangular windows by three wide, to usher in the northern light. On the opposite wall were paired French doors leading to small balconies at either side of the fireplace with integrated statues, beneath the “living-rooms” as he called the hung balcony above, which wrapped part way into the studio on the east wall, where interior wood faced stairs with a wall of stock windows, as at the north, stacked as stairs and inter-cut by the stairs, proceeded to the living-rooms. The balcony continued partially on the west wall, where an alcove acted as the dining room, off the upper level deck and kitchen. The final studio wall was bookcases, paneled portions with a segmented Vreeland mural crowning all. Of the second level living-rooms, there also was a sitting room at the east, a bedroom with an original yellow/tan textured brick fireplace

which tapered upward to the ceiling, with paired French doors and small balconies to either side, and a bathroom, as well as a guest room. And “the glorious invitation from southern California’s three hundred fifty days of sunshine annually, makes the addition of a “sun-room” imperative,” wrote Vreeland.

The studio ceiling was of 1 x 12” with 1 x 3” battens in patterns over it. There were 10” beams supporting the balcony with a 3” exposure and artistically finished ends. Post and diagonal braces added to the graceful shoring. The walls were clad in fabric and battens, with various colored drapes to compliment models.

The ceilings of the “living-rooms” were of tongue-and-groove with 1 x 3” batten patterns. An 18” horizontal tongue-and-groove with battens formed a frieze which visually continued the ceiling downward,

The house was granted a Swiss roof line by the artist and a “board-on-end” feel of early California dwellings with its bat-and-board ground floor cladding and second level hand hewn wide clapboard cladding. Strong, important, braces of graduated sizes support deep eaves at the east façade, with a balconette of flat, patterned balustrades with pairs of outward opening casement windows behind. Stock garage doors, Vreelandized with panels, hand-made studding of nails and over scaled oxidized brass hinges stand beneath. The covered entry stairs, at the north, approach the studio level entry porch made of tongue and groove on the horizontal with a built-in visitor’s bench of tongue-and groove on end. The entry door, like all original studio doors, is a stock single panel door redesigned by Vreeland with panels studded with hand-hewn nails by his carpenter and finished with over-scaled oxidized brass hinges designed by Vreeland and crafted by a black smith.

There is now a pool, added in 1995, on a terrace above the rear of the home. Trees, many mature, populate the canyon side upward to Live Oak Drive, where the parcel terminates.

The “carpenter’s house,” now known as a Swiss Chalet Craftsman house, is a unique architectural work, with much of the artist’s original intentions remaining in-tact, as it has undergone conversion from an artist’s studio/home to solely a single-family residence over the decades.

The Vreelands continued their artistic pursuits in Hollywood. He worked as a scenic artist and muralist, painter, lecturer and writer for such national publications as *Spectator Magazine*, *American Magazine of Art* and *California Graphic*. Marian worked as a lecturer and writer, both promoting Hollywood artists through their writings and their curating exhibitions. Vreeland became president of Hollywood Art Association with exhibitions in several Hollywood locales and transitioned it to a home at Hollyhock House where a space was transformed to an art gallery.

Vreeland was the descendant of a very long line of Dutch ancestors. A family member wrote a detailed biography of the Vreeland dynasty which Francis Vreeland illustrated. He also painted many Dutch-themed portraits, land- and waterscapes, signing those works “van Vreeland.”

A solo exhibition of Vreeland’s works was held at the Los Angeles County Museum of Art in 1926. Vreeland was featured in Who’s Who in American Art; California Arts & Architecture List, 1932; Index of Artists and Southern California Artists.

The Vreelands bequeathed Mr. Vreeland’s paintings to the University of Nebraska where they are in the permanent collection at the Sheldon Memorial Art Gallery. They also established the John H. and Ida M. Vreeland Memorial Scholarship for students in advanced standing in art, music and English at the University of Nebraska. Works by one or the other Vreeland occasionally sell at auction.

F. W. Vreeland was a member of the Architects League of New York, the National Society of Mural Painters, a former president of the California Art Association, a member of the California Art Club, the Artists Council of LA, Artists Ceramic Society of Southern California, Arts & Crafts Society of Southern California, Hollywood Chamber of Commerce, and was active in civic and church work, as well.

The artist-couple celebrated their 50<sup>th</sup> wedding anniversary in 1954. Toby Vreeland died later that year, leaving his widow to enjoy their sylvan, though now somewhat metropolitanized home.

F. W. Vreeland is significant as a fine artist of the early to mid-20<sup>th</sup> Century on the extreme coasts. Both he and his wife Marian Frances Hastings Smalley were decorators at the Rookwood Pottery at the turn of the Twentieth Century. When they relocated their artistic careers from New York City to the small, but growing Hollywood in the early 1920s they became the promoters for painters, sculptors and other fine artists in Hollywood, constantly planning and curating exhibitions throughout Hollywood, culminating in gaining an exhibition space at Frank Lloyd Wright’s Hollyhock House, in the gallery which was added there. Their efforts gained much recognition for Hollywood as a City of Artists. The Vreelands were very active in their church and their community. Mr. Vreeland designed several program covers for the Hollywood Bowl and both were planners for the major fund raising festival known as Fiesta. They continuously raised money to promote the arts in Hollywood. They also left a legacy of paintings to the Sheldon Memorial Art Gallery. Through their philanthropy they returned to F. W. Vreeland’s roots bequeathing annual scholarships in art, music and English at the University of Nebraska.

In addition, they often entertained other artists, as well as important and interesting dignitaries, at soirees at “Franmar” the “carpenter’s house” designed and executed, with the aid of a carpenter and a blacksmith, by F. W. Vreeland. This all-redwood house, now considered to be in the Swiss Chalet Craftsman architectural style, both interior and exterior, was the first artist’s studio and single family home to be built on the 2200 block of Fern Dell Place and Live Oak Drive, which it

bridges. Its unique design still sets it apart from other houses on both blocks as well as throughout Los Angeles.

The Vreelands, their art, their arts promotion, their philanthropy and their unique house are all significant contributions to Hollywood, Los Angeles and beyond.

**Permits: Franmar at 2206 Live Oak Drive E & 2207 Fern Dell Dr. (Street-to-street parcels)**

- 1923 1923LA20997: To erect a residence, 40' 10" x 56' 18," 2 (28' 10") stories in height on a concrete foundation. Brick Chimneys, cedar shingle roof. Owner: Francis Wm Vreeland. Architect & contractor: F. W. Vreeland.
- 1925 1925LA36132: Residence & garage for 1 family. "NOT OVER GARAGE. Put in back on ? sides of Rear Porch with 2 doors to completely enclose Porch. Remove 3 small windows form adjoining room and install 3 pairs French doors. Owner: Francis Vreeland. Architect: Francis Vreeland. Contractor: J[acob] J. Tutwiler.
- 1992 1992VN07461; 1992VN07462; 1992VN07463: Build retaining wall. Owner: Rodolfo M. Andres. Engineer: Andashes Kazarian. Architect: Samuel Abramyan. Contractor: Jack Chorlian.
- 1992 1992VN10169: Existing deck to be enclosed & remodeled into a new bedroom, extend existing bedroom/bathroom on second floor and existing storage on first floor. Additions: 14 x 2224'; 16 x 24'; 6 x 10. Engineer: Andashes Kazarian. Architect: Samuel Abramyan. Contractor: Jack Chorlian. Structrual revision & amend permit 92VN07461 to omit encl. of exist. 14 x 24' deck to bedroom. Engineer: Ara Simonian. Archtiect: Samuel Abramyan. Contractor: J. C. Construction.
- 1992: Certificate of Occupancy for permits 92VN07461 & 92VN10169: A 6' x 24' and 6' x 10' additions to an existing two story, type V, single family dwelling. R3 occupancy. Owner: Rodolfo M. Adres.
- 1996 1996WL39487; 1996WL39488; 1996WL39488; 1996WL39489: Soil Report for Retaining wall 4' in height and 10' in length. Installation of swimming pool. Owner: Don Florence.
- 2002 02016-20000-07380: Interior remodel: Add 8' opening between living room and kitchen. Owner: Stephen J Hopkins. Contractor: Alan Hemsath.
- 2002 02016-10000-12959: Kitchen remodel incld countertop work, cabinets, replace sinks + rel plumbing, floor work, light fixtures + rel elct. Owner: Stephen J. Hopkins. Contractor: Gillian Lefkowitz.
- 2014 14016-90000-20097: Replace 3 windows. Same size, location , number, type. Replace dry wall/plaster (patch and paint). Non-structural repair only. Replace damaged wood framing (less than 10%0. Same size, spacing, type. Owner: Stephen J. Hopkins Trust. Applicant: Michael Cohen.
- 2014 14016-20000-22278: Add new shower and laundry machine closet to ground floor bathroom, add new non-bearing wall within (2) 2<sup>nd</sup> floor bathrooms to separate shower for water closet and voluntary add bolting to exterior foundation per

standard plan #1 detail #1. Owner: Joel Stein & Cassandra Barry. Contractor: Lifestyle Remodel.

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“Dutch Estuary with Windmill.” Francis W. van Vreeland.  
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## Interesting Memorial Exhibition of Robert Blum's Paintings and Drawings—Fine Specimens of Mural Decoration.

A LARGE memorial exhibition of the work of Robert Blum will open this week at the galleries of the Berlin Photographic Company. It contains the entire group of Blum's paintings and drawings owned by the sons of the late Alfred Corning Clark, the finest collection of these in existence, and also examples of the artist's work loaned by William M. Chase, Jules Turcas, Mrs. Otto Bacher, and Mr. Baer, executor of the

Blum estate, a complete set of etchings from the Cincinnati Museum, the little figurines which Blum modeled from clay while at work on his Mendelssohn Hall decorations, and also many original letters written by him to his friends, throwing light on his personal character and on the development of his art. An interesting addition to the exhibition is a fine portrait of him painted by William M. Chase in that artist's most sympathetic manner which never has been exhibited before.

The portrait prepares one for the character of the exhibition. A face of extreme refinement, without morbidity, but with more than a hint of physical fragility, and with confiding, interrogating eyes. The painting is very beautiful, the kind of work rich in thought, which was characteristic of Mr. Chase's earlier manner in portraiture; but the physiognomy portrayed in this instance is the chief source of interest.

The obvious side of Blum's art is its witty side. When he was a boy in Cincinnati he was enticed by Fortuny's manner of painting. Something bright and casual and unpedantic in his temperament responded to the Spaniard's quick, laughing utterance. He, too, learned to touch his paper with pastel or water color brush so lightly as to give mere indications of form and color. He sought in his earlier work only to give the passing impression, and not until his middle years do we find him writing that he is unsatisfied with impressions and is trying for something else and is not satisfied with that, either.

He worked at lithography before he tried to win his way as an independent artist, and the drudgery he hated probably made it possible for him to use his bits of colored crayon with the peculiar felicity of his later style. Oscar Wilde once wandered into his studio and found him working on a pastel. "Your pastels," said the ultra-aesthetic one, with his mannered sprightliness, "give me the feeling of eating yellow satin." A little group of lookers-on in Tokio, where Blum was painting in a charming highway called "Being - In - Possession - of - Pleasure Street," kept saying "My, Oh, My!" a term which the artist was told meant "good enough to eat." As we look over the really wonderful collection of pastel drawings in this exhibition we feel the appropriateness of Mr. Wilde's comparison and of the exclamation of the little Japanese connoisseurs. One thinks of silky surfaces, of the down on the peach, and the bloom on the plum; one is reminded of things that are luscious and piquant in flavor and that appeal to nothing deeper than the senses. How charming they are, these soft, enchanting strokes of color that show us a pretty Gaijin girl or a flower that blooms in the Spring with the same impersonal and dainty blitheness.

One rather ambitious pastel, never carried quite to its finish, shows a couple of girls sewing against a vaporous gray background. The floor is yellow, and the black and white and gold of the color harmony is very seductive, and the pastel is treated less casually than in some of the later work, but with great delicacy.

A curious contrast to this picture, in which a certain sentiment of sobriety and earnestness makes itself felt, is a very small water color, also unfinished, again of two girls, one seated with her



Portrait of Robert Blum, by William M. Chase. (Courtesy of the Berlin Photographic Company.)

back to us at a piano, the other facing us and sewing. A little silhouette framed in black hangs on the wall near the piano and gives the picture its accent. The thing is a little gavotte played by a Mische Elman. It is crisp and clear-cut and unsentimental, and stimulating in its sheer perfection of technique.

Of much greater importance as an evidence of delicate sensibility and alert imagination are the studies for the Mendelssohn Hall frieze. It was a new thing in those days for an artist of such faintness of vision to be employed on a large mural decoration, and while the decoration when completed had not the richness of composition characteristic of the great decorators, it gave, as many of the New York public will remember, the painter's personal message of joyous freshness and sensitive rhythms. Psychologically it fitted the uses of the hall, and artistically it was full of well-concealed thought. One recalls in looking at it that Paul Baudry was one of the artist's idols in youth. Nearly always a man who does work of this light, half-bantering quality will be found to have spent upon it an extreme degree of labor. Each of the numerous figures in that charming frieze was modeled, and these little models were shifted almost endlessly about on their architectural setting until they pleased their maker.

This conscience and care were shown

in everything undertaken by him, in the funny little caricatures drawn for the Bacher and Chase children, in the enormous kite built and decorated when at sea on one of his European trips, in the decorations for his beautiful home in Grove Street, in his oversight of the reproduction of his illustrations. Mr. Blum quotes from a letter accompanying one of the drawings (that of the "Begging Priest") for Sir Edwin Arnold's "Japonica." After explaining how the drawing is to be reproduced, Blum adds with the humor that is continually cropping out in these business letters: "Had him here all day, and after getting through with the drawing he was asked to pray for the safe arrival of the picture in New York, which he did fervently and long—only I would ask as a favor to cable the word 'Yes' when the drawings do reach you."

Industrious, cheerful, ingenious, Blum had, nevertheless, the caprice and impatience of imposed authority so often found in natures impressionable and fastidious. "You know what I think of schools generally," he wrote to a friend in 1891. "They prove disastrous to the majority. I have come to look on them as I do on the schools where Spencerian penmanship is taught, where you put up each letter in our papers before you are expected to write a word. Good pictures are the best lessons you can have." There was excuse enough for impatience with slow methods and a sense of the brevity of life in Blum's case. He was marked from youth for a too early death, and it came suddenly when he was fifty. He himself chose for an epitaph the words:

Gelebt, Gestrebt,  
 Gerungen—bezwungen,  
 Gestorben—unworbun.

If this memorial exhibition should prove a sufficient interest on the part of the public, a monument will be erected to Robert Blum in Cincinnati, the city of his birth.

### REALISM IN MURAL ART.

Designs for Decoration at the Architectural League.

THE South Gallery of the Fine Arts Building is given up to the work of the mural decorators in the Architectural League Exhibition, and it is interesting to observe how steadily the tendency to use contemporary material in a more or less realistic manner increases in this field of art. We have the large decoration by Fred Dana Marsh illustrating the excavation for the Pennsylvania Station. Here the architectural framework of red-painted iron in the original scene makes an admirable framework for the design, and the artist has utilized it cleverly, giving his human figures a subordinate place in the composition, where, however, they pursue their activities without decorative restriction, although by no means without decorative effect. The figures are not quite finely enough felt. They often seem clumsily put together, and one does not get the muscular reactions to be looked for in creatures engaged in such strenuous physical labor, but the idea of the thing fits in with the modern mood.

F. Luis Mora's decoration called "Youth" is equally modern and substitutes pleasure for labor as a theme. Those young men and girls in their sweaters and summer gowns, carrying baskets of comforting foodstuffs, and snacking on sitting little sailboats

or hanging idly over a rail watching the idle water, with the sun mottling their light costumes and brown skins, are absolutely real creatures bent on the gray adventure of life. Beneath the charming and genuine feeling of the work we find also a considerable measure of ingenuity in grouping the figures and balancing the masses, and in providing a thread of linear connection to hold the design together. More obviously realistic and less successfully decorative is the mantelpiece for a seashore villa designed by John Newton Hewitt and Louis K. Hewitt, and representing a group of people on the beach. There are Mr. Reuterdahl's "Motor Boat Builders," which brings us back to the theme of labor again and shows the brisk complication of design characteristic of this artist, and there are several naturalistic verities of plowing and haying and other farm activities that return with their appropriate seasons.

Wenceslaus T. Benda is less obvious but certainly not less real in his panels for a frieze, essaying the symbolic interpretation of life. The slim figures of Eastern girls creeping along a wall, listening, turning backward with whispered warnings, pressed cruelly against the surface of the wall, or lightly tiptoeing forward, are not more Oriental in type than our own east side, but they are handsome and human and nervously drawn with passion in their young contours and vitality in their young keen faces. In the second panel, where an "Adventure" is under way and men and women are struggling in

a life-and-death grapple, there are the same realism and beauty. Mr. Benda does not forget to be decorative however clearly he illustrates, and his work has a definitely original note not quite that of power, but conveying a real emotion.

Another, very different, decoration in which reality has an emphasized place, is Arthur Hoerber's overmantel for a dining room in the house of Otis Skinner. A simple little landscape with a few trees and a line of sun-dappled hills, this design in its freshness and modesty enlists the eye at once, and subsequently discloses the justice of the linear composition, the convex and concave curves, arranged to echo each other in an admirable system. There is genuine science and genuine study of the facts of nature in the little panel, which is more truly a decoration than many of the more ambitious works in the exhibition.

At the other extreme from the artists who have loved nature first and after nature art, are the academic and traditional decorators who work under the discipline of a fixed code. On this side we have the decorations for the Faullist Church by William Laurel Harris, true to formula and exhibiting profound research in their minute religious symbolism; the triptych by Taber Sears for the Chapel of the Intercession and other designs, chiefly for decoration of churches.

Then there are the intermediate forms. There are those inclining strongly toward the traditional, of which the best examples are the drawings by Kenyon Cox for the mosaic pendentive of the great dome in the Wisconsin State Capitol. Here we find the artist's characteristic respect for the limitations of his material and the science of design, together with innumerable indications of his ardent study of the human in the full-muscled figures, so rightly articulated, so supple and distinguished in their somewhat ponderous drapery of flesh.

There are also the decorations that observe the general rules of decorative structure while inclining toward naturalism of detail and toward the blending of ideal and real in sentiment. E. K. Blashfield has long been recognized as the leader of this school so far as anything so personal as his tendency can be said to belong to a school. His decoration for the Trophy Room of the Gymnasium at the Mercersburg Academy is a quite perfect example of his special tact in making this fusion of separate qualities. It is called "The Victor," and represents a young athlete in costume attended by Hermes and Athena, ideal forms of great beauty, his proud nostrils wooed by incense rising from Greek vases on tripods. The clean-cut boyish features are almost portraiture in their unaffected naturalness, and the symbolism of the setting is, nevertheless, entirely harmonious with the central figure. The treatment of the color scheme by which the different colors are dappled with complementaries and their force thus modified and brought into a general unity is particularly marked in this decoration, where the fierce blue of the college color called for the most learned and intelligent treatment.

Other exhibits are photographs of Hugo Ballin's decoration for the Wisconsin Capitol, "The Spirit of Religious Toleration," and studies of Mr. Blashfield's decoration for the same building; Frederick Wilson's chance window for All Saints; an overmantel by Chester Loomis for a fraternity house at Cornell, a decoration illustrating Spanish music, by Charles N. Sartain; an interesting, a feminine figure typifying "Spring," very engaging in color; graceful panels by Charles Holloway, characteristic decorations by R. V. V. Sewall, a couple of landscape subjects on unprepared rough canvases from the Hewitt and Basing studio, very beautiful in treatment; a quaint conception for a stained glass window in



Pencil Sketch by Robert Blum. (Courtesy of the Berlin Photographic Company.)



Fountain for Rockefeller Garden, by Janet Scudder. (In Architectural League Exhibition.)

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office and honor to himself. He embarked in the real estate business in 1867, and was very successful, but the Black Friday panic of 1875 hit him hard, just as it did thousands of others. The subsequent depression of the market wrought havoc with all large realty holders everywhere.

He became the father of eight children, the only survivor being the author of this book. He died in Asbury Park, in November, 1890, and was buried in the family vault in the Bergen graveyard.

#### NICHOLAS GARRETSON VREELAND.

PORTRAIT: FRONTPIECE.

Was born in the town of Bergen on June 21, 1849; attended public school and graduated from Hasbrouck Institute in 1866, took a short term in New Haven Business College. In 1867 he took up surveying and three years later was appointed city surveyor, and afterward made accountant of assessments. In 1876 he removed to Metuchen to try a spell at farming, but soon tired of this, and came back to Jersey City. In 1882 he became accountant at the Passaic Print Works, and in 1890 was appointed engineer of the Cape Cod Ship Canal. In 1892 he returned once more to his native heath, and became the manager of a large coal company. In 1896 he took up a portion of his great-great-grandfather's farm, laid it out into lots, and built nearly fifty houses on it.

He has been a Republican in politics all of his life, and has occupied many positions of influence in the councils of his party. He has organized a number of improvement associations, and has been a profuse writer for the papers, as editor and reporter; has organized many councils of the Royal Arcanum, American Mechanics and other orders. He has always been a close student of

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history, and is now in full swing of the outcome of his studies, as president and editor of the Historical Publishing Company of Jersey City, Hudson County, N. J.

#### FRANCIS WILLIAM VREELAND (1020).

In that period quaintly referred to as the "early seventies," when across the western plains the now obsolete prairie schooner jolted and creaked upon its way toward the setting sun, John Houseman Vreeland and his young wife Ida left the Illinois home of their immediate ancestors and embarked with their few earthly possessions in one of those canvas canopied overland vessels upon a journey to what in those days was considered the "far West." After many eventless days this new home-seeking journey ended in the vicinity of a small group of modest and somewhat primitive dwellings, collectively known as the village of Seward, in the new-born State of Nebraska.

Like many another of those thrifty and intent pioneers, John Houseman Vreeland was forced to forget his trade, that of watchmaker, and to turn his attention to the promising, unbroken soil of that fertile territory. But, also, as happens to many of the town-bred, the yield of the soil was not so enticing as the call of the growing village, so Seward soon gained a much respected citizen, and an energetic and successful business man.

On March 10th, in the year 1879, this remote branch of the family of Vreeland, and also the community of Seward, was increased by one member, a boy, duly named Francis William Vreeland. With the advent of the youngster, within the father there again awakened the pioneer's he became restless, and at intervals varying from one to three or four years, transferred his family and business



## **“A House That Grew in the Mind of an Artist”**

“Franmar” is an expression in house design and construction that fittingly harmonizes with its woodland, foothill environment.

By Francis William Vreeland, Illustrations by Virogue Baker  
Article appeared in the May and was continued to the June 1928 editions of *Southland California*.

IT IS a "carpenter house" because it is all built of lumber — inside and out. It is a carpenter house because, although markedly distinctive, it is such a house as any competent, present-day carpenter might have planned and constructed in its entirety from the standard, stock lumber, stock window sash and stock doors used. Such a carpenter could do it — that is to say — had he a capacity for individuality in structural design and a process of thinking that included relation to environment and the specific characteristics that should fit homes to the physical and mental requirements of their occupants.

It happens to be the home of an artist. The lot upon — or rather, let us say, — into which it was built, on the side of a wooded canyon To the artist that location and characteristics in its surroundings, were the basic reasons for its becoming a carpenter house.

"In the beginning of his building, man, from economic intuition, constructed from the practical material nearest at hand," thought the artist. "Hence our house on the side of this wooded canyon shall be a wooden house, because structurally a wooden house is just naturally, and very closely, related to woodland surroundings."

"A home should be a fitting environment for the personality of its occupant. It should be a direct statement as to personality," continued the artist in his train of thought. "By reason of this woodland glen and its suggestion of a structural material that is known to be inexpensive, I am happily brought to a laudable confession," said the artist to himself. " I am brought to the open confession of financial limitations in this venture. In the truthful and honest use of the inexpensive building material suggested by these surroundings, and possible to the proportions of my purse, I will be making this confession in this realm of make-believe construction that lurks behind false-faces of brick veneer and stuccoed papier mache masquerading as masonry, I will make a truthful and frank structural statement, —a statement of personality that is devoid of extravagance and pretension."

"Upon careful selection, thought and taste, which cost me nothing, will I depend for the satisfaction of my desire for charm, beauty and distinction in my future home. On the manner in which the chosen material is put together into details of design in the construction of my house, will I achieve beauty and distinction."

"In this home which is to be, the chief requirements for our particular physical scheme of life, are a studio and living rooms. Convention and the wife involved dictate living quarters that include a

sleeping-room and bath, a sitting-room, a dining-room, a kitchen, a pass-pantry (screen porch or whatever one chooses to call it), and a "guest room"; while the glorious invitation from southern California's three hundred and fifty days of sunshine annually, makes the addition of a "sun-room" imperative — seven

rooms and bath including the studio — " concluded the artist's sequence of thought of fundamentals in the abstract.

Through the eye to the impressionable brain of the artist the rugged foothills that were to form the background for this mentally projected studio-home, there came the suggestion of a "Swiss" type of roof-line as fitting to the locality and the chosen building material. The artist thought much about that detail, for an architect friend had once said to him — "Permit me to design the roof and I will let a client do almost anything with the rest of his house" — meaning that a roof-line is important, architecturally speaking.

To thoughts about roof-line and proportion the "board-on end" dwellings of California's pioneers contributed a detail of character that offered a gracious tribute to the early frame-building traditions of the state of the artist's adoption, that would make his house essentially a California house, so to speak; while heavy timbers, hand-hewn with broad axe and adz and roof supporting brackets likewise treated, came into the artist's mind as a means of adding logical decorative and textural accent to the constructive and supporting lines of the building, requiring- emphasis for reasons of design. For the rest there would be "unsurfaced" and weathered redwood for the boards and battens that were to give the board-on-end character, and a free hand "draw-knife" cutting of the edges of the wide redwood clapboarding that would distinguish the outside of the upper story.

## THE INTERIOR

Strange as it may seem the artist was practical to a certain degree, hence the wooden interior of this house. In a painter-artist's studio there is the necessity for frequently changed draperies as backgrounds to his posed models; and for walls on which pictures may be hung and rehung, and often rearranged. The most practical walls therefore, are those into which nails, hooks and such can be driven, and from which such nails, etc. can be drawn without damage to the wall surface; and wood is the answer. Therefore, inside walls sheeted with boards ("tongue-and-groove") covered over with fabric forming a suitable background for paintings and drapes now constitute carefully proportioned wall areas, in a studio that is 30 x 40 feet in its floor dimensions, with a 20-foot ceiling height.

### AN INGENIOUSLY ARRANGED LIVING SUITE IS "HUNG" - ACROSS ONE END AND PART WAY FORWARD ON TWO SIDES OF THE UPPER WALLS OF THE STUDIO

To relieve a feeling of barren immensity in one's impression of the wall space within this generously proportioned room, paneling of 12-inch boards with 1x3 battens, crossed at interestingly conceived intervals, flank the fabric covered areas of these walls.

Doors throughout the house are of the well-known, "stock," single panel variety, further paneled on the job by the carpenter, studded with hand-made nails, hung on heavy, oxidized brass hinges and caught by unique locks. The hinges and locks were fashioned by a blacksmith from the artist's designs.

The high ceiling of the studio is of elongated paneling of 1 x 12 lumber, and 1x3 battens. This paneling is divided into six marked areas by beams 10 inches thick, with a 3-inch exposure. These beams are supported at the walls upon 4-foot projecting 4 x 6s, cut to an interesting design at their outer ends.

Japanese lanterns and rusted iron fixtures hold the electric lights in this very interesting artist's workshop. The floor is of boards 10 inches wide, nailed down from the top with old-fashioned steel-cut nails; the counter-sunk heads of these nails form a marked pattern over the polished floor surface.

Mural paintings by the artist are fitted in to especially designed and located panels of the walls. There are nine of these painted "murals" in the studio.

The architect friend of the artist describes the living quarters of this unique house as being "hung on the upper walls" across one end and part-way forward on two sides of the studio. The hanging effect is produced by an encircling balcony about the studio connecting sleeping and sitting-room entrances that open upon the balcony (and therefore into the studio), with the dining room.

It is possible, however, to "close off" the above enumerated rooms from the studio and still gain access to them, and to all of the living rooms by reason of a separate connecting system of doors. Here, therefore, is an ingeniously arranged living apartment of five rooms (complete in every required appointment), all on one floor for the sake of convenient and simplified housekeeping, and having no absolutely necessary connection with the studio below.

In this distinctive expression of what constitutes a home, the dining room is especially interesting in its character. It is, in fact, not a room at all, but a generously proportioned alcove, communicating directly and openly with the studio across a section of the balcony before mentioned. Within this dining-alcove the walls and ceiling are contrived in a unique manner through the employment of old-fashioned "tongue-and-groove" 'ceiling' lumber of the variety that graced our grandmothers' kitchens. By running the surface grooves of this lumber in vertical lines to a simple molding, which is 18 inches below the ceiling of the alcove section, and from that point nailing the upper horizontally to the studding, a frieze effect is here created. Over this alcove section the ceiling is patterned into panels by 1x3s laid on the surface, which 1x3s are turned downward on the side walls, dying into the frieze molding, thereby uniting the frieze and ceiling into a carefully designed whole.

Tongue-and-groove 'ceiling' is used as the surface lumber on most of the walls and ceilings of the living-rooms. Variety in its application is marked and the 1x3 is frequently introduced upon surfaces as required for pattern relief. In the sitting room a high dado is covered with Chinese bale matting, woven of stripped bamboo, which matting supplies a texture and color that make a decidedly attractive and cozy environment for the Colonial heirlooms of the artist's wife, that constitute the furniture of most of the living apartment.

If one turns his back on the modern gas range, the kitchen looks for all the world like an abridged edition from the back country of old New England, with its ochre-colored walls, its cupboard appointments and its gingham curtains.

June, 1928, CALIFORNIA SOUTHLAND , p. 61

A HOUSE THAT GREW IN THE MIND OF AN ARTIST  
By Francis William Vreeland, Illustrations by Viroque Baker .

Editor's Note — This article, begun in May, shows how a beautiful house can be built with stock lumber by the help of a carpenter if there is no "contractor and builder" between the actual workman and the artist-architect. Ignorance is thereby eliminated and middle-man's money saved to the owner who builds his own home after an architect's plan.

(Continued from May Number)

THE lumber of the interior of the artist's house is "weathered" with stains, thus to preserve and feature the lovely grains of the wood. This wood is almost entirely of the fine vertical grain variety, and the finish is a cherished result achieved through a very careful selection of each piece of wood for its particular purpose in the structural and decorative scheme. For this result, the lumber yard delivered what it considered "select vertical grain" lumber. The carpenter made a selection from the "select," and the artist had the last word in what was finally selected. (Continued on Page 83)

#### THE DINING ROOM (BELOW IS SHOWN "HUNG" IN THE STUDIO)

THE FIREPLACE IN THE STUDIO IS OF DECIDEDLY MODERN CONCEPTION AND DETAIL. EVEN UNTO THE IRON FIRE SCREEN AND EQUIPMENT DESIGNED BY THE ARTIST AND WROUGHT BY A BLACKSMITH

The result is a studio-home that is distinctively impressive mainly because it represents a thoughtful consideration of environment, because it is a clear and honest statement of constructive facts, because it is a simple and direct expression in logical, chosen materials, and because it was particularly planned to fit the physical and mental requirements of the individuals who live within its walls. All of that was accomplished from selected standard "stock," supplied by a local lumber yard, plus imagination, plus thought, plus care, plus taste.

Here endeth this story of a house that grew in the mind of an artist and was developed in the hands of a carpenter, with some slight assistance from a blacksmith, a plumber, and an electrician. The accompanying photos by Viroque Baker will give a clearer idea of the accomplishment as it now stands in the hills of Hollywood.

The mural 1 painting in Mr. Vreeland's house he describes as follows:

The Fundamental Law of Nature: In the wonderful order of things there is that force through the attraction of which the male and female are drawn the one to the other. The poet calls it Love; the scientist, Sex. It is the greatest influence in Life, the predominating urge in all normal living, for its purpose is the propagation, the very existence of the species. Following upon the dissipation and loss of it comes physical deterioration and that which we speak of as Death.

#### THE ARTIST'S HOUSE

T N response to the publishing of this article by Mr. Vreeland much interest has been initiated in building one's own house with the help of an "architect-friend" who will prevent mistakes in buying and save needless expense.

The editor has been asked many times to explain how clients may "save the expense of an architect." The only answer to that is, the architect is the one who could save you the needless expense of the contractor's fee for a plan. Any good contractor will tell you the same truth; but shyster contractors and builders who think they know how to design enough to copy some house in a magazine are dangerous people to be loose in southern California at the present time. We have a reputation for good domestic architecture that is far beyond our deserts for we let people who know nothing about good design put up our private houses. An architect is an artist or he is nothing but a builder. Mr. Vreeland is an artist-painter, but being one he knew enough to have an "architect-friend" when he built his "carpenter house," even though he used stock doors and stock lumber. I know a good doctor who, thinking he knew best what a hospital ought to be inside, built one without an architect to advise him: and the fact is blazoned to the world in the looks of the building. I know an engineer who is famous in his line, but who, when he essayed to build his own house because, forsooth, he knew construction, got something in unbreakable concrete that his best friends hope will soon be draped with Boston ivy, which, "like charity," someone has said, "covers a multitude of sins.

The interest aroused by this artist's house is being turned by Southland to the architectural pages — the A. I. A. page, the Architectural Club page, the page contributed by the Architectural League of Hollywood. We give space to these architects, young men just starting, and draughtsmen eager to help build small houses, and we give it that our readers may be informed as to the hundreds of young architects in southern California who are better prepared to design your house economically than any builder here. Give them a chance to save you trouble. M.U.S.

OF ART AND ARTISTS

BY ANTONY ANDERSON

St. Michael's Mount  
St. Michael's Mount, the tidal isle,  
In May with daffodils and lilies  
Is kirtled gorgeously a while  
As ne'er another English hill is;  
About the precipices cling  
The rich renaissance robes of  
spring.  
Her gold and silver, nature's gifts,  
The prodigal with both hands  
showers;  
O, not in patches, not in drifts,  
But round and round a mount of  
flowers—  
Of lilies and of daffodils,  
The envy of all other hills,  
And on the lofty summit looms  
The castle: None could build or  
plan it.  
The four-square foliage springs  
and blooms,  
The piled elaborate flower of  
granite,  
That not the sun can wither; no,  
Nor any tempest overthrow.  
—JOHN DAVIDSON.

EXHIBITIONS

Y.M.C.A.—West Coast Arts, Inc.  
Stendahl—Landscapes by Claude  
Monet.  
Biltmore Salon—Paintings by  
Duncan Gleason.  
Pasadena Art Institute—Works  
by Pasadena artists.  
Cannell-Chaffin—Paintings by  
American artists.  
Hatfield—Paintings by Ameri-  
can artists.  
Los Angeles Museum—Three  
water-color shows.  
Kanst, Hollywoodland—Modern  
American paintings.

WATER-COLOR SHOW

SEEKS FOR BEAUTY

In his foreword to the catalogue  
of the sixth annual exhibition of  
the California Water Color Soci-  
ety, held to September 27 at the  
Los Angeles Museum, Henri De  
Kruff urges the general public "to  
buy work where there is evidence  
of inspiration," since by so doing  
"they will aid and encourage a  
true seeker for beauty."

Evidence of inspiration is, of  
course, a somewhat difficult thing  
to put one's finger on in any ex-  
hibition—though this may be be-  
cause we are not quite agreed as  
to the exact meaning of the word  
inspiration. But evidence of a  
sincere seeking for beauty is more  
easily obtained. Indeed, it may  
be said, I think truthfully, that  
no picture in the present show is  
without such evidence.

Whether the maker of the pic-  
ture has found the beauty, or at  
any rate found it to your satisfac-  
tion and mine, is quite another  
matter. Sometimes he has, some-  
times he most decidedly has not.  
But if he really tried—as we are  
sure he did—and if he has a fair  
modicum of technical skill and ex-  
perience, he is an artist, by works,  
if not by grace, and the probabili-  
ties are that the grace is there,  
too, and that "inspiration" is not  
entirely lacking.

We may take it for granted,  
then, that no picture in the sixth  
annual is entirely lacking in beau-  
ty. Many of them have a great  
deal. We may also concede, if  
our mood is liberal, that a few of  
them are inspired. Ergo, if we  
are honestly lovers of art, we  
should own our purses and buy  
some of these pictures. We should  
buy something from every inter-  
esting show. Within our limits  
all attractive automobile models  
are not prohibitively expensive—  
we note—and neither are all good  
pictures.

Henri De Kruff himself is a sin-  
cere seeker after the beauty that  
comes from rhythms in form and  
rich harmonies in color. Perhaps  
he is even inspirational in such  
pictures as "Il Penseroso," whose  
scheme of blues is by no means  
Milton's scheme of blacks—"Cer-  
laid with black, staid wisdom's  
hue." But for all that, "divines  
melancholy" broods over De  
Kruff's picture.

William Watts finds beauty, the  
beauty of rich and delicious pat-  
terns in a wide gamut of colors  
in his three contributions to the  
show—the lovely "Chinese Junk,"  
the golden glory of "Confucius  
Arch, Forbidden City," the har-

mony of "The Bell-From Dream  
Tower, Peking." So does Donna  
Schuster in such a simple subject  
as "Grape Fruit," and to an even  
greater degree in "Regatta" and  
that sympathetic portrait of a child  
peered under sunlit foliage, "Little  
Ethel." Miss Schuster's honey-  
colored sunlight glows in "Grape  
Fruit" and "Little Ethel," both of  
which are among her best efforts  
in water-color painting, a medium  
of expression that suits her tem-  
perament perfectly, and that she  
handles with much distinction.

Edouard Vysekal, too, is a seek-  
er and finder of esthetic beauty,  
and if his pictures ever tell a  
story—which they seldom do—it  
is quite negligible and doesn't  
spoil his effects. But Vysekal tells  
no story and points no moral in  
his two nudes, "Figure" and  
"Figure." Figures they are, and  
nothing more—here "beauty is its  
own excuse for being." The color  
of the two girls is like the bloom  
on the peach, the plum, or the  
pomegranate, No. 41 being more  
attractive than No. 40 because it is  
much the simpler. There is some  
confusion in the rich loveliness  
of No. 40, some evidence of labor  
in the painting.

In the art of Carl Oscar Borg  
there is a fine austerity, a seri-  
ousness and a simplicity that re-  
mind one of classic plays and  
sculptures. We note the economy  
of means to ends. Borg's pic-  
tures have completeness. He  
never "muddles through." If his  
"Mystic Land" is more compelling  
than his "Western Hill," this is  
because of the haunting beauty of  
the sky. In composition, too, it  
is better balanced. Borg does not  
surprise us—and he never betrays  
our confidence.

Karl Yens often does both. If  
ever artist worked by inspiration,  
it is he. "My Friend, Virgil Mc-  
Clure," is an emotion expressed  
in color—felt, we might say, in  
musical sound, for McClure is  
seated at the piano and playing  
with enthusiasm. The picture is  
a charming tribute to a fellow-  
artist. "Laguna Strand" is like a  
little Whistler water color,  
though its tone is warmer than  
Whistler's. It is atrociously  
matted and framed, yet miracu-  
lously saved from annihilation by  
its own beauty.

Julie Raymond's "Monterey  
Bay" offers us all the ingredients  
of a delightful picture, but much  
of its charm is killed by overwork-  
ing. Directness and simplicity are  
lacking. We find this desired sim-  
plicity in Christian Von Schnei-  
dau's "Tree at the Cross Roads"  
and "Noonday at Laguna Beach,"  
and great vigor of expression. We  
find it, too, in Loren Barton's som-  
berly beautiful composition, "The  
Coming Storm," a noteworthy ef-  
fort in aquatint, and in Annita  
Delano's luscious piece of color,  
"Cerro Alto."

The golden glow of tone in  
Charles L. A. Smith's landscape,  
"Rising Morning Mists," is most  
certainly the note of beauty, and  
its rhythms in forms is another.  
Theodore B. Modra's careful place-  
ment of cool colors, and his equal-  
ly careful building of pyramidal  
forms in "The Propelese, Athens,"  
and "The Acropolis," make for pic-  
tures that are technically very at-  
tractive. Technical interest is also  
found in Henry Richter's "Glow in  
Swiss Alps," and "Knight of the  
Road," both of which are laid in  
with a firm and flowing dexterity  
of hand. In fact, much of the charm  
of all water colors lies in technique  
in its narrower sense of expert  
brushwork.

John Cotton's "Byway at La-  
guna" has this technical expert-  
ness as well as a thoroughly at-  
ttractive composition, sprawling  
foreground eucalyptus trees buff-  
eted by the wind. His "The Frog  
Prince" is equally attractive till  
we get to the figure of the young  
girl looking at the frog near her  
bare foot—when the drawing be-  
gins to worry us. Bessie Hazen's  
"The Breaking Day" has this ex-  
pertness. Michl Hashimoto's  
"When God Slept," and "A Part-  
ing Song" both have it to a marked  
degree—exquisite things in the  
manner of the Japanese print mak-  
ers. Indeed, they look like prints,  
being—presumably—consummate  
pen drawings with washes of color  
perfectly superimposed.

Stanton Macdonald Wright is in  
a class by himself, so far as this  
show goes. "Canyon" and "Cath-  
ay" are studies in organization, not  
pictures in the old and usual sense,  
and their beauty, especially in se-  
gregated sections, is of a haunting  
quality. His human figures are as  
rhythmical as Michael Angelo's in  
form, and his colors sing to the eye.  
But it matters not whether you  
call the one picture "Canyon" and  
the other "Cathay." Or so it  
seems to me.

THE ARIZONA FAIR  
OFFERING PRIZES

The eleventh annual art exhibi-  
tion of the Arizona State Fair, held  
at Phoenix, promises to keep "to  
the standard already set, and even  
to exceed it. These exhibitions have  
attained to considerable popular-  
ity among painters—partly, of  
course, because of the liberal of-  
fer of prizes. Also because the  
Woman's Club of Phoenix buys one  
good canvas every year from  
among the pictures exhibited.

The prizes this year that are  
open to all artists are eight in  
number: For oil paintings, \$150  
and \$100; water colors, \$35 and  
\$20; still life studies, \$25; black  
and white drawings, \$15 and \$10;  
other pictures, \$15.

Paintings already purchased by  
the club are: "Egyptian Evening,"  
Carl Oscar Borg, 1915. "Two  
Trees," Maurice Braun, and "The  
Elemental," Lon Megargee, 1916.  
"Sunset, High Sierras," Benjamin  
Brown, 1917. "Summer," William  
V. Cahill, 1918. "October Cotton-  
woods," Maynard Dixon, 1920.  
"Canton Boats," Frederic Clay  
Bartlett, 1921. "Opal Mist," Jack  
Wilkinson Smith, 1922. "Road to  
McDowell," Jessie Benton Evans,  
1923. "Angel Island," Gottlieb  
Piazzoni, 1924.

This will be the twenty-first an-  
nual Arizona State Fair and the  
eleventh art exhibition. Artists de-  
siring representation, should apply  
for entry blanks to Mrs. William  
K. James, East McDowell Road,  
Phoenix, Ariz. These blanks, prop-  
erly filled out, must be in the hands  
of the secretary not later than  
October 31, 1925. The Arizona  
State Fair opens November 9, clos-  
ing November 14.

METHODS USED WHEN  
ETCHING IN COLORS

When the artist makes use of  
color in his etchings, he may fol-  
low methods, the simplest being  
the so-called method "a la pou-  
pee." For this, one plate only is  
used, and the design may be  
etched upon it by acid, or scratched  
directly—that is, in drypoint. If  
such a plate were printed in one  
color (black), the resulting print  
would be an etching or drypoint.  
When the artist decides to print



"Knight of the Road," by Henry Richter

Exhibited in sixth annual show of the California Water Color Society

the etching or drypoint in colors,  
he works as follows. The lines  
are inked with some color which  
he decides will best harmonize  
with the scheme of color he wishes  
to use. The surface is cleaned  
with a rag, just as in printing a  
regular etching, except that all  
lines are removed. The plate is then  
painted with colors, and a brush is  
used exactly as in painting a pic-  
ture on canvas, though exceptional  
care must be taken in placing the  
colors over the lines already inked.

If the plate were printed in this  
state the brush marks would be  
too obvious, so the artist makes  
a number of small dabbers out of  
silk. These are pieces of cloth, a  
ball of cotton inside. When tied  
with a string, to hold the cotton,  
they resemble a child's doll. With  
these the artist gently dabs the  
colored parts until the paint or ink  
is in a smooth layer. This pre-  
pared plate is then put in the  
press and printed like any other  
etching. The entire process must  
be repeated for each print, and  
no two prints are exactly alike in  
color.

The next method is to make  
use of aquatint either on one plate  
or a number of plates. For the  
one-plate way of working, the en-  
tire picture is put on the copper.  
This plate is then inked with col-  
ored etching inks in very much  
like the poupee methods, except  
that the inks are worked down  
into the aquatint dots instead of  
being on the surface. When  
inked it is printed in the usual  
way.

The principal difference between  
this and the poupee method is that  
when painting the plate the artist  
controls the gradation and inten-  
sity of his colors as his fancy  
may dictate, and of the resulting  
prints no two are exactly alike.  
With this one-plate aquatint pro-  
cess the gradation and intensity are  
taken care of by the aquatint grain  
and each print is more or less of  
a duplicate of the others.

The third method is that mak-  
ing use of two or more aquatint  
plates for the different colors.  
That is, one plate may bear a  
patch of aquatint for the sky and  
another for a lake in the fore-  
ground. The next plate may print  
only the trees and another the dis-  
tant mountains. The plates are  
inked separately with the desired  
colors and then printed one on  
top of another on the same pa-  
per. The plates must all be re-  
inked for each print. This method  
is supposed to keep the colors  
pure, as there is less danger of  
their running together as with  
the one plate.

SOMERVELL PRINTS  
AT PUBLIC LIBRARY

Beginning Monday, the 14th  
inst., and for two weeks follow-  
ing, the art and music department  
of the Los Angeles Public Library  
will exhibit the etchings, pencil  
sketches and pen drawings of W.  
M. Somervell.

Somervell, who studied at Corn-  
nell University, and also at the  
Academy of Fine Arts, Florence,  
and in various architectural atel-  
iers in Paris, is a member of the  
architectural firm of Somervell &  
Putnam of this city. He has spent  
the last five years in France re-  
covering from the effects of the  
war, during which time he held

the rank of lieutenant-colonel of  
engineers.

Previous to the war he was a  
practicing architect in New York,  
Seattle and Vancouver, B. C. He  
built, among other commissions,  
all of the libraries for the city of  
Seattle. He was vice-president of  
Seattle Fine Arts Society and member  
of the visiting faculty of the  
University of Washington.

The etchings and sketches which  
are being exhibited in this country  
for the first time are "the work-  
done by Somervell in the past three  
years while on a bicycle trip  
through a little-known section of  
France. The short descriptive  
notes attached to the prints makes  
them doubly interesting. Of one  
"From My Studio Window, Sallan-  
tant," he says: "Here we find life  
practically as it was in the tenth  
century. The houses are very an-  
cient and life is still carried on in  
the most primitive way. The peo-  
ple are proud of not being French-  
men, claiming that they are Gauls."

"Notre Dame from the Rue St.  
Julian-le-Pauvre, Paris" was  
shown in the Salon in Paris in  
1923. "Notre Dame, Early Spring  
Afternoon, Paris" received a note  
of merit when exhibited in Macor  
France.

CARMELITA GARDENS'  
SEPTEMBER SHOW

The September bulletin of the  
Pasadena Art Institute indicates  
that the exhibitions for the month  
are maintaining the high standard  
set by the Institute.

In Room 1 we find a mixed ex-  
hibition of paintings by Pasadena  
artists—W. S. Doss, Harold A.  
Streator, Jean Mannheim, Guy  
Rose, Carl Moon, Ada Belle Champ-  
lin, Orrin White, Frederick Zim-  
merman, Benjamin Brown, Louis  
Hovey Sharp, Frances Clark, F.  
Carl Smith and Alison Clark.

Room 2 contains an exhibition of  
landscapes, with one still life, by  
Leland S. Curtis. Room 3 is filled  
with portraits in oil by Margaret  
Taylor Farrell. In the hall are  
found twelve sculpture groups and  
figures by Harry Fielding Wine-  
brenner. Rooms 4 and 5 con-  
tain thirty-one "world-tour paint-  
ings" by Evelyn Nunn Miller; stud-  
ies from China, Japan, Venice and  
Palestine. Room 6 holds paint-  
ings by Frank L. Potter, all Cali-  
fornian in subject.

UNIVERSITY CLASSES  
IN FORMS OF ART

Artists will be interested in new  
subjects scheduled in the exten-  
sion division classes of the Univer-  
sity of California here. A class in  
elementary free-hand drawing and  
design starts the 17th inst., and  
photography that same day. A  
new course in the history of orna-  
ment and styles begins the 22nd  
inst. Costume design starts the  
25th, as well as the history of de-  
sign. The history of architecture  
begins October 6.

The State university wishes to  
carry art study into the home gar-  
den and for this purpose announces  
a course in home garden design,  
starting the 16th inst. Another  
in plants and their uses in gardens  
will also be given as well as home  
horticulture, the 29th inst., and  
plant materials in garden design  
the 25th inst.  
Information concerning these

courses will be given at 815 South  
Hill street.

Arts and Crafts Entertained

Mr. and Mrs. Francis William  
Vreeland have sent out invitations  
through the Arts and Crafts Soci-  
ety for a supper to be held in  
their studio at 2208 Live Oak Drive  
on Saturday, the 19th inst., at  
5:30 o'clock. There will be cars  
to meet those who come by trolley  
at the corner of Franklin and  
Western avenues. A blue light will  
guide the drivers of machines. Mr.  
and Mrs. Vreeland are the first to  
entertain the Arts and Crafts Soci-  
ety in a series of monthly host  
and hostess meetings, to be held  
this fall and winter.

NEW SEMON COMEDY

H. F. Koenekamp has been  
signed to handle the camera work  
on Larry Semon's first big com-  
edy feature for Pathe, the screen  
version of the New York musical-  
comedy success, "Stop, Look and  
Listen." Koenekamp has photog-  
raphed all of Semon's productions  
during the past three years.

UNUSUAL ROLE

Julius Cowles had to chew to-  
bacco for the first time in his life  
for the role of the vicious mate in  
Paramount's production of "Lord  
Jim" and adds that he would not  
repeat the experience for a starring  
contract.

BROWNING ON VACATION

Tod Browning, Metro-Goldwyn-  
Mayer director, is enjoying a brief  
vacation pending a selection of his  
next story at the studio. He and  
Waldemar Young, his scenarist,  
have several stories under consid-  
eration.

GYPSY AUTHOR

Cecil B. De Mille's next person-  
ally directed production will be  
"The Volga Boatman," written  
especially for him by Konrad Bor-  
covlev.



"Little Ethel," by Donna Schuster

On exhibition in the sixth annual show of the California Water Color Society, which continues through  
September at Los Angeles Museum

## First Black Art Exhibition in LA

The Sunday reception was opened at 3:00 p.m. with an address given by Francis William Vreeland (1879-1954) of the CAC, followed by Dr. H. Claude Hudson (1886-1989) [6], President of the Los Angeles Branch of the National Association for the Advancement for Colored People (NAACP) and California State Assemblyman Frederick Madison Roberts (1879-1952), the first black man to be elected to that body. A short musical program was presented by Eugene Edgar Page, composer and pianist, and Evelyn Warren, soprano. [7]

This painting [above] by Henry Ossawa Tanner, now in the collection of LACMA, was not part of the 1929 CAC exhibition at the Hollyhock House, but was purchased directly from the artist when Harrison was in Paris in 1918. Harrison was a well-known Los Angeles collector. [1]

You can find the following short essay by yours truly published in the Summer 2009 issue of the California Art Club Newsletter. Here is a list of the exhibiting artists.

## The First Black American Art Exhibit in Los Angeles, 1929

© By Eric J. Merrell.

Obscured by the years and smog of Los Angeles is an historic event: the first black American art exhibition in the city, which was shown in the California Art Club rooms at the Hollyhock House [the CAC's headquarters from 1927-42, designed by Frank Lloyd Wright], in late 1929. Assembled and premiered in Chicago by William Edouard Scott (1884-1964) and then brought to Olive Hill in Los Angeles with the combined efforts of CAC President Edwin Roscoe Shrader (1878-1960) and Dr. Elzora Gibson of Los Angeles,[2] the exhibition was only possible at the Hollyhock House, as the Los Angeles County Museum of Art (LACMA) would not host a black artist for another six years. In 1935 Beulah Ecton Woodard (1895-1955), founder of the Los Angeles Negro Art Association [in 1937], became the first black American to have a solo exhibition at LACMA. [3]

The December 1929 issue of the California Art Club Bulletin casually mentions that "there will be [Henry Ossawa] Tanner's work among this representative collection." [4] The exhibit was described as consisting of "seventy canvases of the leading negro artists of the United States" and also included sculpture, etching and photography, receiving coverage in the local papers. Hanging alongside the highly-decorated Tanner was work by three local artists, Constance Phillips, Paul R. Williams (1894-1980), and A. F. Taynes (Williams and Taynes were also important architects), along with two other

artists from Indiana: John Wesley Hardwick (1891-1968), whose exhibited works included Jesus of Nazareth and landscapes, and organizer William Edouard Scott. Scott was an artist of international distinction, whose notable *The House Behind the Cedar* was exhibited, as well as other paintings. Artist William McKnight Farrow (1885-1967) exhibited “delicately melancholy” landscapes, Hale Aspacio Woodruff (1900-1980) presented landscapes and “scenes of Paris,” and Albert Alexander Smith (1896-1940) showed etchings, while K. D. Ganaway contributed photography to the group. Curtis McHenry and Arthur Taylor both exhibited “naive” works in the form of wood carvings and paintings, including a “curiously carved and decorated box mounted on a carved stick and surmounted by a nude figure” by the former and a painting of “a tiger in the desert” by the latter. [5]

The Sunday reception was opened at 3:00 p.m. with an address given by Francis William Vreeland (1879-1954) of the CAC, followed by Dr. H. Claude Hudson (1886-1989) [6], President of the Los Angeles Branch of the National Association for the Advancement for Colored People (NAACP) and California State Assemblyman Frederick Madison Roberts (1879-1952), the first black man to be elected to that body. A short musical program was presented by Eugene Edgar Page, composer and pianist, and Evelyn Warren, soprano. [7]

Dr. Gibson, a guest at the November 1929 meeting of the California Art Club, spoke and asked “in a plea for the abolition of racial prejudice, told of the all-negro art exhibition to open in the Club rooms on December 1st [1929, running for two weeks]. [8] It comes direct from San Diego, and will be the first of its kind for Los Angeles.” [9] At the same meeting, Richard E. Mann, student and relative of the famous tenor Roland Hayes (1887-1977) [10] sang a number of spirituals and “filled the rooms with...rich and stirring rhythms.” [11] A schedule for the December Forum of monthly CAC events includes a lecture on December 9th by one of the local exhibitors, prominent architect Paul R. Williams, titled “The Negro in Art.” [12]

On the last page of the December 1929 CAC Bulletin is a closing quote from Dr. Gibson: “Color of the skin does not count – only character and the qualities of the human soul is important.” [13]

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[1] Author’s email with Ilene Susan Fort, the Gail and John Liebes Curator of Armenian Art, LACMA, 11/25/2008

[2] Exhibitions, December at the Clubhouse, California Art Club Bulletin, Dec. 1929, Vol. IV, No. 12, p.4

[3] Sarah Schrank, *Art and the City: Civic Imagination and Cultural Authority in Los Angeles*, U. of Pennsylvania Press, 2008, p.178 #110; U. of Missouri, Museum of Art and Archaeology Collections: <http://maa.missouri.edu/news/newsrelease-maudelle.html>

[4] Exhibitions, December at the Clubhouse, loc. cit. William E. Scott traveled to France in 1909 and 1911 as part of his artistic training; while there, he studied with Henry Ossawa Tanner, one of the leading black American artists of the day ([www.AskART.com](http://www.AskART.com)). This may help explain Tanner's participation in the exhibition.

[5] Arthur Millier, *Negro Art Attracts*, Los Angeles Times, December 8, 1929, 21.

[6] Dr. H. Claude Hudson was elected President of the L.A. branch of the NAACP in 1924 and served ten consecutive years. The Dec. 2, 1929 L.A. Times article mistakenly refers to him as "Dr. H. V. Hudson." <http://www.naacp-losangeles.org/history.htm>

[7] Exhibitions Opened at Art Center, Los Angeles Times, December 2, 1929, A8; *Negro Artists' Work to be Seen*, Los Angeles Times, November 29, 1929, A2.

[8] Exhibitions Opened at Art Center, loc. cit.

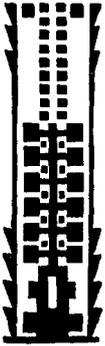
[9] November Meeting, California Art Club Bulletin, op. cit., p.2

[10] Roland Hayes was a tenor who was the first African American to win international fame as a concert performer. <http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-1671>

[11] November Meeting, loc. cit.

[12] Ibid., p.3

[13] Ibid., p.4



# The CALIFORNIA ART CLUB BULLETIN

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VOL. IV

LOS ANGELES

NOVEMBER

No. 11

## TEN YEARS OF ART IN HOLLYWOOD

The other day the Vreelands were looking back over their ten years in Hollywood and beholding a gratifying list of accomplishments. In 1920 there was not a single exhibition of painting or sculpture, whereas today there are from eight to ten exhibitions at once open to the public every day, within the confines of Hollywood. Ergo; draw your own conclusions.

When persistently questioned, Mr. Vreeland admitted the very illuminating statistics which follow.

During the years he was president of the now defunct Hollywood Art Association, thirty-six exhibitions were held, most of them in the Hollywood Library. He instigated and helped to engineer the first show of Modern Art for this section, in which S. MacDonald Wright and his cohorts participated.

The first collective show of Hollywood artists was held in an auto salesroom on Hollywood Boulevard. Now the Chamber of Commerce has a constant exhibit by these artists, changing quarterly. Mr. Vreeland is in charge of this and in four years has had fourteen exhibitions in which the work of one hundred and fifty different painters and sculptors has been shown.

Last spring during Holy Week, he and Theodore Modra collected and hung in the Hollywood Library the first exhibition of sacred art ever attempted here.

*(Continued on Page Three)*

## BUSINESS MEN'S ALLIANCE OF THE CALIFORNIA ART CLUB

Plans have just been consummated to form the BUSINESS MEN'S ALLIANCE OF THE CALIFORNIA ART CLUB. The idea was suggested by Clifton MacKay of Duncan and Vail's, already a member of the club, and his colleague, Mr. Work. All summer Shrader and Vreeland have been conferring with these two, and the result of their labors is now ready to announce.

Within the next month twenty young business men recommended by Mr. MacKay and approved by the president and committee, will become associate members of the club. Their object is to achieve a greater appreciation of art by doing it, an acquaintance with the personality and ideals of the artists, and a place and opportunity for self expression in drawing and painting under the direct supervision of artist members.

They will operate independently of the rest of the members and will be in no way active in the business affairs of the club. They will lend their support and enthusiasm, receiving instruction and inspiration as before mentioned in return for their regular associate memberships. They expect to draw one night a week at the clubhouse and go into the country on Sundays to sketch.

CALENDAR

NOVEMBER

- 7th—*Thursday*—Board and business meeting. 7:30 P. M.  
 9th—*Saturday*—Women Painters of the West Luncheon.  
 21st—*Thursday*—Regular meeting. Dinner and program.. 6:30 P. M.  
 Open Forum every Monday at 8 P. M.

\* \* \*

NEW MEMBERS

The following list is of new members who have joined the club this fall:

- Mrs. J. B. Roberts, Associate  
 Peggy Nichols, Active Associate  
 Jan Domela, Active Associate

A member of "Younger Painters", Mr. Domela's landscape shown at the clubhouse in the Contemporary Painter's exhibition during October was awarded a prize at the Museum in a recent spring show.

- Ada May Sharpless, Active Associate

A sculptor—Formerly was a club member and now having returned from four years in Paris has joined again.

- Sara Kolb Danner, Active Associate  
 Gertrude Dodds Allen, Associate  
 R. Austin James, Sculptor

Mr. James' fine head of President Millikan has been on view at the clubhouse recently.

- Laura M. Bailey, Active Associate

A former student at Otis where she studied with Mr. Rich.

- Walter L. Cheever, Active Associate

Mr. Cheever is an old friend and was a former member of the club, as he says, "ages ago". After a lapse of a number of years he has resumed painting again and is doing very fine work. For the past year he has been in Santa Barbara teaching in the Santa Barbara School of Art.

\* \* \*

Harrison Wiley, honor guest at the last club dinner, is the designer of the Hollywood motif and the much-admired fireplace of the C. A. C.

EXHIBITIONS

AT THE CLUB HOUSE

The October exhibition will stay on the walls until November 4 or 5, when it will make way for the Annual Water Color Society exhibition, which has been in the main gallery of the museum this fall. After its month with us, the Water Color Society is planning to show the exhibition at the Artland Club, the San Diego Museum, Santa Barbara, Salt Lake City and Hollywood.

\* \* \*

AT THE MUSEUM

Annual California Art Club exhibition November 8 to December 29 in the main gallery. The exhibition of Lalique glass will continue in gallery E. Downstairs lithographs by Daumier will be shown in one of the print rooms, and in another drawings by Rex Slinkard whose paintings we saw last winter at a memorial exhibition at the Museum.

\* \* \*

NEW PUBLICATION

THE ARISTOCRACY OF ART, by Merle Armitage, an address delivered before the C. A. C. on March 4 is now available, beautifully printed on hand made paper, typography by Arant Edward Dahlstrom, published by Jake Zeitlin.

This book caused an excited controversy in the *L. A. Times*, and has been praised as a sound piece of art discussion by such eminent thinkers as Frank Lloyd Wright, T. M. Cleland, Rockwell Kent, John Carroll, as well as many others. It is a tribute to the California Art Club and the high quality of its speakers. Five hundred copies are on sale at Zeitlin's Book store.

\* \* \*

A very interesting article by Barbara Morgan on THE NEW HOME OF THE U. C. L. A. ART DEPARTMENT, WESTWOOD CAMPUS will appear in the December BULLETIN.

\* \* \*

Mr. and Mrs. Leighton arrived in Los Angeles the 25th after six months of globe trotting. An exhibition of Kathryn Leighton's paintings is being held at present in the Knoedler galleries in Paris.

WHEN YOU MENTION HOLLYWOOD THINK OF ART.

By Francis William Vreeland, Chairman Art Commission  
Hollywood Chamber of Commerce

Hollywood has set about becoming the art center of western America. That is an established fact.

*Motion Picture, the*  
In the most recently developed medium offering the very greatest possibilities for art expression, Hollywood produces 86% of the world's present supply. When music is considered, our community becomes of national importance. To literature Hollywood is an impressive contributor. In pageant drama we have here soared to heights of rare achievement. Architecturally (more especially in home architecture), Hollywood has shown extraordinary advancement. Comes then the so-considered "Fine Arts" of painting and sculpture. What of them?

Twenty years ago Hollywood was known as the home of but one artist painter--Paul De Longpre.

In 1920, a hopeful and determined little band of art lovers rallied to the cause of the Fine Arts under the standard of Hollywood Art Association, and wore itself out in a struggle of five years arduously devoted to laying the foundation for art consideration and encouragement in the community.

Today Hollywood is the working center and place of residence of more than 100 professional artists, painters and sculptors, many of them known by exceptional work thruout the art world; it has recently acquired the most distinguished artists' club house in America and with it the headquarters of the California Art Club which is the oldest, the largest, the most active and the most influential painter-sculptor organization on the Pacific slope, having

a membership of some 350 artists representing practically every city and art colony in California; it is the home of Southern California's Painters' and Sculptors' Club of about 200 members,

*lc* And of the parent institution of the International Art Club with 150 painters, sculptors, musicians, authors, poets and playwrights; *as members* and its Chamber of Commerce is rapidly advancing a movement for the cause of Hollywood art and artists that is unique in the history of the fine arts, and differs from anything that we have ever heard about Chambers of Commerce.

Apparently with a keen appreciation of its position in a potential art center, the Hollywood Chamber of Commerce with the cooperation of the body of artists resident and working in Hollywood, established the Hollywood Art Commission, the title and activity being proposed by the Chamber executives, with the chairman of the commission elected by the artists, appointing three painters and one sculptor to serve. The movement is therefore one of artists, purely for art's sake, proposed, sponsored, aided and abetted by our Chamber of Commerce.

The Chamber's Art Commission consists of Ella Buchanan, sculptor, of the Los Angeles Sculptors' Guild; E. Roscoe Shrader, painter, Dean of the Otis Art Institute and President of the California Art Club; Paul Lauritz, painter, of the Painters and Sculptors' Club; Edouard Vysekal, painter, of the Society of Modern Painters and Sculptors, with the writer, *who is a painter also,* as chairman and Alex Gordon, Hollywood art dealer, as custodian.

thru the activity of this Commission, and under the auspices of the Chamber of Commerce, in a charming gallery at the Chamber's beautifully appointed building on Sunset Boulevard, facing Hudson Avenue, a constant, rotating exhibition of the highest artistic standard, works of painters and sculptors residing in Hollywood, is maintained open to the public every day except Sundays, and known as the "Salon of Hollywood Artists".

Every three months an entire new exhibition is there placed on view and formally opened with a bit of ceremony which is constantly expanding into an all-community cooperative event, to which the public is most cordially invited. At the opening (on the evening of July 1st) of the fifth quarterly Salon, (and its first anniversary) Sid Graumann of the Chinese and Egyptian Theaters, was the official host, with <sup>Executive</sup> ~~four members~~ of the Chamber of Commerce; the Hollywood Community Chorus (itself responsible for the founding of one of the world's greatest musical assets, the Hollywood Bowl), having arranged a delightful program of music especially for that evening; with the gallery delightfully decorated with flowers <sup>by</sup> ~~from~~ the Rose Shop of Hollywood; with the exhibiting painters and sculptors as guests honored by the Art Commission and the "Art Room" <sup>etc,</sup> filled to capacity with interested residents and visitors.

Art appreciation is the highest form of cultural development. In the arts men and nations have realized the most exalted attainments of the human race. *By the Arts man has made his nearest approach to intellectual and spiritual perfection.*  
When you mention Hollywood think of Art. That's our slogan.

If you ask me why I make sketches, I should say for the fun of it.

From the artist's point of view, sketches have three reasons for being.

To the artist, sketching is a means of training, in rapid observation, quick analysis and technical facility.

Sketching is a method for making notations from which to paint finished pictures.

Sketching offers an opportunity to record impressions of travel, events and transient environment for the future pleasure of their maker and the interest of others who see them.

Of the utmost importance to the artist is a developed power of rapid, analytical observation.

Everything in nature is continuously changing in appearance.

The earth revolves.

That fact changes lights, and shadows, in an out-of-door subject constantly.

In any such subject that includes distance, atmospheric changes are taking place most of the time.

And when it comes to things that can move and do move, there is no telling how differently they will appear every few moments, or how quickly they will disappear entirely.

The artist must therefore record impressions quickly.

And for this, he must be trained - first of all - in rapid perception and quick analysis.

The kind of artists that we are concerned with use brushes and paint to express themselves.

Or a pencil or charcoal or chalk or pastels or an etcher's needle.

These constitute their tools.

The facility with which an artist handles such tools, and the ease, speed and grace with which he records his impression through the use of them, is of great value to his productions.

So the artist sketches as a means of training himself in rapid observation, quick analysis and technical facility.

I have also said that artists make sketches from which to paint pictures.

Those who do this, do it because nature will not sit still, in one mood long enough for them to complete a painting.

There are painters who paint what you see as a finished canvas in three or four hours. For others, it requires a day or days or even a week or weeks, to turn out a completed work of art.

Those who can and do paint their things in three or four hours also paint many mistakes in the process.

The answer to that is either discard or scrape off the canvas and start over again, or, at least, do parts of the work over again.

Constantly changing nature has not been standing still awaiting the conclusion.

The subject is not the same in mood and detail effect as it was even an hour before.

The sun sets in a few moments, a storm can gather and break before you can reach shelter, a crowd can disperse in five minutes and the light on a tree will change within the hour.

Still, artists of extra-quick perception, rapid analysis, and extreme technical facility, do paint finished pictures, directly from nature, in one sitting.

They discard the failures.-- you do not see these.

What you do see, if successful, is a spontaneous impression and a display of technical facility in a work completed, perhaps not quite, but almost within the period of a passing phase in nature.

But there are other artists, and equally great artists, who do not paint things that way.

These latter make a sketch.

They can do that in a half or three-quarters of an hour while nature remains pretty nearly in one mood.

And from that sketch, which does not change, they paint a picture.

Into that picture is incorporated the recordings of the original sketch, plus detailed knowledge and study, plus carefully considered method of handling in every detail of the subject, plus a lot of things that the spontaneous painter has no time to think about in the process of his painting.

I am trying not to declare a preference for either of these two methods of painting from nature.

Both are right, so long as they bring successful results.

And finally, there is the third reason for sketches from the artist's point of view.

There are those who make sketches for the sketches themselves.

Those who sketch for the fun of sketching.

Those who use the ability to sketch much as another might use a snapshot camera.

For bringing back tangible souvenirs of pleasant journeys.

For making notations on participation in picturesque and dramatic events.

For jotting down intriguing surprises and colorful delights met by the way.

That is my reason for making sketches.

That, and the fact that my attempts to get satisfactory souvenirs on journeys and excursions with a camera have invariably proved disappointing.

The color that I see is a glorifying element in all that I see, and the camera does not give me color.

Wonderful atmospheric effects, the iridescence of sunlit haze, the subtle, shadowy forms of things enshrouded by fog, the mystery in evening shadows, the cold that I actually saw accompanying the chill that I felt in the winter air back East, the charm that I glean from the sunshine -- all sorts of such things are quite beyond the possibilities of photography.

Mural painting, I have tried to make my real job in the art game.

Sketching is my pleasure.

I enjoy painting, but I love to sketch.

And there are a lot of amusing and interesting experiences that go along with sketching, that might amuse and interest you too.

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CONFESSIONS FROM A TREE-SAVING CAMPAIGNER.

Four years I have been fighting pen, verbal, oratorical and public opinion battles for community trees.

Meaning those trees that border, have bordered or should border the thoroughfares of every self-respecting community - and I include trees on business streets - aye, there's the rub.

Sir Bulwer Lytton said: "The pen is mightier than the sword," but one cannot make the impressions on pinheads with the pen that is possible with the sword.

Each day it is my prayer that the pen may prove more mighty than the ax and yet the proclaimed "March of Progress" which, where street trees are concerned, is like the invasion of a devastating army, goes on and on.

In the home town (Hollywood) we have at last gained a foothold for regeneration with a tree-planting ordinance that includes the business streets. So far this ordinance is on the books only, having recently been put where it now rests after a five years', hard fought campaign. How and when the ordinance will actually be put into effect remains to be seen.

Everyone who loves them should know that the trees which glorify the strip of land between the street-curb and the so-called building line of properties, those trees which are within what is designated as the "parking" along each side of a street, are the property of the community at large. Such trees do not legally belong to the individuals who happen to

own the adjacent real estate frontage. They form a part of the public's perpetual right-of-way, right of protection and right of expressed opinion.

Therefore, if the right brand and amount of force and speed of action is put behind protective measures for such trees they can be saved (or an ordinance, such as Hollywood now has, can be put into effect to replace, by new planting, those trees that have been destroyed).

The Hollywood ordinance <sup>spec</sup> classifies that a type of street tree, designated by a community agreement reached last year, shall replace every tree removed from street parking. Different types of trees have been allotted to various zones in the community.

Insofar as the business section of our community is concerned, that condition is a forced compromise.

We started out to save the beautiful street trees of our town, those lovely old peppers and eucalypti that lined the thoroughfares and once made what has become our principal business street "the most beautiful boulevard in America." (To quote Frederick Law Olmstead, a national authority on city and park plan and landscaping).

While we were fighting for public support the ax went madly on with its devilish destruction under the protection of granted permits from the City Engineering department.

Every organized body in our suburb was with us in the fight to save our trees - sentimentally. They all signed resolutions to the effect that the wholesale destruction of

street trees was a crime and a shame, and went off on their camping trips, attended their social functions or turned to their business enterprises and left it to a few to carry on in the battle - hence the compromise.

Democracy is a grand institution in which the majority of the self-considered beneficiaries think profusely and act slowly while the special interests work fast.

Under democracy beauty, as a collective asset, is one of the first things thought about, written about and broadcasted promiscuously, but, usually, is the last thing actually accomplished - if ever.

In our "tree-saving" campaign we used the beautiful old world cities, with their tree-bordered business and apartment lined thoroughfares, as concrete, existing examples to prove what we were driving at, but the transplanted merchants from Oshkosh and Oskalusa could not be convinced that there were any such cities, except in the names printed on the map of the world. They took the photographs that we incorporated for illustrations to our pleas, to be pictorial fantasies of the artistic brain - dream pictures of non-existing impossibilities. Or, they, apparently, ignored our illustrations altogether.

Our statements of facts and figures that proved Paris, with its tree bordered, business boulevards, to have been the most important and intriguing retail merchandising centre in the world, were, to the majority of those transplanted, provincial merchants and real estate owners, pure fabrications from an irresponsible, impractical group of near-maniacs. Or, such

statements from us were greeted with "maybe so, but the kind of stuff they pull over there wouldn't go in American business", or words to that effect.

Withal, our tree campaigning has registered traceable results first in the ordinance that I have spoken of;

second, with a number of energetic realty subdividers who have incorporated tree planting plans in newly opened, outlying districts;

third, with many architects who confess to have thought about, provided for and protected (by building around) existing trees in new home projects and;

four<sup>th</sup>, in the receptive mentalities behind five of our important institutions and a clothing establishment in our community.

The institutions mentioned have established a precedent and example that we hope can be made to stimulate an appreciation of possibilities through visual enlightenment.

Our new Chamber of Commerce and Branch Post Office buildings, for instance, stand proudly behind grand old pepper trees. At the Chamber of Commerce there is a fern and floral planting under the trees that will shortly make it a fine example of how business frontage can be beautifully and practically enhanced, and business thoroughfares marvellously developed. Groups of business blocks composed of shops with such imposing setting as the parking of our Chamber of Commerce provides, would prove by far the most distinctive, comfortably shaded and highly valuable shopping districts in America. And that would

certainly contribute to good business.

The Hollywood Athletic Club is another of our institution examples. In the parking before this club a row of lovely, full-grown peppers, a profusion of shrubs and adequate, but not wasteful space, extends an invitation to loiter beneath overhanging boughs. That atmosphere would surely give to attractively-displayed merchandise, in show windows, in such surroundings, an added charm and increased "pulling" value. Five or six miles of smiliarly enhanced buildings flanking both sides of a city thoroughfare and housing merchandising establishments would contribute a marvelous beauty to the heart of the community and prove a magnet of attraction to that community, computable not only in the joy of living and shopping there, but in large sums of dollars and cents to the benefit of its business interests.

Two of our banks and the abovementioned clothier, have planted trees in front of their establishments that will some day add appreciably to these facades.

Since I am living in this day and age, expecting to glean some measure of pleasure from it, my preference is for the example set by the Chamber of Commerce, the Post Office and the Athletic Club. By preserving the old pepper trees and enhancing the growth of years, these institutions are giving us today, to be enjoyed right now, something that has gained the everlasting gratitude of every tree and beauty lover.

They have contributed to what, God grant us, may be the continued glory of the streets on which they are located and

the buildings that they have builded.

Here's hoping, against the teaching of past experience,  
that such example may prove a stimulus to like consideration  
for the further development of <sup>all of</sup> our business streets.

# F. W. Vreeland, Artist, Dies

Francis William Vreeland, 75, an artist of 2207 Fern Dell Place, died Saturday following a short illness, it was learned yesterday. Mr. Vreeland, a resident here for 35 years, was graduated from the Paris Art Institute and the Cincinnati Art Institute.

He was a member of the National Society of Mural Painters of New York, a member of the Architects League of New York, he was in charge of art work at Aeolian Hall, a former president of the California Art Association and was very active in civic and church work.

He leaves his widow Marion. Funeral services, under direction of the Utter-McKinley-Strother Mortuary of Hollywood, will be conducted at 1 p.m. Wednesday at the Hollywood Cemetery Chapel by Dr. Cleveland Kleihauer of the Hollywood Beverly Christian Church.

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## Body of Man Who Saved Family Found

An El Monte man and his wife fishing off the Long Beach Breakwater entrance yesterday found the body of Hector P. Irigoyen, 37, missing since his boat capsized last Sunday.

Irigoyen perished after heroically holding up his wife Mary, 35, and son Angelo, 8, until the two, along with Irigoyen's friend, Marvin C. Dimmick, 37, of 4254 Florence Ave., were rescued by another boat.

His body, identified through a driver's license, was found 100 yards off the breakwater entrance by Mr. and Mrs. William H. Morse, of 10127 E Garvey Blvd., El Monte.

Irigoyen, of 2410 Medford St., officially was pronounced dead on arrival at Seaside Hospital after a Navy landing barge retrieved the body.

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## Sacramento Man on C of C Board

Carl F. Wente, president of the California Chamber of Commerce, yesterday announced the election of T. H. Richards Jr., Sacramento businessman and rancher, as director of the organization.

Richards, who is assistant general manager and director of the Bercut-Richards Packing Co., Sacramento, succeeds Clarence H. Breuner, also of Sacramento. Breuner had been a director and regional vice-president of the Sacramento Valley district since 1950 but resigned because of the pressure of business and the necessity of frequent trips out of the State.

# All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS  
and other data must also be filed

Bldg. Form 2

BOARD OF PUBLIC WORKS

## DEPARTMENT OF BUILDINGS

### Application for the Erection of Frame Buildings CLASS "D"

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

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

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that in, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY	Lot No. <u>Seventeenth (17) Block</u> (Description of Property) <u>Tract No. 4048, City of Los Angeles, Los Angeles County, Calif. as per maps recorded in Book 44, Pages 18 &amp; 19 of maps.</u>
TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY	District No. <u>32</u> M. B. Page <u>---</u> F. B. Page <u>---</u> No. <u>2206</u> <u>Live Oak Dr</u> Street (Location of Job) <u>Red Oak Dr &amp; Block 17th</u>

O. E. City Clerk  
 City Engineer

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Residential No. of Rooms Six No. of Families One
2. Owner's name Francis Tom Bracland Phone 595-198
3. Owner's address 5745 Hollywood Blvd
4. Architect's name D. W. Bigland Phone Above
5. Contractor's name D. W. Bigland Phone Above
6. Contractor's address 5745 Hollywood Blvd
7. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Casapools, Elevators, Painting, Finishing, all Labor, etc.} \$ 10,000.00
8. Is there any existing (old) building on lot? No How used? ---
9. Size of proposed building 40'10" x 56'10" Height to highest point 28'0" feet
10. Number of Stories in height One Character of ground Sand & loam
11. Material of foundation Concrete Size of footings 2'0" Size of wall 8" Depth below ground 2'0"
12. Material of chimneys Brick Number of inlets to flue 0 Interior size of flues 8" x 8"
13. Give sizes of following materials: REDWOOD MUDSILLS 2" x 8" Girders 4" x 6"  
 EXTERIOR studs 2" x 4" INTERIOR BEARING studs 2" x 4" Interior Non-Bearing studs 2" x 4"  
 Ceiling joists 2" x 6" Roof rafters 2" x 6" FIRST FLOOR JOISTS 2" x 6"  
 Second floor joists 2" x 8" Specify material of roof Cedar Shingles
14. Will all provisions of State Dwelling House Act be complied with? Yes

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

**OVER**

(Sign here) Francis Tom Bracland  
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>10997</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Matson</u> Plan Examiner	Application checked and found <u>5/8</u> <u>23</u> Clerk	RECEIVED MAY 8 1923 100000 L.A. Bldg. Dept.
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**PLANS**



# All Applications Must be Filled Out by Applicant

Disc. Form 1

PLANS AND SPECIFICATIONS  
and other data must also be filed

# 3

## DEPARTMENT OF BUILDING AND SAFETY

### Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

#### REMOVED FROM

#### REMOVED TO

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY	Lot..... <u>17</u> Block <u>4040</u>	Lot..... Block.....
	Tract.....	Tract.....
TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY	Book..... Page..... F. B. Page.....	Book..... Page..... F. B. Page.....
	From No. <u>1st Brixley Blvd + Mountain Crest</u> Street	To No. <u>2206 Pine Oak Drive</u> Street

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

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Residence for family
2. What purpose will Building be used for hereafter? Residence for family
3. Owner's name Francis Poreland Phone.....
4. Owner's address 2206 Pine Oak Drive
5. Architect's name Francis Poreland Phone.....
6. Contractor's name J.J. Tutwiler Phone Compton 0-738
7. Contractor's address 5506 Marlinton St
8. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewer, Caspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 600.00
9. Class of present Building Frame D No. of rooms at present 7
10. Number of stories in height 2 Size of present Building 40 x 40
11. State how many buildings are on this lot. One
12. State purpose buildings on lot are used for Residence + garage + family  
(Apartment House, Hotel, Residence, or any other purpose)

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

NET OVER GARAGE  
Put in back of 2 sides of Rear porch with 2 doors  
to completely enclose porch  
Remove 3 small windows from adjoining Room  
and install 3 Bro. French doors

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

**OVER** (Sign here) J.J. Tutwiler  
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>36132</u> <u>36132</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K. <u>37</u>	Stamp here when permit is issued <b>OCT 21 1925</b> TWOULL
	Plan Examiner	Clerk	

for data (2) JH 200

13. Size of new addition..... 14' x 14' ..... No. of Stories in height 1.....
14. Material of foundation concrete Size footings 16" Size wall 8" Depth below ground 16"
15. Size of Redwood Mudsills..... 2 x 6 ..... Size of interior bearing studs..... None.....
16. Size of exterior studs..... 4 x 6 ..... Size of interior non-bearing studs..... None.....
17. Size of first floor joists..... 2 x 6 ..... Second floor joists..... 2 x 6.....
18. Will all provisions of State Housing Act be complied with? Yes

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

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

**FOR DEPARTMENT USE ONLY**

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

**REMARKS**

[Blank area for handwritten remarks]





**APPLICATION FOR INSPECTION**

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

**UP GRADING AND FOR GRADING AND FOR GRADING**

*24525 Signoffs from City*

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LOT NO. 17	2. BLK. TRACT 4040	3. COUNTY REF. NO.	4. DIST. MAP 150B193
5. PURPOSE OF GRADING <b>(P) Retaining Wall Backfill</b>		6. ZONE RE9-1	7. DENJUS TRACT 1803
8. JOB ADDRESS 2207 Fern Dell Pl BETWEEN CROSS STREETS AND Live Oak Dr. <i>Black Oak Dr</i>		9. FIRE DIST. MFD	10. COM. DIST. 13
11. OWNER'S NAME Mr. Rodolfo M. Andres		12. PHONE 213/467-2754	13. LOT (TYPE) Int
14. OWNER'S ADDRESS 2207 Fern Dell Pl		15. CITY Los Angeles	16. ZIP 90068
17. PLANS BY CIVIL ENGR. Ardashes Kazarian NONE		18. BUS. LIC. NO. 36887	19. PHONE 213/241-0956
20. CIVIL ENGR. ADDRESS		21. CITY	22. ZIP
23. ENGR. GEOLOGIST		24. BUS. LIC. NO.	25. ACTIVE STATE LIC. NO./CERT. NO.
26. SOIL ENGR.—TESTING AGENCY		27. BUS. LIC. NO.	28. ACTIVE STATE LIC. NO.
29. CONTRACTOR Jack Charlian		30. BUS. LIC. NO. 36887	31. ACTIVE STATE LIC. NO. 57781-5101
32. CONTRACTOR'S ADDRESS 7300 Burton #B No. Hollywood		33. CITY	34. ZIP 91605
35. JOB ADDRESS 2207 Fern Dell Pl		36. STREET GUIDE	
37. NUMBER OF CUBIC YARDS CUT 155		38. FILL 38	
39. MAXIMUM SLOPE OUT FILL 4:1		40. RETAINING WALL REQUIRED (YES) NO	
41. BOARD FILE NO.		42. DIST OFF JA	
43. CALIF. ENVIRONMENTAL QUALITY ACT REQUIREMENTS (EXEMPT) COMPLETED		44. ENVIRONMENTAL APPROVED	
45. BOND AMOUNT N/A		46. FILE WITH	
47. CA #		48. DATE POSTED	
49. G.P.I. * NP 123 50		50. G.P.I. INSPECTOR	
51. S.F.C. IF		52. O.S.B. 190.00 6.27	
53. ISSUING OFFICE VN		54. S.O.S.S.	
55. P.C. NO. 24678		56. DATE	

**DECLARATIONS AND CERTIFICATIONS**

**LICENSED CONTRACTORS' DECLARATION**

I hereby affirm that I am licensed under the provisions of Chapter C (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 4-2-92 Lic. Class B Lic. No. 360287 Contractor JACK

**OWNER-BUILDER DECLARATION**

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structures, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter C (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500.)

I, as owner of the property, or my employees with wages on their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

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

I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason: \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

**WORKERS' COMPENSATION DECLARATION**

I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a permitted joint insurer (Sec. 3800, Lab. C.)

Policy No. 1128071 Insurance Company STATE FUND

Certified copy is hereby furnished.  
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 4-2-92 Applicant's Signature JACK

Applicant's Mailing Address \_\_\_\_\_

**CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE**

I hereby certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must promptly comply with such provisions or this permit shall be deemed revoked.

**CONSTRUCTION LENDING AGENCY**

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (See Sec. 91.0202 LAMC)

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

I hereby certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the City of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work specified herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed \_\_\_\_\_ Position \_\_\_\_\_ Date 4-2-92

I hereby certify that all of the land included in the Tentative Tract Map is under my ownership or land on which I have been granted \_\_\_\_\_

Signed \_\_\_\_\_ Position \_\_\_\_\_ Date \_\_\_\_\_

(Owner or agent having property owner's consent)

Position

Date

Signature/Date

Bureau Engineering

- ADDRESS APPROVED
- DRIVEWAY
- FLOOD CLEARANCE
- DRAINAGE TO WATERCOURSE APPROVED
- GRADING IN WATERCOURSE APPROVED
- GRADING ON PUBLIC PROPERTY APPROVED
- SEWER AVAILABILITY

*[Signature]*

Grad/Plumbing

PRIVATE SEWER SYSTEM APPROVED

Planning

APPROVE UNDER CHARTER 1592-119

*[Signature]* 4/2/92

TRAIL DESCRIPTION

221623 *[Handwritten]* PROPOSED *[Handwritten]* FOR *[Handwritten]* SUMMARY *[Handwritten]*

221625-1/2-92

221953 *[Handwritten]* PVT ST CLEARANCE OBTAINED *[Handwritten]*

115021 *[Handwritten]* 211E 50ND *[Handwritten]*

MONKENS, CORPORATION DECLARATION

OK TO ISSUE PERMIT 4/2/92

BY *[Signature]*

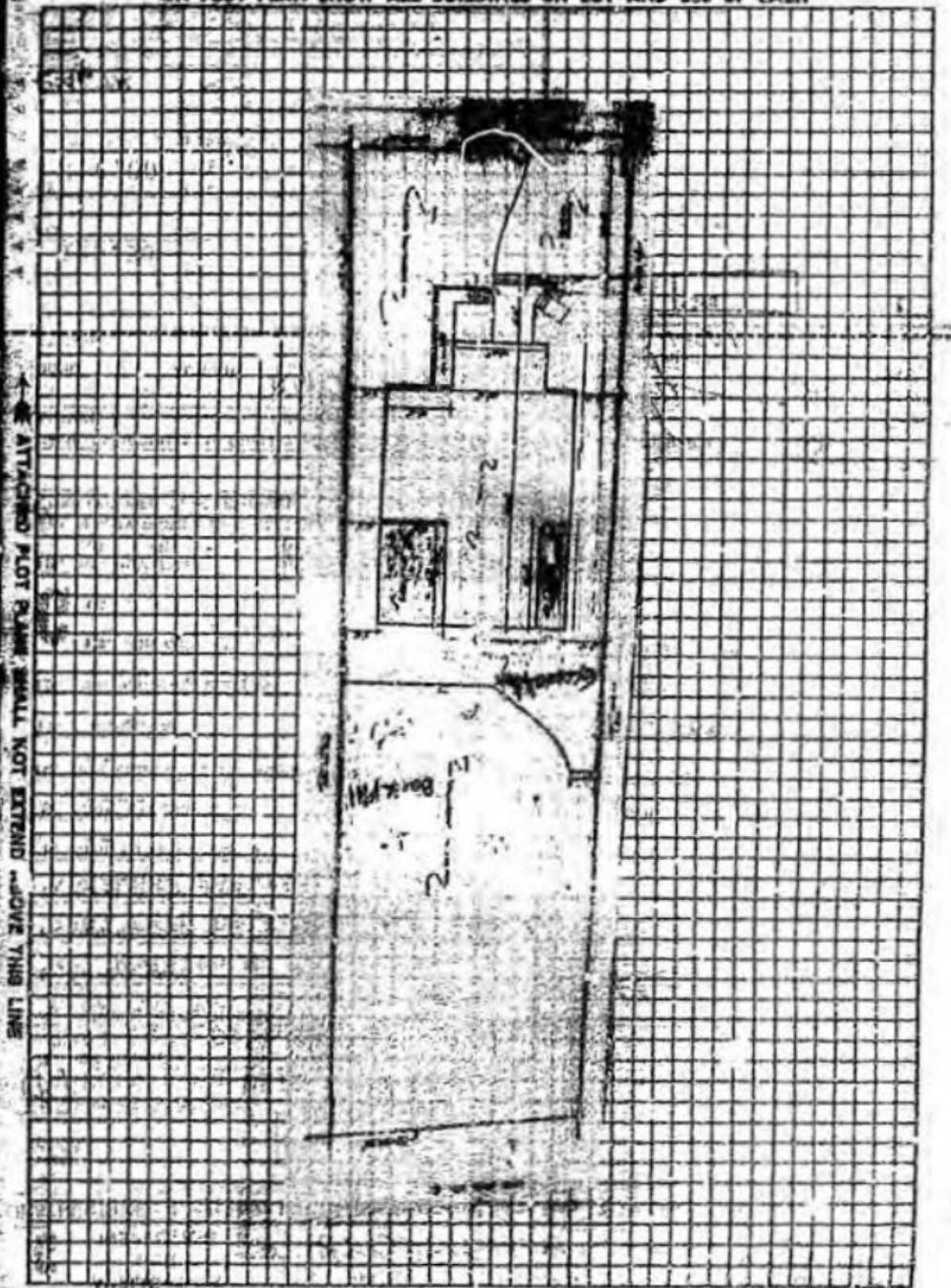
EASEMENT MAINTENANCE CERTIFICATION

UNDER PENALTY OF PERJURY I HEREBY CERTIFY THAT "THE PROPOSED GRADING WILL NOT DESTROY OR UNREASONABLY INTERFERE WITH ANY ACCESS OR UTILITY EASEMENT BELONGING TO OTHERS AND LOCATED ON MY PROPERTY. BUT IN THE EVENT SUCH GRADING DOES DESTROY OR UNREASONABLY INTERFERE WITH SUCH EASEMENT A SUBSTITUTE EASEMENT (S) SATISFACTORY TO THE HOLDER(S) OF THE EASEMENT WILL BE PROVIDED." (See Sec. 94.0001) (L.A.M.C.)

SIGNED *[Signature]* 7.8.903 c 4

DATE 4-2-92

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



Address of Building

2207 Fern Dell Pl.



# CITY OF LOS ANGELES CERTIFICATE OF OCCUPANCY

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

- This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of building described below and located at the address complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified.\* (Non-Residential Uses)
- This certifies that, so far as ascertained by or made known to the undersigned, the building or portion of building described below and located at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses, Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Law-for following occupancies:\* (Residential Uses)

Permit No and Year      92VN07461      92VN10169

A 6'x24' and 6'x10' additions to an existing two story, type V, single family dwelling.  
R3 Occupancy.

RE-9-1 Zoning.    ZI-1525.    ZI-1649.

5000321200600001524

Total Parking Required \_\_\_\_\_  No Change in Parking requirement.

Total Parking Provided \_\_\_\_\_ = Standard \_\_\_\_\_ + Compact \_\_\_\_\_ + Disabled \_\_\_\_\_

\* ALSO SUBJECT TO ANY AFFIDAVITS OR BUILDING AND ZONING CODE MODIFICATIONS WHETHER LISTED ABOVE OR NOT.

Issued By / Office  
LA-VN-WLA-SP-C.D. # 4

Bureau:  
BLDG - BCS

Division:  
GI-MS-MSS-EQ-BMI-COMM

Owner            Rodolfo M. Adres  
Owner's        2207 Fern Dell Pl.  
Address        Los Angeles, CA 90068

Issued. 11-12-92 By: M. THARPE/ja

30400900239

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESC. 17	LOT 17	BLOCK 4040	TRACT	CITY CLERK REF. NO. 3	DIST. MAP 150 B193 CONTR. TRAC. 1893
2. PRESENT USE OF BUILDING SFD	NEW USE OF BUILDING SFD			ZONE RE-9-1	FIRE DIST. CO. IN CH. MFD 173
3. JOB ADDRESS 2207 FERN DELL PL	SUBURBAN NO.			LOT TYPE INT	LOT SIZE IRR
4. BETWEEN CORNER STREETS AND Live Oak Dr.	OWNER'S NAME Mr. Rodolfo M. Andrade			PHONE 213 667-2754	
5. OWNER'S ADDRESS 2207 Fern Dell Pl.	CITY L.A.	ZIP 90068			
6. ENGINEER ARDASHES KAZARIANS	REG. LIC. NO. 213 660-9833	PHONE 818 241-0954			
7. ARCHITECT OR DESIGNER Samuel Abramyan	REG. LIC. NO. 213 660-9833	PHONE 213 660-9833			
8. ARCHITECT OR ENGINEER'S ADDRESS 1835 N. Kingsley Dr. #202	CITY L.A.	ZIP 90027			
9. CONTRACTOR Jack Christian	REG. LIC. NO. 213 660-9833	PHONE (818) 781-5101			
10. SIZE OF EXISTING BLDG. 2	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE			
11. FINISH MATERIAL OF EXISTING BLDG. WOOD	ROOF WHINGLE	FLOOR			
12. AS ADDRESS 2207 FERN DELL PL	SUBURBAN NO.				
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$62,000.--	DIST. OFF. I.A.			P.C. REQ. ---	
14. NEW WORK (Describe) Existing deck to be enclosed & remodeled into a new bedroom, which exist bedroom, bathroom on 2nd floor and existing kitchen on first floor.	GRADING yes			SEISMIC ---	
15. USE OF BUILDING SFD	HEIGHT 22'			FILE WITH RS 12/1/04	
16. TYPE UN	GROUP DOC. R3	MAX OCC. 5 F1	ZONING IM		
17. DWELL UNITS NA	BUILDING AREA 1543	ZONING AREA	TYPED		
18. GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
19. P.C. 358.57	G.P.I. + NP 90.00	CONT. INSP.	B & S 3-3 (R.7)		
20. B.P.C.	PA.	2691 RE 108			
21. B.P. 358.57	E. 90.00	12/13/91 UB:29105AH VNO3 -3378 C 25			
22. I.F. 36.97	O.C. 8.97	BLDG PLAN CHG 358.57			
23. S.D. 36.97	O.C. 8.97	GRADING PRE IN 90.00			
24. H.A. 36.97	O.C. 8.97	ONE STOP 8.97			
25. V.N.	O.C. 8.97	SYS DEV FEE 26.91			
NEW APPROVALS		TOTAL 484.45			
PLAN CHECK EXTENDED TO PER		2207 FERN DELL PLACE 484.45			
ADMINISTRATIVE APPROVAL DATED BY		04/02/92 0411:40PN VNO1 7-1877 0.02			
D.A.D. PLANS CHECKED		REGS PERMITS R 22.05			
HOUSING MITIGATION FEE ORDINANCE		E.S. RESIDENTIAL 6.20			
REQUIRED EXEMPT		ONE STOP 2.56			
ABSESSOR NOTIFICATION		SYS DEV FEE 26.68			
CHECK BOX: <input checked="" type="checkbox"/> Notification letter sent to AQMD or EPA		FIRE/HYDRANT F 139.40			
<input checked="" type="checkbox"/> I declare that notification of asbestos removal is not applicable to proposed project.		SCHOOL DEL FEE 657.94			
SIGNATURE: <i>J. Manches</i> Date: 3/31/92		CARRY TO TRAM 1456.63			
		732VN 07461			

DECLARATIONS AND CERTIFICATIONS

13. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.  
 Date: 3-2-92 Lic. Class: B Lic. Number: 36077 Contractor: *J. Manches* (Signature)

17. I hereby affirm that I am exempt from the Contractor's License Law for the following (Sec. 7013, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure (prior to its issuance, also requires the applicant to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7013 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).  
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale, if, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.  
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such project with a contractor(s) licensed pursuant to the Contractor's License Law.  
 I am exempt under Sec. B & P. C. for the year 1992. Owner's Signature: *J. Manches*

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3900, Lab. C.).  
 Policy No: 11188671-99 Insurer: STATE FUND  
 Certified copy is hereby furnished.  
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.  
 Date: 3-2-92 Applicant's Signature: *J. Manches*

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner as an independent contractor under the Workers' Compensation Law of this city.  
 Date: 3/31/92 Applicant's Signature: *J. Manches*  
 NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions at the same time as directed herein.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3901, Lab. C.).  
 Lender's Name: \_\_\_\_\_ Lender's Address: \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.  
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the City of Los Angeles nor any board, department, officer or employee thereof makes any warranty as to the accuracy of the information and/or results of any work described herein, that the permit of the property or self upon which such work is performed (Sec. 91.0203-LAMC) is void.  
 Signed: *J. Manches* Position: Contractor Date: 3/31/92



3 APPLICATION FOR INSPECTION

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT	CITY CLERK REF. NO.	DIST MAP
	17		4040		150B193
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING				
(01) S.F. Dwelling	(01) Same				
3. JOB ADDRESS	SUITE/UNIT NO.				
2207 FERN DELL PL.					
4. BETWEEN CROSS STREETS	AND				
Live Oak Dr	Black Oak Dr				
5. OWNER'S NAME ( ) TENANT ( ) BUILDING	PHONE				
Rodolfo M. Andres	(213) 467-2754				
6. OWNER'S ADDRESS	CITY		ZIP		
2207 Fern Dell Pl	Los Angeles		90068		
7. ENGINEER	SUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
Ara Simonian	None	37208			
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
Samuel Abramyan None		213/660-9833			
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		ZIP		
1836 N. Kingsley Dr. #202, L.A.	L.A.		90027		
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
J. C. Construction		B560287	818/764-8007		
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH LENGTH		2	1) DWELL / GAR		
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR		
	wood	wood			
13. JOB ADDRESS	SUITE/UNIT NO.				
3 2207 FERN DELL PL					
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 5,000				
15. NEW WORK (Describe)	DIST. OFF.		P.C. REQ'D		
Structural revision & amend permit	LA		--		
92VN07461 to omit encl. of exist. deck to bldg	GRADING		SEISMIC		
	YES		--		
	HWY. DED.		FLOOD		
	--		--		
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT		FILE WITH
Same	None	2	22'		92VN07461
TYPE	GROUP OCC.	N/C	MAX OCC.	N/C	PLANS CHECKED
V II					Walter J. ...
DWELL UNITS	BUILDING AREA	ZONING AREA	APPLICATION APPROVED		44501
N/C	3360		INSPECTION ACTIVITY		
GUEST ROOMS	PARKING REQ'D	N/C	PARKING PROVIDED		S C HC
			SYS		6.64
PC 46.75	GPI - NP	CONT INSP	SYS		6.64
SPC	PM		SYS		6.64
BR 65.00	E1	.50	SYS		6.64
IF	FH	N/A	SYS		6.64
SD	O.F.S.	2-05	SYS		6.64
ISS. OFF	S.O.S.S.		SYS		6.64
PC. NO.	C/O	ENERGY	SYS		6.64
		DAS	SYS		6.64

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

## NEW AFFIDAVITS

PLAN CHECK EXTENDED TO \_\_\_\_\_ PER \_\_\_\_\_

ADMINISTRATIVE APPROVAL DATED \_\_\_\_\_

BY \_\_\_\_\_

D.A.D. PLANS CHECKED \_\_\_\_\_

HOUSING MITIGATION FEE ORDINANCE

 REQUIRED  EXEMPT

ASBESTOS NOTIFICATION

Check Box:  Notification letter sent to AQMD or EPA. declares that notification of asbestos removal is not applicable to addressed project.Signature: [Signature] Date: 6-24-92

110.44

## DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 6-24-92 Lic. Class B Lic. Number 560987 Contractor [Signature] (Signature)

## OWNER-BUILDER DECLARATION

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500):

 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale). I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law). I am exempt under Sec. \_\_\_\_\_ B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

## WORKERS' COMPENSATION DECLARATION

I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3500, Lab. C.).

Policy No. 112867191 Insurance Company STARBUCK Certified copy is hereby furnished. Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.Date 6-24-92 Applicant's Signature [Signature]

Applicant's Mailing Address \_\_\_\_\_

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

## CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3067, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] CONTRACTOR 6-24-92  
(Owner or agent having property owner's consent) Position Date

Bureau of Engineering		ADDRESS APPROVED	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
		FLOOD CLEARANCE	
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT	#
SEWERS		SEWERS AVAILABLE	
RES. NO.		NOT AVAILABLE	
CERT. NO.		SFC HAID	
		SFC DUE	
		SFC NOT APPLICABLE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER REDEV. PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET # <i>W392-2139</i>		<i>Asst. City - 6292</i>
	APPROVED UNDER CASE # <i>EF 1525</i>		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION  
*EF 1525: City planning sign off obtained for private street clearance*  
*EF 1649: Proposed per EF Summary*

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



↑ ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

DEPARTMENT OF BUILDING AND SAFETY  
GRADING PRE-INSPECTION REPORT

C.D.   
G.P.I. FEE   
PAID  NOT PAID

PROPERTY POSTED  
YES  NOT REQUIRED

15

ADDRESS 2207 FERNDELL PL.

TRACT 4040 BLOCK --- LOTS 17

PURPOSE PROPOSED SWIMMING POOL OWNERS ADDRESS 2207 FERNDELL PLACE

OWNER DON FLORENCE

RECORDS IN OUR FILES REVEALED THE FOLLOWING:

Approved Graded Lot Yes  No  Bearing Value PERTABLE 29-B Footing Reinforcement Required Yes  No

Special Geological or Engineering Requirements Yes  No  See Requirements Below

Butress Fill Yes  No  Fill over 100 ft Yes  No

INSPECTORS REPORT OF FIELD CONDITIONS:

Slope of Surface - Cut Height Fill Height Nat 20-30 ± Height 50' ± REAR

Natural Soil Classifications per Table 29B MARINE CONGLOMERATE D.C. Expansive Soil Yes  No

Sewer Available Yes  No  Site Above  Below  Street

Condition of Street for Drainage Purposes PAVED Root Gutters Yes  No

Recommended Termination of Drainage TO STREET Slide Area Yes  No

Driveway Grade % Existing  Proposed  Max Rough Grade Allowed

REQUIREMENTS: GRADING APPROVAL TO ISSUE PERMIT(S) Yes  No  SEE BELOW

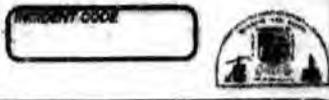
- 1  A Grading Permit is required  Retaining Wall Permit(s) Required  OSHA Permit Required
- 2  All footings shall be founded into natural undisturbed soil as per Code
- 3  Expansive soils, comply with provisions of Section 91.2905(d)
- 4  In the event excavations reveal unfavorable conditions the services of a soils engineer and/or geologist may be required.
- 5  Geological and/or soils reports are required. Submit \_\_\_\_\_ copies, with appropriate fees, to the Grading Division for review. Owner notified by postcard on \_\_\_\_\_ Reports submitted with plans - Yes  No
- 6  Incorporate all recommendations of the approved geological and/or soils reports and Department letters dated \_\_\_\_\_ into the plans. SEE # 26.
- 7  Provide a complete grading plan showing existing and proposed contours, tops and toes of slopes, retaining walls, drainage devices and other protective devices. Plans shall include off site walls and structures around the perimeter of the project.
- 8  Swimming pools and spas shall be set back from descending and ascending slopes as per Section 91.2907(d)4.
- 9  Buildings shall be located clear of toe of all slopes which exceed a slope of 3:1 as per Section 91.2907(d)2.
- 10  Footing shall be setback from the descending slope surface as per Section 91.2907(d)3.
- 11  Department approval is required for construction of \_\_\_\_\_ over a slope steeper than 2:1.
- 12  Existing nonconforming slopes shall be cut back to 2:1 or retained.
- 13  All cut or fill slopes shall be no steeper than 2:1 (26°).
- 14  Provide complete details of engineered temporary shoring or slot cutting procedures on plans, call for inspection before excavation begins.
- 15  All concentrated drainage including roof water shall be conducted to the street in an approved device at 2% minimum.
- 16  All wood decking to be spaced "1" apart.
- 17  All fill or backfill shall be compacted to a minimum of 90% relative compaction as determined by A.S.T.M. method D-1557. Subdrains shall be provided where required by code.
- 18  Specify on plans The soils engineer is to approve the key or bottom and leave a certificate on the site for the grading inspector. The grading inspector is to be notified before any grading begins and, for bottom inspection, before any fill is placed. Fill may not be placed without approval of the grading inspector.
- 19  Grading general requirements (Form B-164) shall be attached to and made part of the plans.
- 20  Stake and flag property lines in accordance with a licensed survey map
- 21  Approval required by the Department of \_\_\_\_\_
- 22  Resubmit plans to the grading inspector (shown below) after the above corrections have been made and before issuing permit. Inspectors are available between 7.30 a.m. and 9.00 a.m. weekdays.

NOT REQUIRED FOR SWIMMING POOL PER CAL/OSHA

- 23  INDICATE AND SHOW DRAINAGE DEVICE BEHIND POOL WALL SECTION A-A & B-B PER NOTE # 3 & 4 ON PLANS AND PER GRADING DEPARTMENT # 18.
- 24. SHOW EXISTING GRADE BEHIND PROPOSED POOL ON SECTIONS A-A, B-B & O-O. PLAN CHECK ENGINEER TO VERIFY.
- 25. SHOW TERMINATION OF SUBDRAIN SYSTEM ON PLANS.
- 26. GRADING DEPARTMENT LETTER IS PART OF PLANS.
- 27. SOILS / GEOLOGICAL REPORT BY GEO/SYSTEMS # GS 96-317 (4-25-96) SHALL ALSO BE PART OF THE PLANS.

PLAN CHECK NO. A 4722 L.A.

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



**A** PROPERTY ADDRESS: **2207 FERDELL PL**

TRACTS and COUNTY REF. NO. (For alpha tracts) e.g. J.B. McDonald Tract (MTR 70-30): **4040**

FLOOR: **17**

DIST. MAP: **150B193**

ASSESSOR'S ID: **1893**

LOT TYPE: **INT THRU** LOT SIZE: **IRR** ZONE: **RE9-1** BUILDING LINE: **HILLSIDE** ALLEY: **-**

CENSUS TRACT: **1893** ADDR. APPD. DATE: **-**

COUNCIL DIST.: **4** FIRE DISTRICT: **-** FLOOD ZONE: **-**

GRADING: **YES** HIGHWAY DED.: **-** SEISMO STUDY: **-**

APPLICANT'S COMMENTS: **CSC, Z11525**

**B** PROPERTY OWNER: **LORRENCE DON** PHONE: **-**

ADDRESS: **2207 FERDELL PL** CITY/STATE/ZIP: **LA, CA**

APPLICANT: **SAME** PHONE: **-**

ADDRESS: **-** CITY/STATE/ZIP: **-**

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

CONTRACTOR: **AQUATIC POOLS 15438 DEVONSHIRE 271696 8403551 818 892-5760**

PROPOSED USE OF BUILDING: **(23) RETAINING WALL**

EXISTING USE OF BUILDING (Leave blank for new buildings): **( )**

DESCRIPTION OF WORK:

DAMAGE REPAIR <10%  PATCH PLASTER/DRYWALL  INT. NON-STRUCTURAL REMODEL  DOOR/WINDOW CHANGEOUT  RE-STUCCOING  RE-ROOF

OTHER (Describe): **RET. WALL 4' in height ; 10 ft in length.**

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

ELECTRICAL WORK FOR PANEL SIZE <800 AMPS AND TOTAL FLOOR AREA <15,000 S.F.  PLUMBING (NOT INCLUDING FIRE SPRINKLERS)  HVAC WORK FOR HEAT/VENT SIZE < 300,000 BTU AND A.C. SIZE < 35 TONS

DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above): **N/A.**

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

PLUMB. CONTR.: **-**

HVAC CONTR.: **-**

**D** NO. OF EXISTING BLDGS. ON LOT AND USE: **(1) SFD w/ ATT GAR**

LENGTH: <b>10 ft</b>	WIDTH: <b>-</b>	HEIGHT (BUILDING): <b>4 ft</b>	FLOOR AREA (BUILDING): <b>-</b>
STORIES: <b>-</b>	GROUP OCCUPANCY: <b>-</b>	OCCUPANTS PER GROUP: <b>-</b>	MAX. OCCUPANCY: <b>-</b>
DWELLING UNITS: <b>-</b>	GUEST ROOMS: <b>-</b>	CONSTR. TYPE: <b>-</b>	LIC. FABRICATOR REQ'D FOR: <b>-</b>
REQ'D PARKING: <b>-</b>	PARKING PROVIDED: <b>N/A</b>	HEIGHT (ZONING): <b>-</b>	FLOOR AREA (ZONING): <b>-</b>

LOCATION OF REQ'D FIRE SPRINKLERS: **-**

TYPE OF INSPECTION: **CS EQ FS MS GEN**

DISTRICT INSP. OFFICE: **LA VN WLA SP**

LATERAL/FORM SYSTEMS:  SHEARWALL  CONTINUOUS/SPREAD  PILE/CAISSON  MAT/BASE ISOLATION  OTHER

SPECIAL INSPECTIONS:  CONC > 3000 PSI  FIELD WELDING  GUNITE/SUICURETE  GRADE BEAMS/CAISSONS  MASONRY  REBAR WELDS  GRADING  OTHER

FOR CASHIER'S USE ONLY

07/96 03:14:40PM WLO1 1-0034 0 06	
BLDG PLAN CHECK	117.00
PLDG PERMITS R	130.00
NOTICE # 0054238 88	
EI RESIDENTIAL	0.50
SYS DEV	14.85
ONE STOP	4.95
MISCELLANEOUS	5.00
CITY PLAN SURC	7.41
CARRY TO TRAN	279.71
	35

**E** P.C. NO.: **CC** VALUATION (including all fixed operating equipment): **\$ 500.00**

PLAN CHECK: **130.00** SUPPLEMENT TO PERMIT NO.: **-**

WELDER FOOTING: **-** PLAN MAINT.: **-** PLAN CHECKED BY: **SLEK**

FOUNDATION: **-** FIRE HYDRANT: **-** D.A. PLAN CHECKED BY: **-**

INSPECTION FEE: **-** ZONING VERIFIED BY: **-** DATE: **8/29/96**

RELOCATION FEE: **-** SCHOOL DIST. FEE: **-** APPLICATION APPROVED BY: **-**

SCH. DIST. PL. AREA: **-** PRINT: **-** DATE: **8/29/96**

SHERIFF  SURCHARGES  OTHER ATTACHMENTS (Detail)

D.A. SURCH.  SHERIFF CAP REQ'D  YES  NO  YES

Without a written permit of recall has been established by an official action, the permittee's approval expires two and one-half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction is in full commencement, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 95 0003 L.A.M.C.). Changes for recall of fees paid on permits must be filed within one year from the date of expiration of building permit issued by the Department of Building and Safety (Chap. 16 12 & 16 13 L.A.M.C.).

8-29-96 CC  
 96WL 39487  
 96WL 39487

5  
3  
4  
0  
0  
6  
7  
0  
4  
1  
9

<input type="checkbox"/> AVAILABLE	<input type="checkbox"/> NOT AVAILABLE	SEWER RESERVATION NO.	SEWER CERTIFICATE NO.	APPROVED OWNER GARB NO.
CURB RAMP		INDUSTRIAL WASTE	SEWER FACILITIES CHARGE	LANDSCAPE/IRRIGATION
FLOOD		<input type="checkbox"/> NOT APPLICABLE	<input type="checkbox"/> DUE	SITE PLAN REVIEW
SIDEWALK DEDICATION		<input type="checkbox"/> DUE	<input type="checkbox"/> FAID	FIRE DEPT.
<input type="checkbox"/> REQUIRED		GRADING DIVISION	<input type="checkbox"/> APPROVED TITLE 19 (L.A.M.C. Sec. 700)	<input type="checkbox"/> HYDRANT UNIT
<input type="checkbox"/> COMPLETED		<input type="checkbox"/> HILLSIDE NOTICE MAILED	<input type="checkbox"/> OTHER	DEPT. OF TRANSPORTATION
EXCAVATION ADJACENT TO PUBLIC WAY		<input type="checkbox"/> HILLSIDE NOTICE POSTED		DRIVEWAY LOCATION
CONTRACT RECEIPT NO.	DWELLING UNITS	PRIVATE SEWAGE SYSTEM OR		LWD NO.
		CRA APPROVED RE DEV. PROJECT		CAL OSHA
HOUSING AUTHORITY		CEQA		ADJUSTMENT
CULTURAL AFFAIRS				DEPT. WATER & POWER
COMPLETE FOR RELOCATION (S.H.M.I.)				INSURANCE (BOND) NO.
OLD ADDRESS				MILES MOVED

### LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

#### GENERAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 26000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the plumbing, plumbing and electrical work.

Building  Electrical  Plumbing  HVAC

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

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

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

Carrier: SAH Policy No: 063124113

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

Sign: [Signature] Date: 8-23-92

#### PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 26000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the plumbing, plumbing and electrical work.

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

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

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

Carrier: \_\_\_\_\_ Policy No: \_\_\_\_\_

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

Sign: \_\_\_\_\_ Date: \_\_\_\_\_

#### ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 26000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the electrical work.

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

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

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

Carrier: \_\_\_\_\_ Policy No: \_\_\_\_\_

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

Sign: \_\_\_\_\_ Date: \_\_\_\_\_

#### HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 26000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the HVAC work.

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

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

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

Carrier: \_\_\_\_\_ Policy No: \_\_\_\_\_

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

Sign: \_\_\_\_\_ Date: \_\_\_\_\_

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

### CONSTRUCTION LENDING AGENCY

I hereby affirm, under penalty of perjury, that I am the construction lending agency named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 26000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the construction lending agency work.

Lender's name: \_\_\_\_\_ Lender's Address: \_\_\_\_\_

#### ASBESTOS REMOVAL

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

Date: 8-30-92

#### OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & Professions Code): Any city or county which requires a permit to construct, alter, improve, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chap. 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom, on the basis for the alleged exemption. Any violation of Sec. 7031.5 by any applicant for a permit, subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).

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

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

I am exempt under Sec. \_\_\_\_\_, B.S. & Prof. Code for the following reason: \_\_\_\_\_

Print: \_\_\_\_\_ Sign: \_\_\_\_\_ Date: \_\_\_\_\_

OWNER  
 AUTHORIZED AGENT

### FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-described property for inspection purposes. I realize that this permit is an application for inspection and that it does not authorize or permit any violation or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department, officer, or employee thereof, shall be responsible for the performance or results of any work described herein, require cessation of the property for the work upon which such work is performed.

Print: [Signature] Date: 8-30-92

OWNER  
 AUTHORIZED AGENT  
 CONTRACTOR

- THE APPLICANT IS FOR:
  - NEW BUILDING/STRUCTURE
  - RELOCATE EXIST. BUILDING
- ADD, ALTER, REPAIR EXISTING BUILDING
- RESOLUTION OF EXISTING BUILDING

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY

INCIDENT CODE



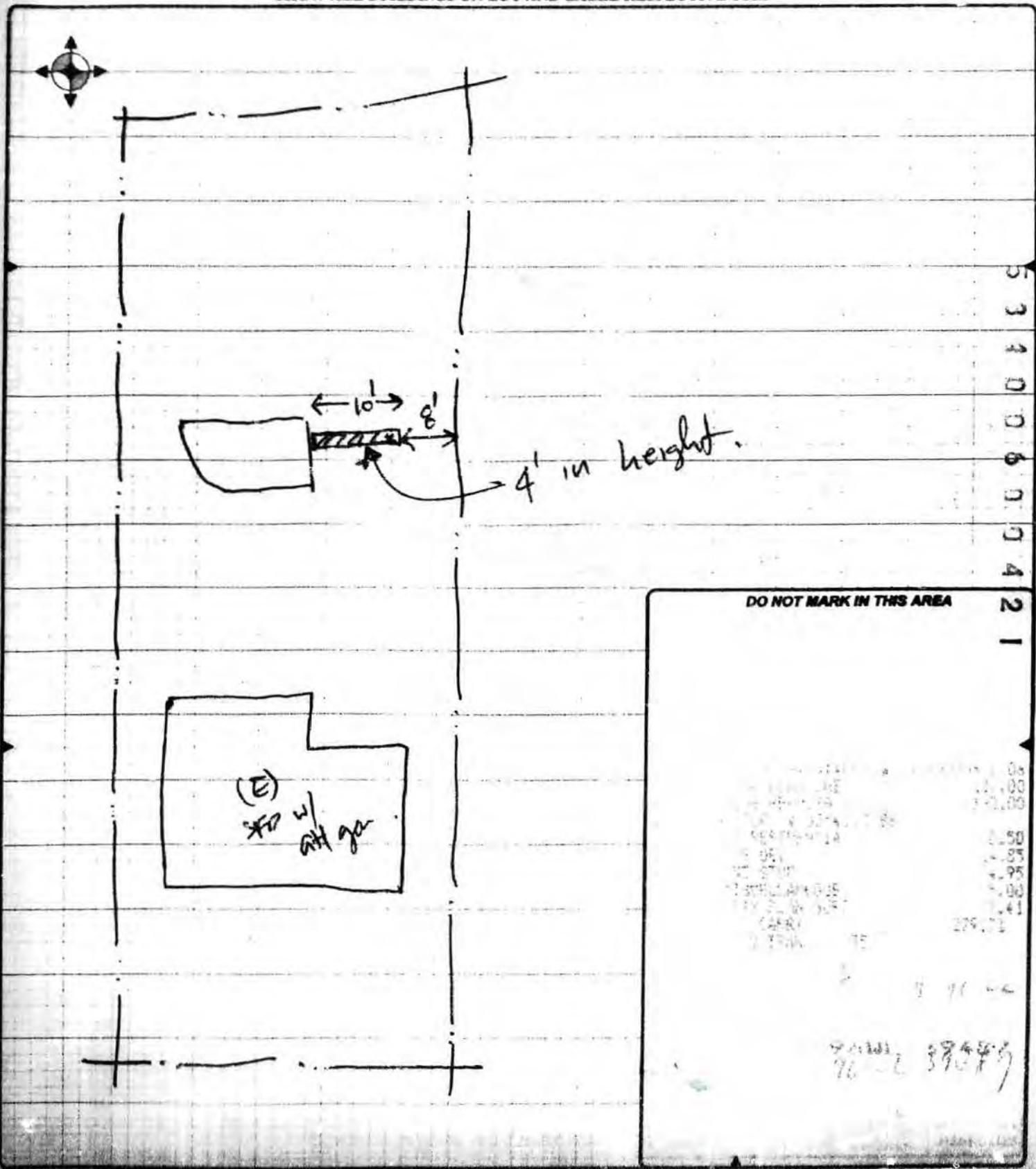
BUILDING PERMIT PLOT PLAN

PLEASE DRAW AND LABEL CLEARLY IN INK

REF. NO.

PROJECT ADDRESS <b>2207 GUNNELL PL</b>	SUBMITTAL NO.	CROSS STREETS
TRACT(S) and COUNTY MAP NO. FOR RECORD MAPS, E.G. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29	BLOCK	LOT(S) and L.S. (S) e.g. 1A, 1B (A) 3, 17, 18
<b>4040</b>		<b>17</b>
		DIST. MAP <b>1508191</b>
		ASSESSOR'S ID

SHOW ALL BUILDINGS ON LOT AND LABEL RESPECTIVE USES



5  
3  
4  
0  
0  
6  
0  
4  
2  
1

DO NOT MARK IN THIS AREA

7/11/11 39049

# G

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



\*\* PLEASE TYPE OR PRINT IN INK CLEARLY \*\*

<b>A</b> JOB ADDRESS 2207 FERDELL PL		SUBTEMENT NO.		CROSS STREETS	
TRACT 4040	BLOCK	LOT(S) 17	ARB	UNIT	ASSESSOR'S ID
LOT TYPE INT THRU	ZONE RE9-1	ALLEY	BUILDING LINE HIL/SIDE	SEISMIC STUDY ZONE	COUNTY REF.
LOT SIZE IRR	FIRE DISTRICT MFD	GRADING YES	HIGHWAY DED YES	FLOOD ZONE	Dist. MAP 150B103
AFFIDAVITS, EASEMENTS AND RESTRICTIONS CSC, ZI1525				DIST. OFFICE <input checked="" type="checkbox"/> METRO <input type="checkbox"/> VAN NUYS <input type="checkbox"/> W.L.A.	<input type="checkbox"/> WILSHIRE <input type="checkbox"/> SAN PEDRO <input type="checkbox"/> W VALLEY CENSUS TRACT 1893 COUNCIL DIST. 4

<b>B</b> APPLICANT FLORENCE, DON (213) 4624754		ADDRESS 2207 FERDELL PL		CITY/STATE/ZIP LA, CA	
CIVIL ENGINEER NAME		ADDRESS		ACTIVE STATE LIC NO	
ENGR. GEOLOGIST Geo Systems		2268		(818) 500-9533	
ENR. CONTR AQUATIC POOLS		15438 DEVONSHIRE		271696	
DESCRIPTION OF GRADING WORK POOL EXCAVATION		cut & fill for Ret. wall.		8403551 818 8925760	

<b>C</b> PURPOSE OF GRADING POOL EXCAVATION							
CUT 80	FILL 50	EXPORT RETAINING WALL REQ'D <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	IMPORT HEIGHT	MAX SLOPE CUT BOND <input type="checkbox"/>	FILL AMOUNT N/R	EXPORT CAB	IMPORT DATE POSTED
CALIFORNIA ENVIRONMENTAL QUALITY ACT <input checked="" type="checkbox"/> EXEMPT <input type="checkbox"/> COMPLETE				CASH SURETY			
LIST ALL APPLICABLE REPORTS, DEPT. LETTERS AND RESPECTIVE DATES GRADING DIV. APPROVAL LETTER Log # 18376							
PLAN CHECK NOTES/SUPERINTENDANT LETTER AND AFFIDAVITS							

<b>D</b> P.C. NO.	EVENT CODE	SUPPLEMENT TO PERMIT NO.
HILLSIDE POSTING	ZONING VERIFIED BY 8/29/96	BOARD FILE NO.
PRE-INSPECTION Done	GRADING PRE-INSPECTION BY	PLAN CHECKED BY
OAK TREE INSP.	APPLICATION APPROVED BY <i>[Signature]</i>	DATE 8/29/96
PLAN CHECK 144.00	PRINT <i>[Signature]</i>	DATE
SUPP. PLAN CHECK	FOR DEPT. USE ONLY	
PLAN MAINT.		
GRADING PERMIT 160.00		
SURCHARGES YES		
SUPP. SURCHARGES		
ADDL INSPECTION		
PLOT PLAN ATTACHED <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO		

**FOR CASHIER'S USE ONLY**

8/29/96 03:15:35 PM WL01 T-0035 C 06  
 GRADING PLAN C 144.00  
 GRADING PERMIT 160.00  
 INVOICE # 0054283 BR  
 EYS DEV 15.24  
 ONE STOP 2.08  
 MISCELLANEOUS 1.00  
 CITY PLAN SURC 9.12  
 CARRY 622.15  
 10 YEAR 35

8-29-96  
 96WL 39488  
 96WL 39488

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 99.0003 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.12 5.22.13 L.A.M.C.).

BUREAU OF ENGINEERING		SEWERS <input type="checkbox"/> AVAILABLE <input type="checkbox"/> NOT AVAILABLE	PLANNING WORKSHEET NO. <u>1111 3482</u>
ADDRESS	DRIVEWAY	SEWER RESERVATION NO.	APPROVED UNDER CASE NO.
FLOOD	CURB RAMP	SEWER CERTIFICATE NO.	LANDSCAPE/ERISCI/ <input type="checkbox"/> SITE PLAN REVIEW
HIGHWAY DED. <input type="checkbox"/> REQUIRED <input type="checkbox"/> COMPLETED		SEWER FACILITIES CHARGE <input type="checkbox"/> NOT APPLICABLE <input type="checkbox"/> DUE <input type="checkbox"/> PAID	FIRE DEPT. <input type="checkbox"/> APPROVED TITLE 19 (L.A.M.C. Sec. 700 <input type="checkbox"/> HYD/PANT UNIT <input type="checkbox"/> UNDERGROUND TANK REMOVAL PMT. #
EXCAVATION ADJACENT TO PUBLIC WAY		GRADING DIVISION <input type="checkbox"/> HILLSIDE NOTICE MAILED <input type="checkbox"/> HILLSIDE NOTICE POSTED <input type="checkbox"/> PRIVATE SEWAGE SYSTEM OK <input type="checkbox"/> OAK TREE INSPECTION <input type="checkbox"/> OFF-SITE GRADING CONSENT LETTER ATTACHED	DEPT. OF TRANSPORTATION <input type="checkbox"/> DRIVEWAY LOCATION <input type="checkbox"/> ORD NO. _____
DRAINAGE TO WATERCOURSE APPROVED			CAL OSHA AQMD-AR3205

YARDAGE CALCULATIONS, LEGAL DESCR., NOTES

Blank area for yardage calculations, legal descriptions, and notes.

EASEMENT MAINTENANCE CERTIFICATION

I hereby affirm, under penalty of perjury, that the proposed grading will not destroy or unreasonably interfere with any access or utility easement belonging to others in the subject property. In the event that such grading does destroy or unreasonably interfere with such easement, a substitute easement(s) will be provided satisfactory to the holder(s) of such easement. (Sec. 91700 (L.A.M.C.))

Print Blythe McKinnon Sign [Signature] Date 8-23-86  OWNER  AUTHORIZED AGENT

LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

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

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

- I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier \_\_\_\_\_ Policy No. \_\_\_\_\_

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

Print [Signature] Sign [Signature] Date 8-23-86

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL AND SHALL BE SUBJECT TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF THE COMPENSATION DAMAGES AS PROVIDED FOR IN SEC. 3708 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

CONSTRUCTION LENDING AGENCY

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

Lender's name \_\_\_\_\_ Lender's Address \_\_\_\_\_

ASBESTOS REMOVAL

I declare that notification of Asbestos Removal is not applicable.  I declare that a notification letter has been sent to the AQMD or EPA. Date \_\_\_\_\_

OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5 Business & Professions Code): Any city or county which requires a permit for construction, alteration, improvement, demolition or repair of any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Sec. 7031.5 by any Applicant for a permit, subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).

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

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

I am exempt under Sec. \_\_\_\_\_ Bus. & Prof. Code for the following reason: \_\_\_\_\_

Print \_\_\_\_\_ Sign \_\_\_\_\_ Date \_\_\_\_\_  OWNER  AUTHORIZED AGENT

FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to inspect the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also, that I do not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department officer, or employee thereof, shall be responsible for the performance or results of any work described herein, or the condition of the property nor the soil upon which such work is performed.

Print [Signature] Sign [Signature] Date 8-23-86  OWNER  AUTHORIZED AGENT  CONTRACTOR

0424

1

2

3

4

5

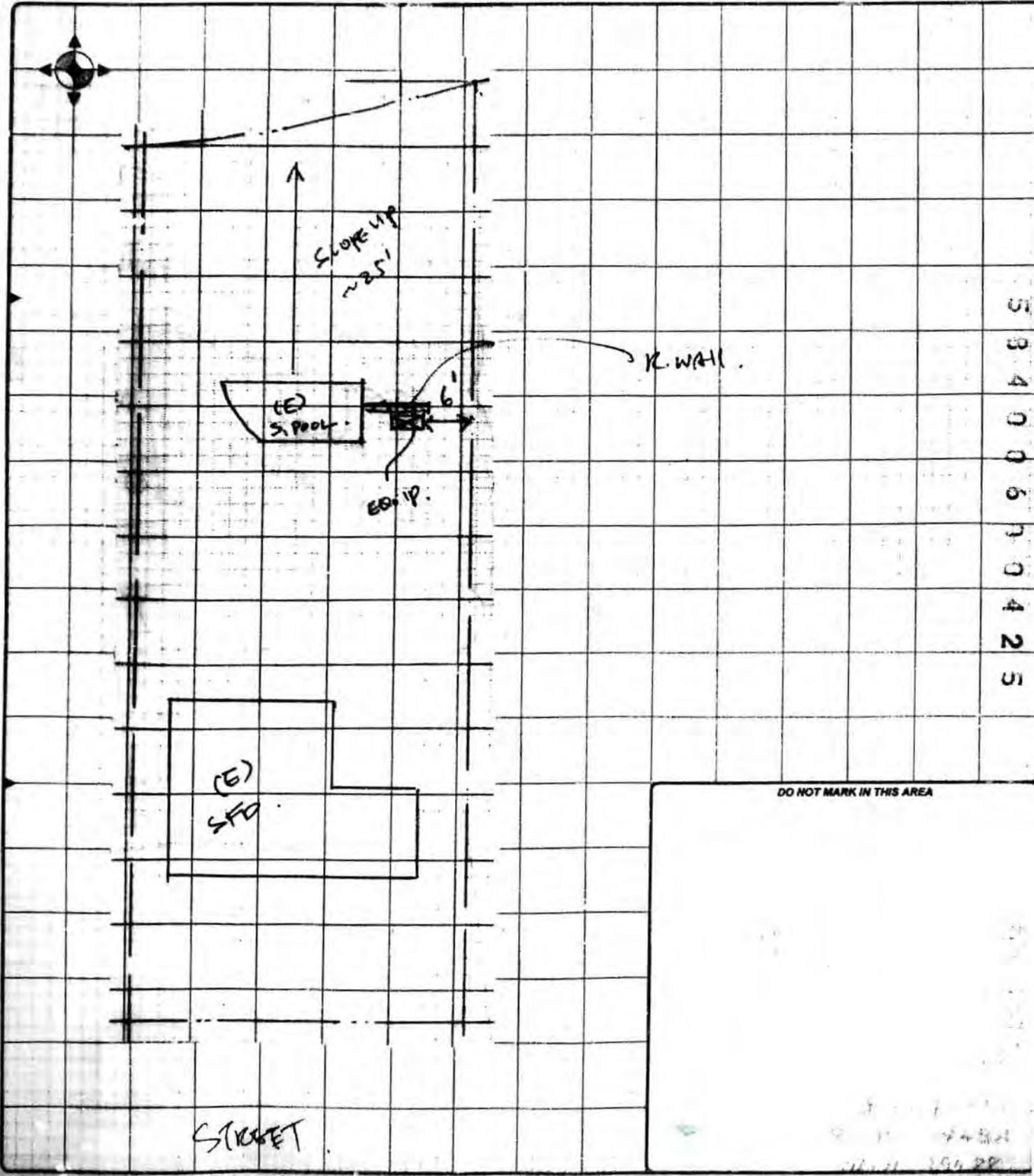
6

# G

## CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY GRADING PERMIT AND GRADING CERTIFICATE - PLOT PLAN PLEASE DRAW AND LABEL CLEARLY IN INK

JOB ADDRESS 3207 FERNWOOD ST.		SUBDIVISION NO.		CROSS STREETS			
TRACT 4040	BLOCK	LOT(S) 17	AMB	UNIT	ASSESSOR'S ID		

SHOW ALL BUILDINGS ON LOT AND RESPECTIVE USES



# SP

**CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY**  
**APPLICATION FOR SWIMMING POOL, SPA AND SOLAR PANEL HEATERS AND**  
**CERTIFICATE OF OCCUPANCY** \*\* PLEASE TYPE OR PRINT IN INK CLEARLY \*\*



A. ADDRESS 2207 FERDELL PL		SUBSTANT NO.	CROSS STREETS
BLK/LOT 4040	BLK/LOT 17	ASS	UNIT
ASSESSOR'S ID			
LOT TYPE INT THRU	ZONE RE9-1	ALLEY	BUILDING LINE HILLSIDE
SEISMIC STUDY ZONE	COUNTY REF.		
LOT SIZE IRR	FIRE DISTRICT MFD	GRADING YES	HIGHWAY DEED YES
FLOOD ZONE	DIST. MAP 150B193		
APPROPRIATE EQUIPMENTS AND RESTRICTIONS CSC, ZI1525	DIST. OFFICE <input checked="" type="checkbox"/> MSTR <input type="checkbox"/> VAN NUYS <input type="checkbox"/> W.L.A.		WILSHIRE SAN PEDRO W. VALLEY
			CENSUS TRACT 1893
			COUNCIL DIST 4

B. APPLICANT FLORENCE, DON	PHONE (818) 4624754	APPLICANT SAME	PHONE
ADDRESS 2207 FERDELL PL	SUBSTANT NO.	ADDRESS	SUBSTANT NO.
CITY/STATE/ZIP LA, CA	CITY/STATE/ZIP		
ARCHITECT NAME KOLODZIEJ	ADDRESS 12330 ROSE CERRITOSE, CA	ACTIVE STATE LIC. NO. 17818	PHONE NO. (818) 8425760
GENL CONTR AQUATIC POOLS	15438 DEVONSHIRE	271696	8403551
ELEC CONTR	( )		
PLUMB CONTR	( )		
DESCRIPTION OF WORK	<input checked="" type="checkbox"/> PRIVATE POOL	<input type="checkbox"/> PRIVATE SPA	<input type="checkbox"/> SOLAR HEATER
	<input type="checkbox"/> PUBLIC POOL	<input type="checkbox"/> PUBLIC SPA	<input type="checkbox"/> DAMAGE REPAIR <10%
		<input type="checkbox"/> NEW INSTALLATION	<input type="checkbox"/> REPAIR/ALTERATION
		<input type="checkbox"/> ELECTRICAL	<input type="checkbox"/> PLUMBING
		<input type="checkbox"/> SUPPORT STRUCTURE	<input type="checkbox"/> STD. PLAN #

LENGTH	WIDTH	SURFACE AREA	DEPTH	MATERIAL	COVER REQUIRED	GAS/SOLAR HEATER
POOL 25	14	396	3-7	GUNITE	YES	
SPA						

SOLAR HEATER  
 POOL/SPA  HOT WATER  OTHER  
 TYPE OF INSULATION (Circle one)  
 CS  EQ  MS  GEN

PLAN CHECK NOTES  
 NOISE INSPECTION IS REQ.

08/14/96 12:11:15PM LA04 T-717	C 11
GRADING PRE IN	80.00
ONE STOP	1.60
SYS DEV	4.80
MISCELLANEOUS	5.00
CITY PLAN SURC	2.40
TOTAL	98.80
CHECK	98.80

E. P.C. NO. CL	VALUATION (including of fixed operating equipment) \$ 20,000.00
HILLSIDE POSTING EQ INSTR 2.00	SUPPLEMENT TO PERMIT NO.
FIRE INSPECTION PLAN MAINT 80.00	EVENT CODE
PLAN CHECK FIRE HYDRANT 761.00	PLAN CHECKED BY D.A. PLAN CHECKED BY
SUPP. PLAN CHECK ADDL INSPECTION	ZONING VERIFY BY DATE 8/29/96
BUILDING PERMIT 790.00	APPLICATION APPROVED BY BSID 8/29/96
ELEC. PERMIT (200V) 217.50	PRINT SIGN
PLUMB PERMIT (200V) 5.00	DATE
MISC PERMIT (150V)	FOR DEPT. USE ONLY
SURCHARGES Yes	
SUPP. SURCHARGES <input type="checkbox"/> ENERGY <input type="checkbox"/> D.A. SURCH	PLOT PLAN ATTACHED <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO

FOR CASHIER'S USE ONLY

REPAIRING PL	5.00
LOG PLAN GAS	267.00
LDG PERMITS R	207.50
SI RESIDENTIAL	2.00
SYS DEV	16.53
ONE STOP	15.51
MISCELLANEOUS	5.00
CITY PLAN SURC	23.26
876 TRAN	34 TO 36
TOTAL	1487.75
CHECK	1487.75

8-29-96  
 96WL 39484  
 96WL 39489

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This period applies two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec 96.0603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety, Sec. 22.12 & 22.13 L.A.M.C.

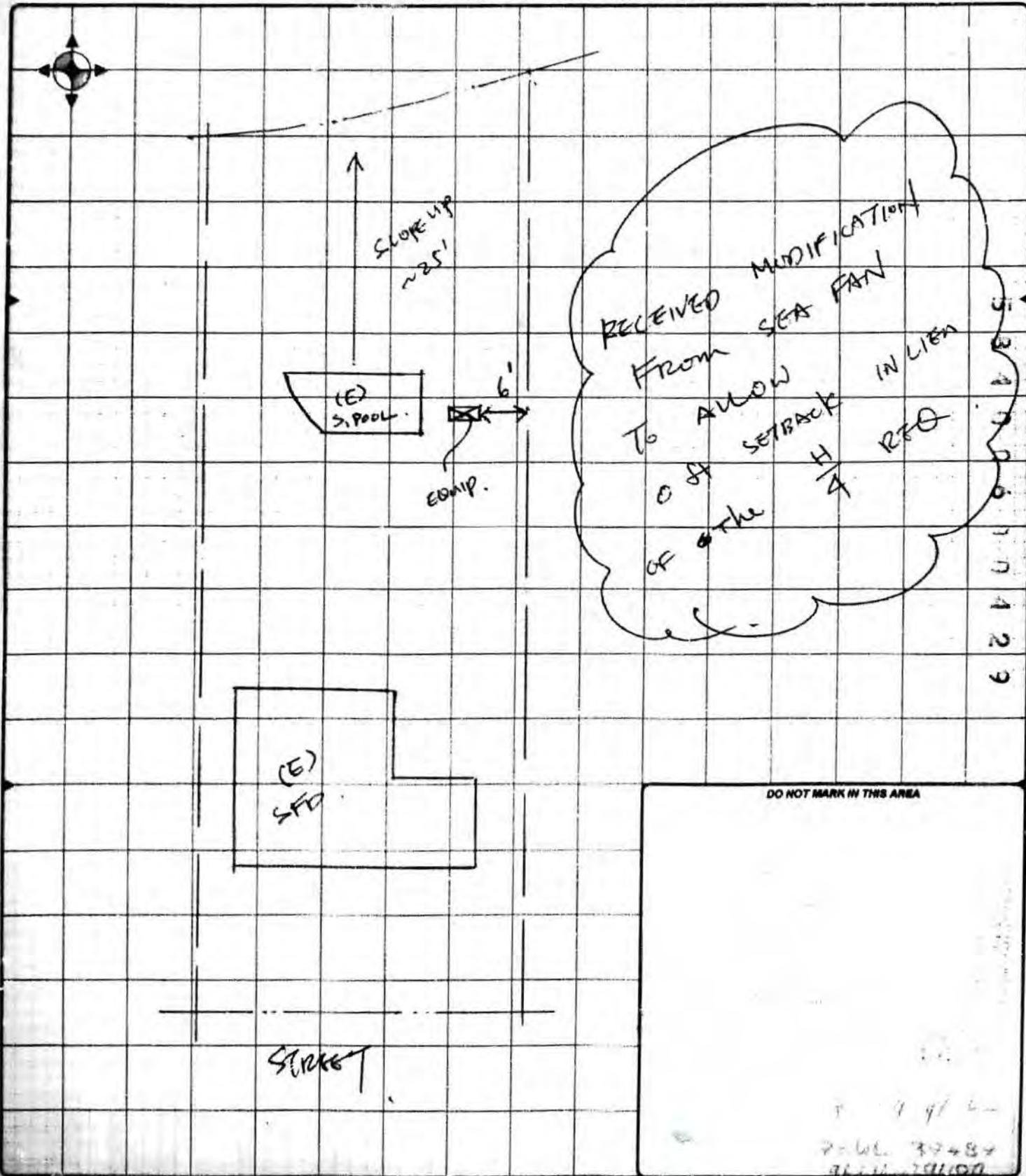


# SP

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY  
SWIMMING POOL, SPA AND SOLAR PANEL HEATER PERMIT - PLOT PLAN  
PLEASE DRAW AND LABEL CLEARLY IN INK

2207 FERNDELL PL.		ALTERNATE NO.	CROSS STREET		
4040	BLOCK	LOT/ID	ARB	UNIT	ASSESSOR'S ID

SHOW ALL BUILDINGS ON LOT AND RESPECTIVE USES



DO NOT MARK IN THIS AREA

7 4 97 2-  
2-66 32487  
91-11 29100



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

02016 - 20000 - 07380

**14. APPLICATION COMMENTS:**

**15. BUILDING RELOCATED FROM:**

**16. CONTRACTOR, ARCHITECT & ENGINEER NAME**

**ADDRESS**

**CLASS**

**LICENSE #**

**PHONE #**

(C) HEMSATH CONSTRUCTION CO

8619 HASKELL AVENUE,

NORTH HILLS, CA 91343

B

677442

(895) 173-3

(E) SHAH, RAJESH N

8436 IRONDALE AVE,

CANOGA PARK, CA 9130

S2680

(818) 882-9079



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

**02016 - 10000 - 12959**

**14. APPLICATION COMMENTS:**

\*\* Approved Seismic Gas Shut-Off Valve may be required. \*\*

**15. BUILDING RELOCATED FROM:**

**16. CONTRACTOR, ARCHITECT & ENGINEER NAME**

**ADDRESS**

**CLASS**

**LICENSE #**

**PHONE #**

(O) OWNER-BUILDER

0

(323) 549-9896



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

**14016 - 90000 - 20097**

**14. APPLICATION COMMENTS:**

E-Permit paid by credit card, fax number-> (818)980-6139. Toilet and shower water conservation devices required. Installation of smoke and carbon monoxide detectors may be required as per 91.5R314.6 and 91.5R315.2 of the LARC and the Health and Safety Code Section 13113.7. Impact hazard glazing material required on all sliding glass doors. Seismic Gas Shut Off Valve is required.

**15. BUILDING RELOCATED FROM:**

**16. CONTRACTOR, ARCHITECT & ENGINEER NAME**

(C) LIFESTYLE REMODELING INC

**ADDRESS**

6242 TEESDALE AVE,

NORTH HOLLYWOOD, C

**CLASS**

B

**LICENSE #**

910993

**PHONE #**

(818) 980-5570



Bldg-Alter/Repair 1 or 2 Family Dwelling Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR BUILDING PERMIT                  AND CERTIFICATE OF OCCUPANCY</b>	Issued on: 10/31/2014 Last Status: Permit Finaled Status Date: 03/09/2015
--	---	---

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4040		17		M B 44-18/19	151-5A193 80	5587 - 027 - 028

**3. PARCEL INFORMATION**

Baseline Hillside Ordinance - Yes LADBS Branch Office - LA Council District - 4 Certified Neighborhood Council - Hollywood United Census Tract - 1893.00	District Map - 151-5A193 Energy Zone - 9 Fire District - VHFHSZ Hillside Grading Area - YES Hillside Ordinance - YES	Thomas Brothers Map Grid - 593-H3 Area Planning Commission - Central Community Plan Area - Hollywood Environmentally Sensitive Area - YES Near Source Zone Distance - 0
--	--	---

ZONES(S): RE9-1D

**4. DOCUMENTS**

Z1 - ZI-2384 The Oaks Z1 - ZI-2436 Preliminary Hollywood Fau ORD - ORD-164702 ORD - ORD-179814	ORD - ORD-181136 ICO - The Oaks HLSAREA - Yes CPC - CPC-1986-831-GPC	CPC - CPC-2007-2065-ICO CPC - CPC-2009-2949-HD BHO - Yes
---	---	--

**5. CHECKLIST ITEMS**

Special Inspect - Epoxy Bolts  
 Combine Plumbg - Wrk. per 91.107.2.1.1.1  
 Combine Elec - Wrk. per 91.107.2.1.1.1

Combine HVAC - Wrk. per 91.107.2.1.1.1

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

Owner(s):  
 STEIN, JOEL AND BARRY, CASSANDRA 2207 FERN DELL PL LOS ANGELES CA 90068

Tenant:

Applicant: (Relationship: Contractor)  
 LIFESTYLE REMODEL - 6242 TEESDALE AVE NORTH HOLLYWOOD CA 91606 (818) 980-5570

2. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
(01) Dwelling - Single Family (07) Garage - Private		ADD NEW SHOWER AND LAUNDRY MACHINE CLOSET TO GROUND FLOOR BATHROOM, ADD NEW NON BEARING WALL WITHIN (2) 2ND FLOOR BATHROOMS TO SEPARATE SHOWER FROM WATER CLOSET AND VOLUNTARY ADD BOLTING TO EXTERIOR FOUNDATION PER STANDARD PLAN #1 DETAIL #1

9. # Bldgs on Site & Use: 1-SFD W/ATT. GAR.

**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Abdul Chegeni OK for Cashier: Daniel Abramyan Signature:	DAS PC By: Coord. OK: Date:
---	-----------------------------------

For inspection requests, call toll-free (888) LA4BUILD (524-2845).  
 Outside LA County, call (213) 482-0000 or request inspections via  
[www.ladbs.org](http://www.ladbs.org). To speak to a Call Center agent, call 311. Outside  
 LA County, call (213) 473-3231.

**For Cashier's Use Only** W/O #: 41622278

**11. PROJECT VALUATION & FEE INFORMATION** Final Fee Period

Permit Valuation: \$10,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	375.04 Permit Issuing Fee 0.00
Permit Fee Subtotal Bldg-Alter/Re	165.00
Electrical	42.90
Plumbing	42.90
Plan Check Subtotal Bldg-Alter/Rt	61.87
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	1.30
O.S. Surcharge	6.28
Sys. Surcharge	18.84
Planning Surcharge	13.61
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surchar	11.34
CA Bldg Std Commission Surchar	1.00
Sewer Cap ID:	Total Bond(s) Due:

Payment Date: 10/31/14  
 Receipt No: 0202172810  
 Amount: \$375.04  
 Method: Debit

**2014VN86028**

**12. ATTACHMENTS**

Plot Plan



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

14016 - 20000 - 22278

**14. APPLICATION COMMENTS:**

NO ADDITION AREA, ZI-2436 & ZI-2384 ARE EXEMPTED, FOUNDATION WITH NEW BOLTING ONLY, NO NEW FOOTING, GPI IS EXEMPTED.

**15. BUILDING RELOCATED FROM:**

**16. CONTRACTOR, ARCHITECT & ENGINEER NAME**

(C) LIFESTYLE REMODELING INC

**ADDRESS**

6242 TEESDALE AVE,

NORTH HOLLYWOOD, C

**CLASS**

B

**LICENSE #**

910993

**PHONE #**

(818) 980-5570

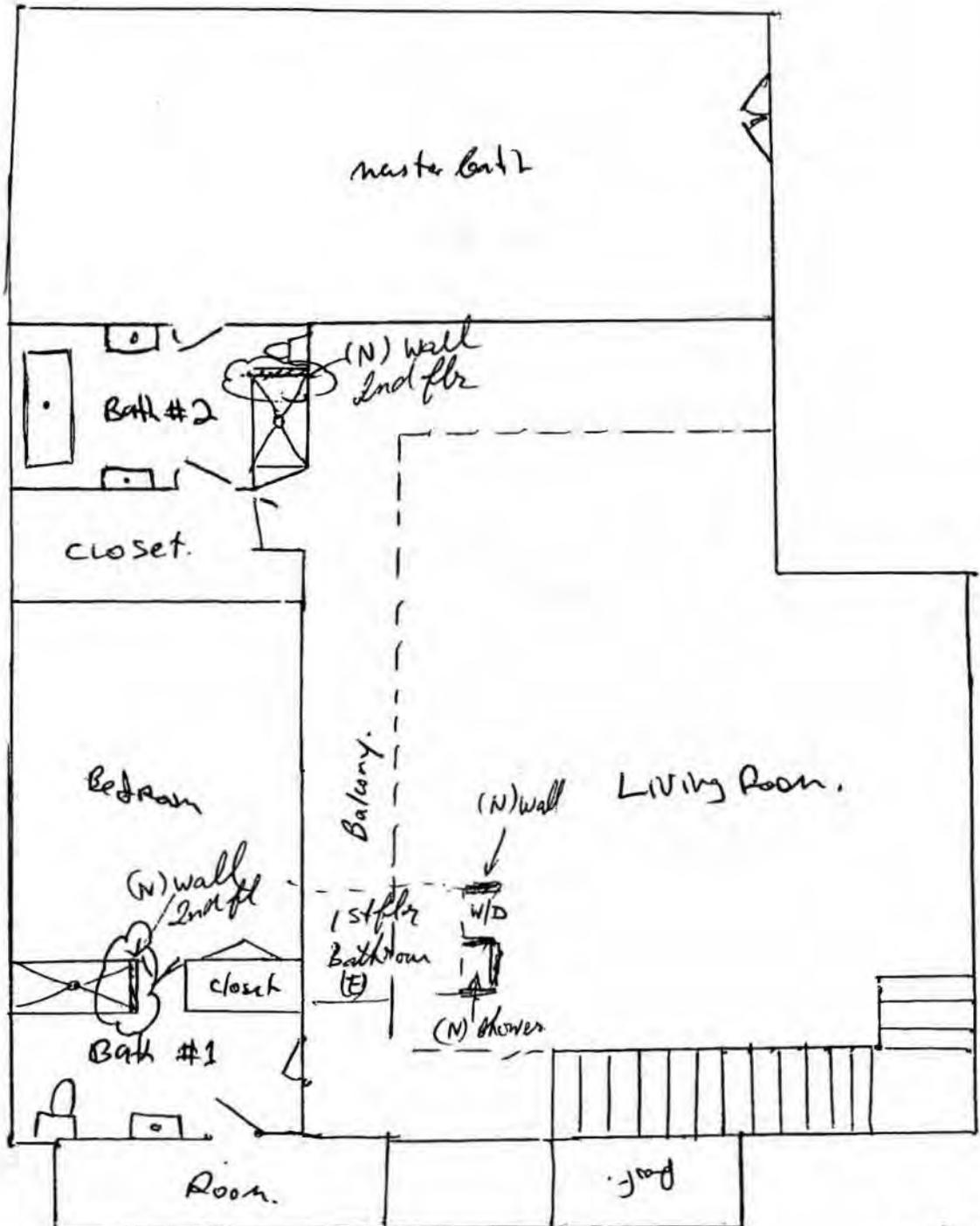
Bldg-Alter/Repair  
1 or 2 Family Dwelling  
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B14VN13480  
Initiating Office: VAN NUYS  
Printed on: 10/30/14 15:28:12

PLOT PLAN ATTACHMENT

Second Floor.



*Adler*

DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



East façade: 2207 Fern Dell Place, view west.



East façade beneath deep eaves: Brackets frame windows/balconette with four sets outward opening casement windows and shaped balustrades, another graduated group support balconette; second floor flares and is clad in uneven trimmed clapboards; first level clad in bat-and-board, view west.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: © Anna Marie Brooks June 2015.



Garage Doors: Added brick walls; stock garage doors with hand-forged nail studded detail & black-smith crafted Vreeland-designed oxidized brass hinges; simple pediment above doors, view north.



Garage Doors: Added brick walls; stock garage doors with hand-forged nail studded detail and black-smith crafted Vreeland-designed oxidized brass hinges ; simple pediment above doors, view west.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: © Anna Marie Brooks June 2015.



Original covered entry stairs w/ bracketed eaves:  
Vertical bat & board cladding at first level with stacked  
stock windows along interior stairs; flared second level  
ripple edge clapboard cladding, view west.



Original entry stairs leading down to lawn: North  
balustrade, brick steps; bat & board siding, view east.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~ Style: Swiss Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Original entry door, east façade (stock door with added panels & studded w/ hand-forged nails) and hand forged door knocker: Entry approached by open staircase & raised porch; surrounded by tongue-and-groove horizontal exterior finish; unseen porch rail at north, view west.



Raised entry porch: North porch balustrade; east tongue & groove wall, built-in seat of vertical tongue & groove studded w/ hand-forged nails; south tongue & groove wall; hardwood floor, view east.

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West original wrap dining alcove/balcony: View thru to master bedroom, ribbon of three stock windows; ceiling/battens/frieze, intervening 10" beams with 3" exposure & decorative bracket ends; north floor to ceiling non-original bookcase, view west.



View across balcony from west dining alcove/balcony: Ceiling/battens/frieze, intervening 10" beams with 3" exposure decorative bracket ends; east wall; south entry to bedroom; near entry to cedar-lined closet, view southeast.

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Photographs: © Anna Marie Brooks June 2015.



Area beneath original living quarters balcony now utilized as dining room:  
Porch converted to kitchen, view west.



View from area now utilized as dining room: Original wrap, at west, living quarters  
balcony; high windows at west replace original mural/bookcase wall; original stock  
windows stacked in north wall, view northwest.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.

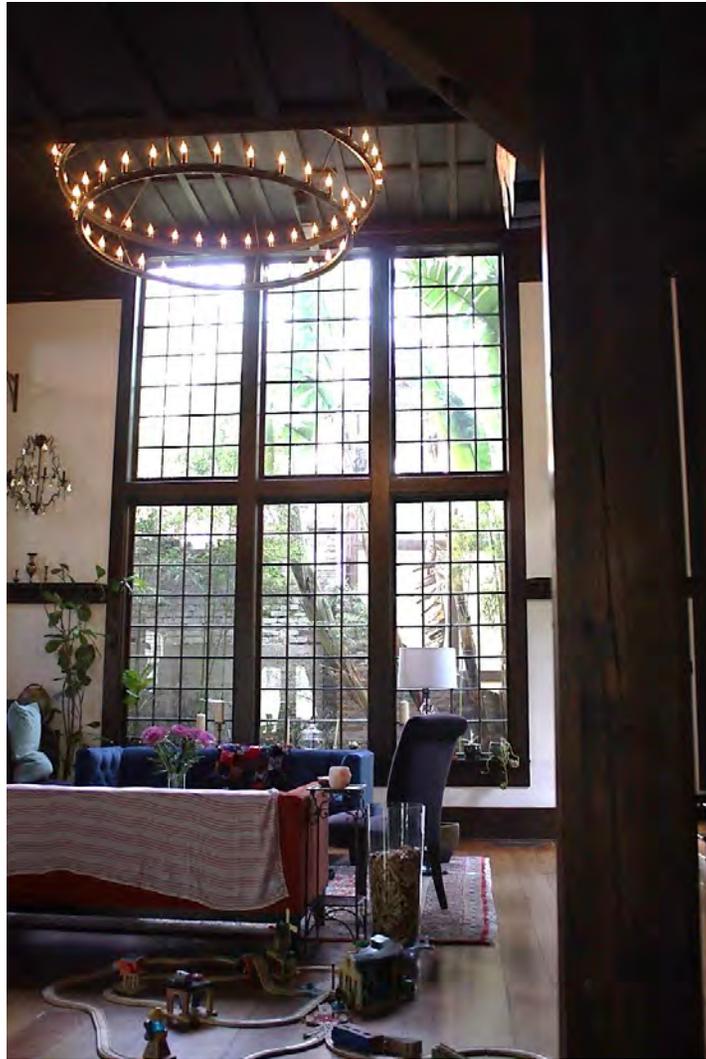


Original stock entry door with Vreeland added panels/nail studding, non-original header: Entry to bedroom with non-original doors; around corner, entry to bathroom; above, east stairs/wrap-around section of original living-rooms, view southeast.

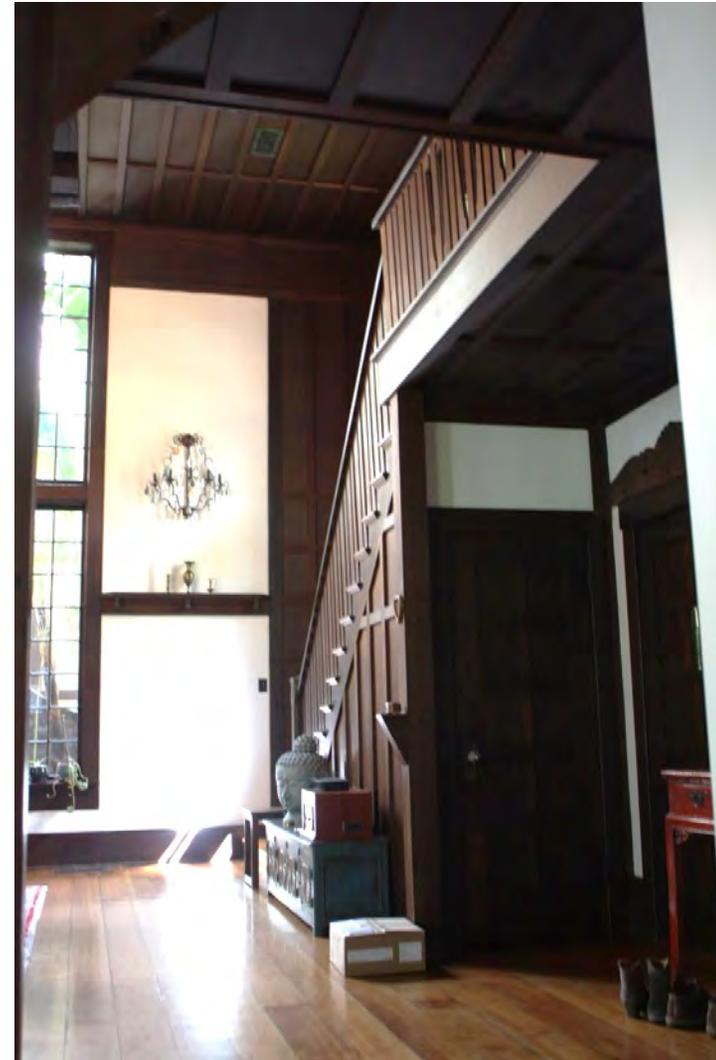


Area beneath original living-rooms & balcony, currently utilized as dining room with original studio fireplace hidden behind new brick, paired glass panel doors to either side; studio ceiling 12" boards with 1 x 3" battens; current kitchen entry at west, view south.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet/Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~ Photographs:  
© Anna Marie Brooks June 2015.

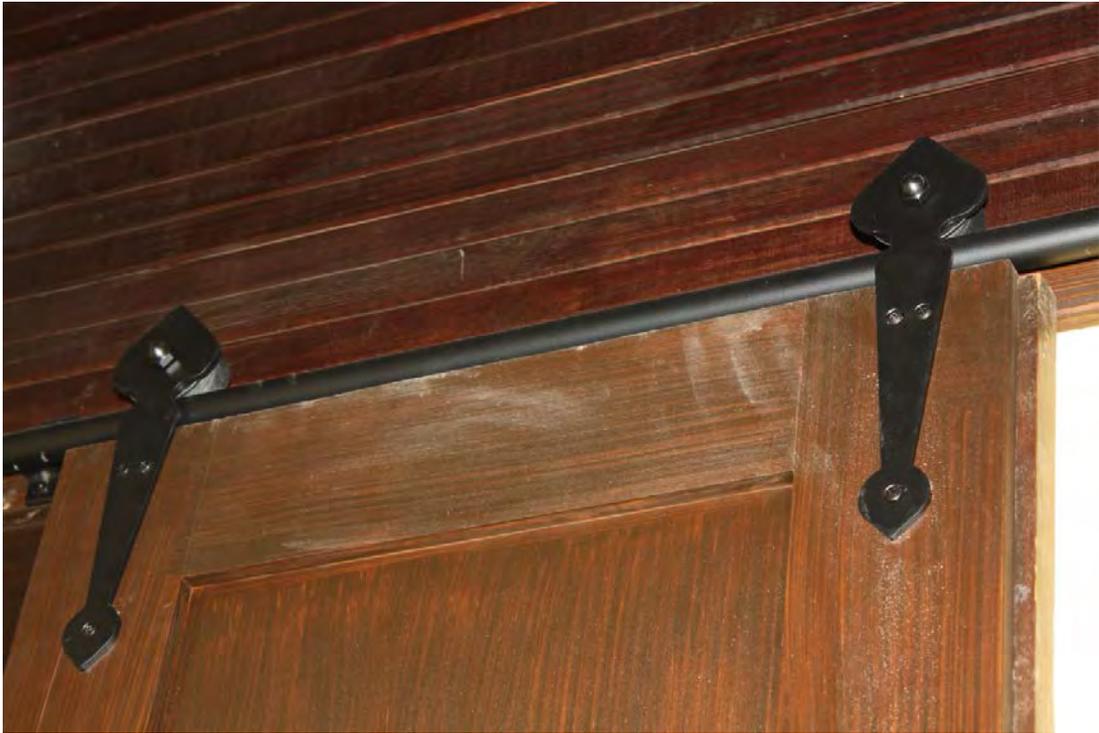


Double height original studio: North stock stacked windows; ceiling with 1 x 3" batten overlay; wood shelves at either side, view north.



Double height original studio: Ceiling with batten overlay; north wall; east stairs to balcony/living-rooms; cellar door beneath; entry door, view north.

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Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Detail, original studio level space of unknown use: Doors mounted on barn door track.



Original detail: Original studio level space of unknown use; large hook and eye casement window secure closure.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
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Photographs: © Anna Marie Brooks June 2015.



Current kitchen, studio level: East counter/entry at either end; south 3 pairs casement windows; west cabinetry; view southwest.



Current kitchen, studio level: West cabinetry; north storage; east opening at counter end to north studio wall with second opening at opposite end, view north.

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Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Current dining room, beneath balcony: Wood panel ceiling with crossed battens; support beams of balcony with shaped ends; vertical & diagonal supports; non-original chimney breast; balcony balustrade; paneled frieze of original dining room on balcony; upper level paneled ceiling w/ crossed battens of studio, now living room, view south.



Detail: South balcony balustrade with shaped center banisters & thick/thin alternating banisters all around. Original dining room originally at west of balustrade.

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Detail: Original stock door transformed by Vreeland's design & work of the carpenter & black smith.



Detail: Original newel post transformed by Vreeland's design & work of the carpenter. 10" wide hardwood floor laid-in with hand hewn nails are the flooring.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.

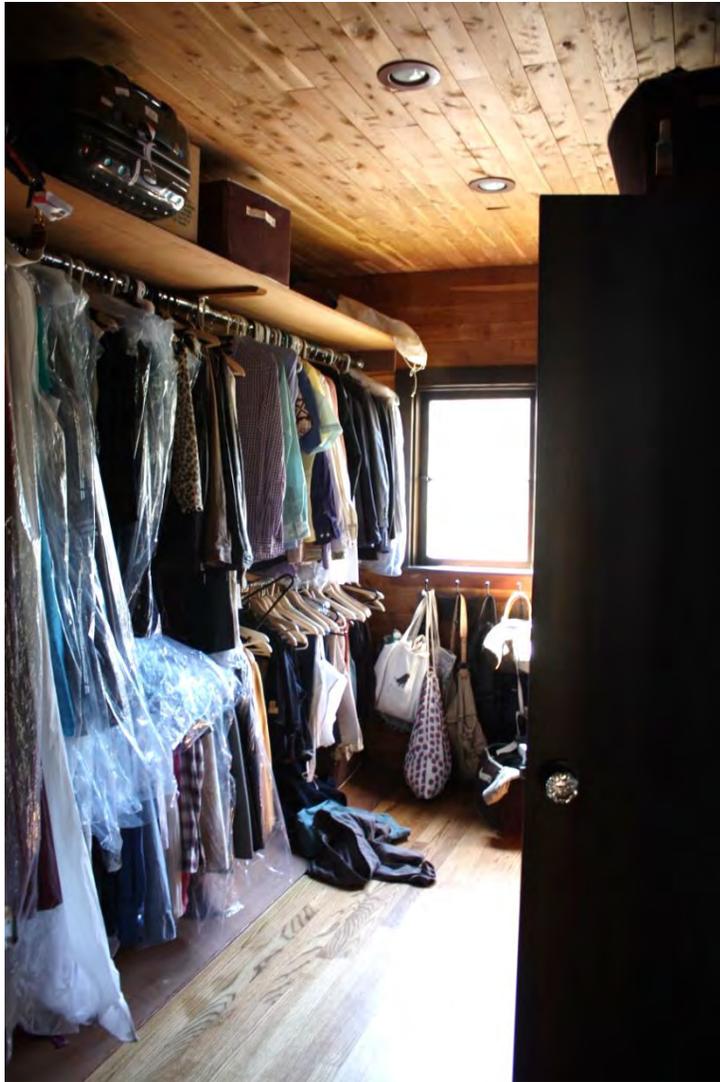


Original sitting room, at east, now bedroom: East wall ribbon casement windows; south wall casement windows; west wall bathroom entry; tongue-and-groove/batten/frieze ceiling, now painted, view south.



Original sitting room, at east, now bedroom: West wall original entry; paired casement windows; east wall ribbon casements; bat & board ceiling/battens and frieze; window seats north and south, view north.

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Original cedar-lined closet: East wall; south wall window;  
west wall door; original wood floor; cedar ceiling,  
view south.



Original cedar-lined closet: South wall window; west wall  
original storage drawers/shelves, view southwest.

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Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Second floor office: Original brick fireplace, tile hearth; high mantel supported by shaped brackets; doors to small balcony at either side (east closed, west open); tongue & groove ceiling with overlay of wood trim pieces topped by low pyramidal squares, view south.



Detail: Office fireplace brick work; underside mantel with shaped brackets; tongue & groove ceiling with wood overlay topped by pyramidal squares, register.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Balcony, one of two to either side of brick fireplace: Off south wall, southeast original bedroom; wood floor; wood shaped banisters in balustrade, view south.



Detail: Ceiling, southeast office, second floor, tongue & groove with batten overlay accented by squares with low pyramidal accent pieces.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Master bedroom: East wall entry; ceiling/battens/frieze; south wall; west wall ribbon sliding windows, view southwest.

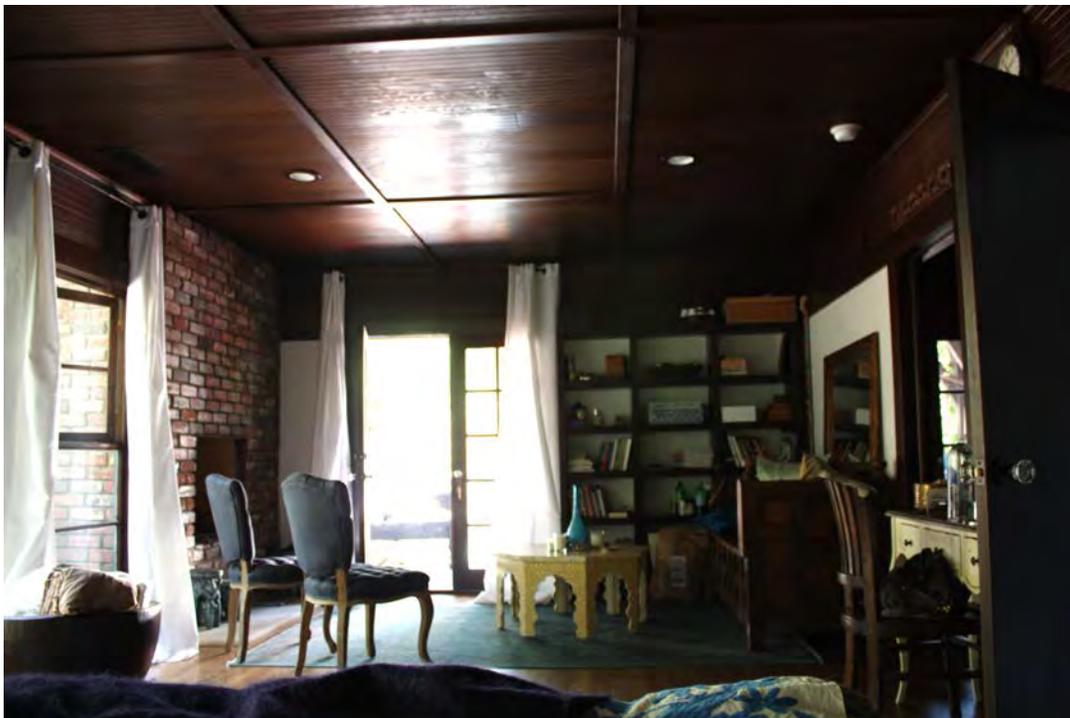


Master bedroom: Southwest corner; ribbon of sliding and one half-casement windows; ceiling/battens/frieze; beginning of fireplace, view southwest.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Master bedroom: Southwest corner; ribbon of sliding and one half-casement windows; ceiling/battens/frieze; beginning of fireplace, view southwest.



Master bedroom: West wall windows and brick fireplace; north paired French doors; wood ceiling/battens/frieze; east entry to balcony, view north.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



West original wrap dining alcove/balcony: View thru to master bedroom, ribbon of three stock windows; ceiling/battens/frieze, intervening 10" beams with 3" exposure & decorative bracket ends; north floor to ceiling non-original bookcase, view west.



View across balcony from west dining alcove/balcony: Ceiling/battens/frieze, intervening 10" beams with 3" exposure decorative bracket ends; east wall; south entry to bedroom; near entry to cedar-lined closet, view southeast.

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Photographs: © Anna Marie Brooks June 2015.



Original stacked stock windows at north wall provide natural North light to Vreeland, 12" board ceiling with battens, shelves at either side of windows, 10" lumber floor laid with hand forged nails, view northeast.

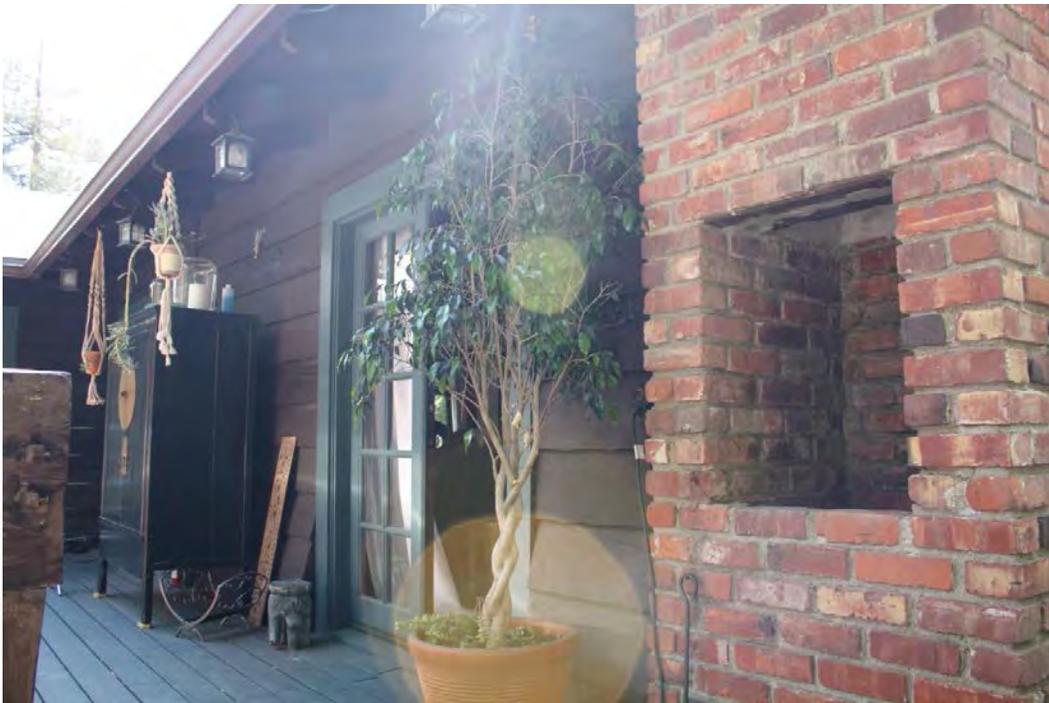


East wrap of original living-rooms/balcony, top of stairs connecting living level to double level studio: Ceiling frieze, decorative bracket; north wall at background; east wall stacked stock windows paneling, frieze, view north.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Terrace: North balustrade; east window wall with deep brackets; south wall French door ribbon; view east.



Terrace: South wall original French doors of flared second level, paired non-original French doors, outdoor fireplace shares chimney mass w/ master bedroom fireplace, view southeast.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: © Anna Marie Brooks June 2015.



Original French doors at north elevation: Deck mirrored in glazing, view southwest.



View west to Live Oak Drive, past pool terrace at lattice screen, from northwest deck.

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Exterior: West side of deck fireplace; master bedroom, with ribbon of casement & slider wood frame windows, west elevation with horizontal clapboard cladding, view southwest.



Original detail: Hand adzed clapboard cladding at second level.

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Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.



Partial view of pool on terrace above house and below Live Oak Dr., west boundary of parcel, view northwest.

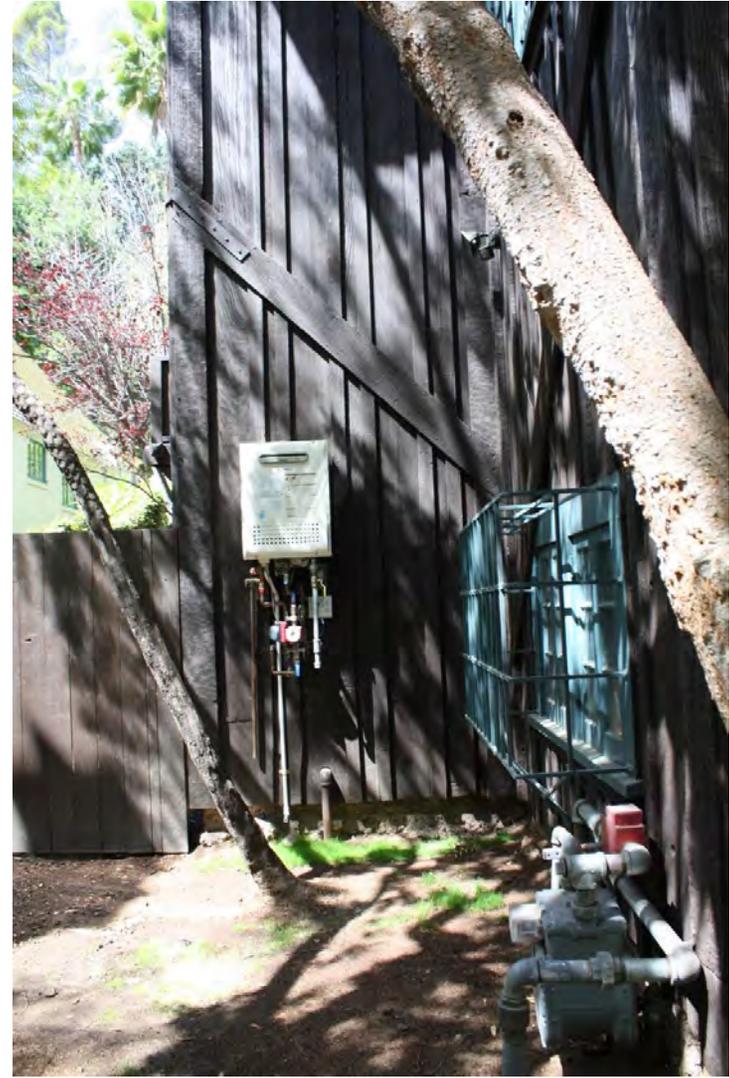


West and south elevations of house from steps up to pool pavilion, view east.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: © Anna Marie Brooks June 2015.

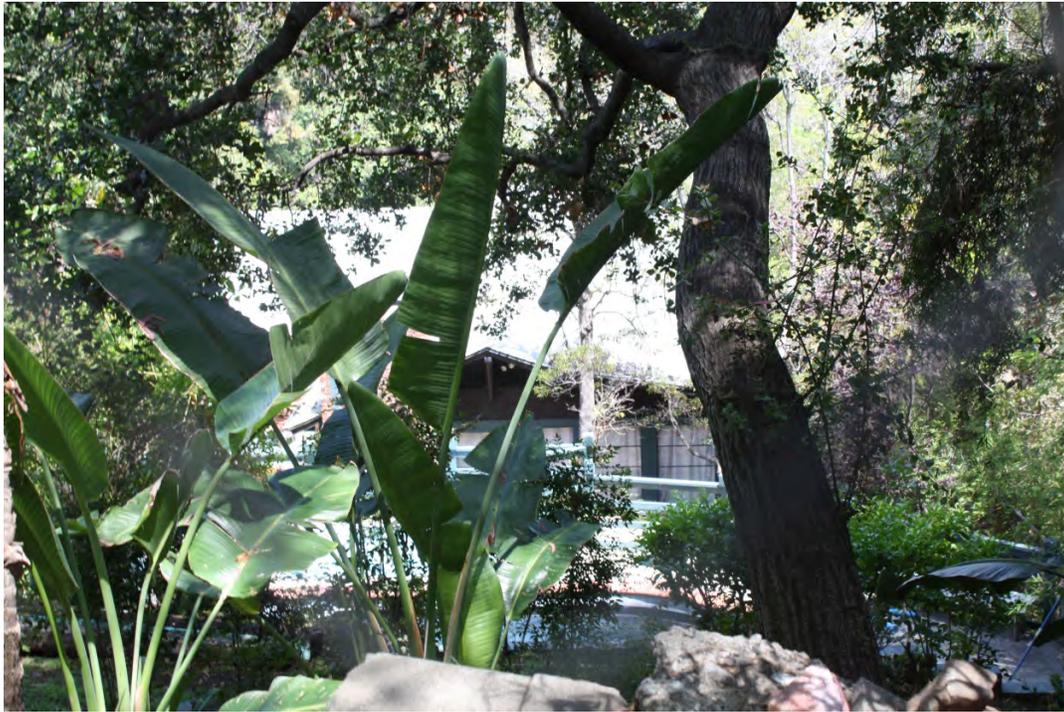


South elevation: Viewed from west to east.



South elevation: Portion of garage and return of house;  
gate to main section of south elevation, view west.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs: © Anna Marie Brooks June 2015.

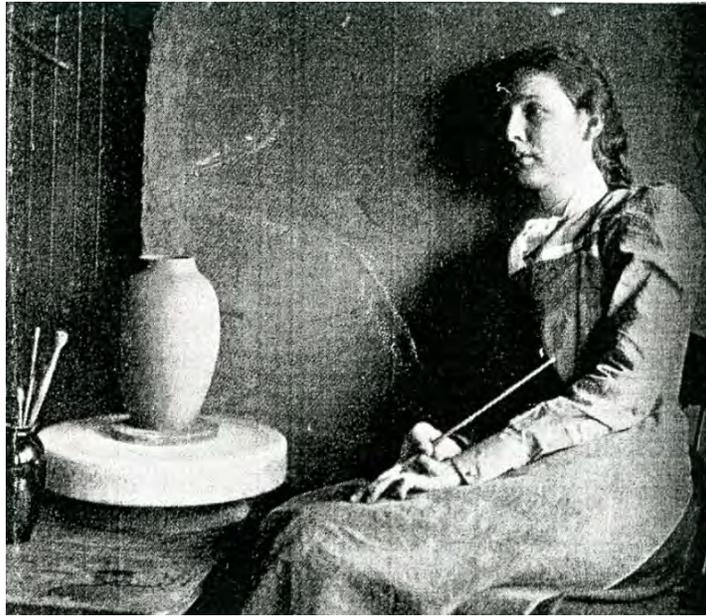


West elevation from 2206 Live Oak Dr. E.: Pool/deck behind foreground greenery;  
second level of home in background, view east.



West elevation from 2206 Live Oak Dr. E.: Pool/deck behind foreground greenery;  
chimney and roof of home, view east. Parcel runs from Live Oak Dr. E. to Fern Dell Pl.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Historic photographs.

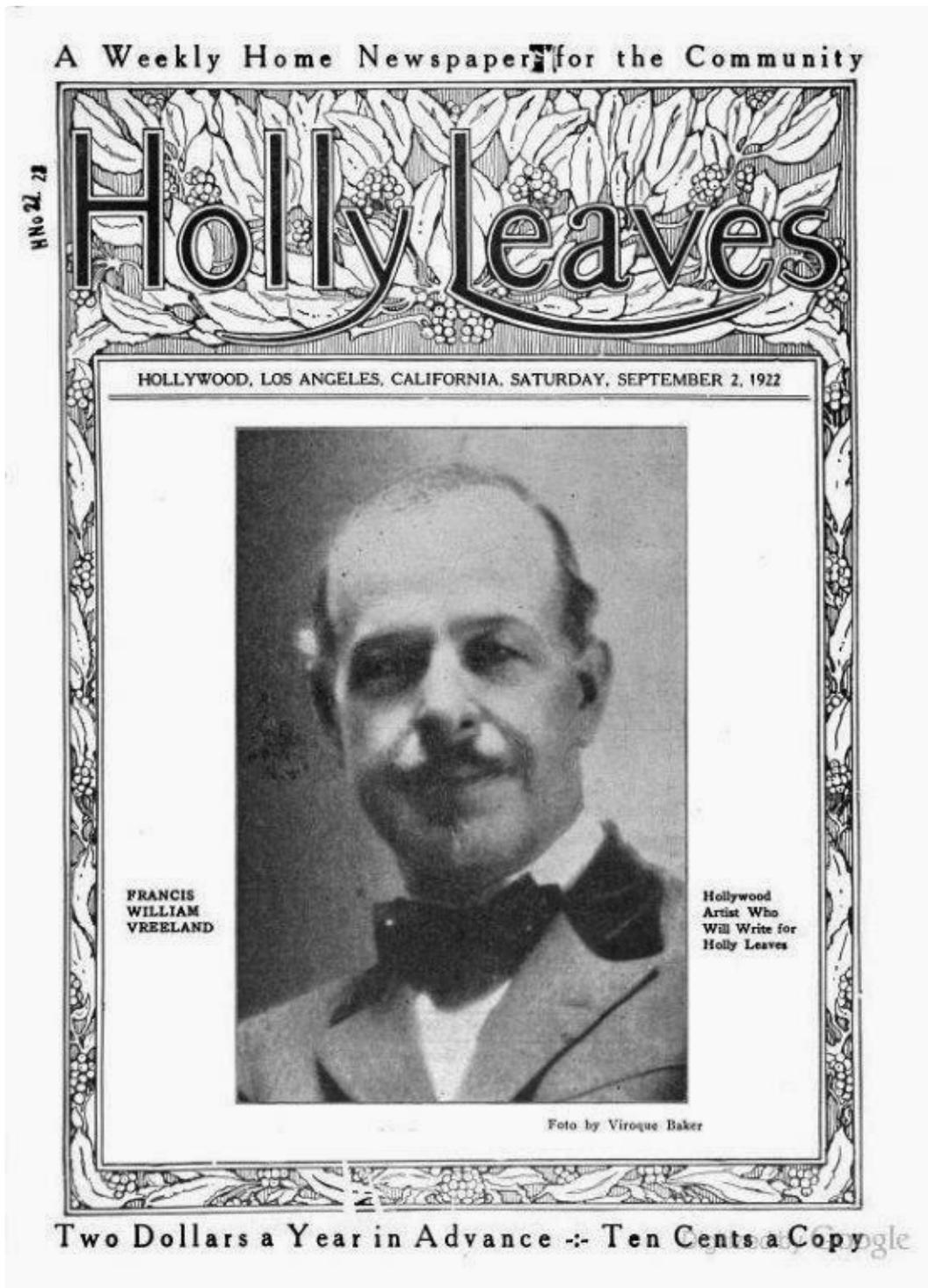


Marian Frances Hastings Smalley at Rookwood Pottery.  
Rookwood Pottery Potpourri. Virginia Raymond Cummins, p. 28.



Francis "Toby" William Vreeland in his New York City studio.  
Rookwood Pottery Potpourri. Virginia Raymond Cummins, p. 28.

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Contractor: F. W. Vreeland ~ Historic Photograph: Viroque Baker



Francis William Vreeland to Write for Holly Leaves  
Cover: Holly Leaves, September 2, 1922.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: Marian Francis Hastings Smalley's Art Works.



Rookwood Pottery Standard Glaze vase decorated  
by Marian Frances Hastings Smalley.



Rookwood Pottery Chamber Stick decorated by  
Marian Frances Hastings Smalley.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs: Vreeland's Rookwood Pottery

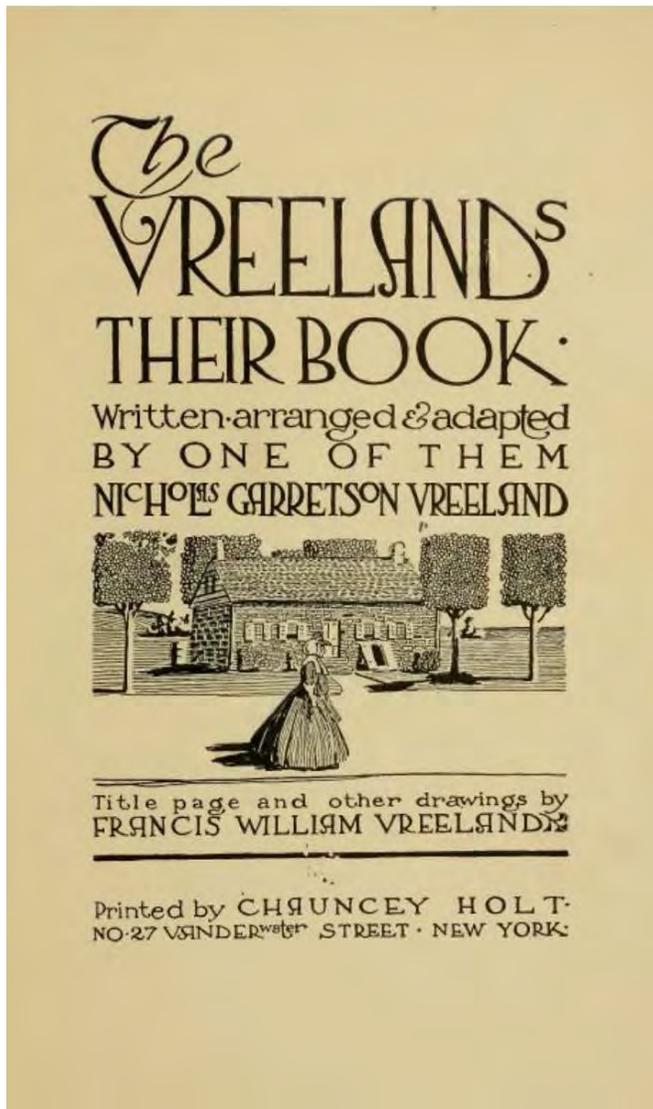


F. W. Vreeland pot decorated for  
Rookwood Pottery

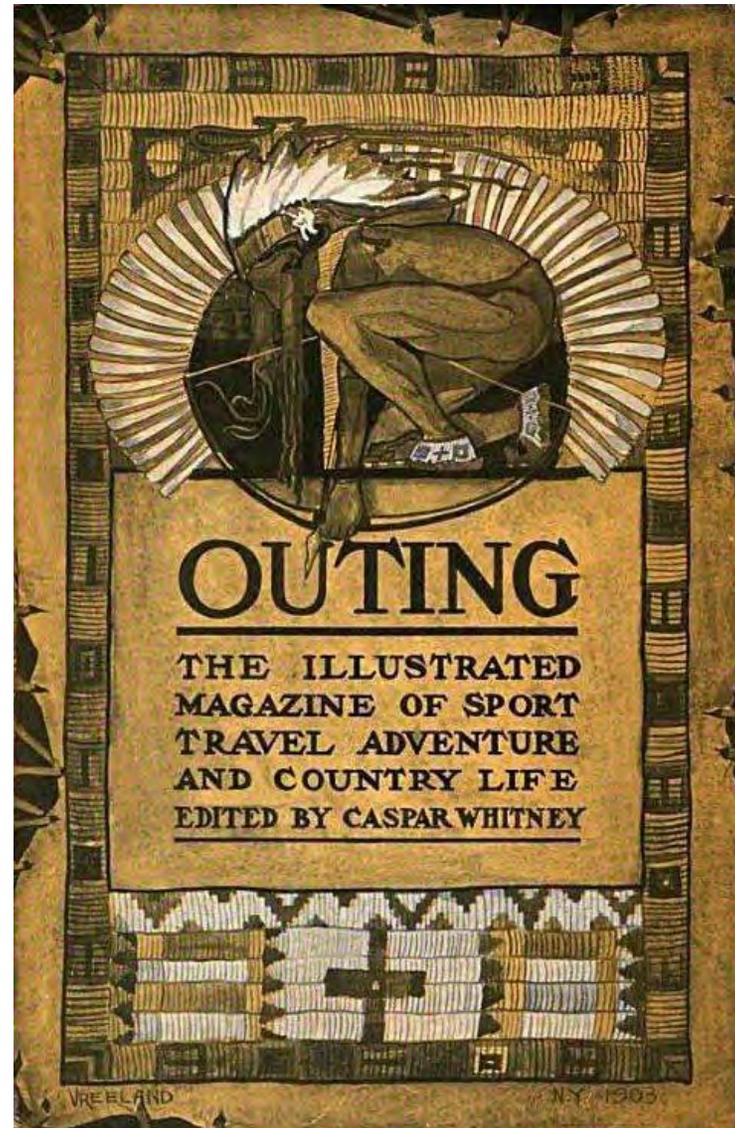


F. W. Vreeland tea pot decorated for  
Rookwood Pottery.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Photographs of Vreeland's Art Works.



The Vreeland family history, written by a relative of Vreeland and illustrated by Vreeland.



Outing magazine. Cover illustration by Vreeland, 1903.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs of Vreeland's Floral Paintings.



Floral Still Life, gouache. 22 x 28"  
Signed: F. Van Vreeland



Still Life with Roses, oil. 25 x 32.5"  
Signed: F. Van Vreeland

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs of van Vreeland's Dutch Art Works.

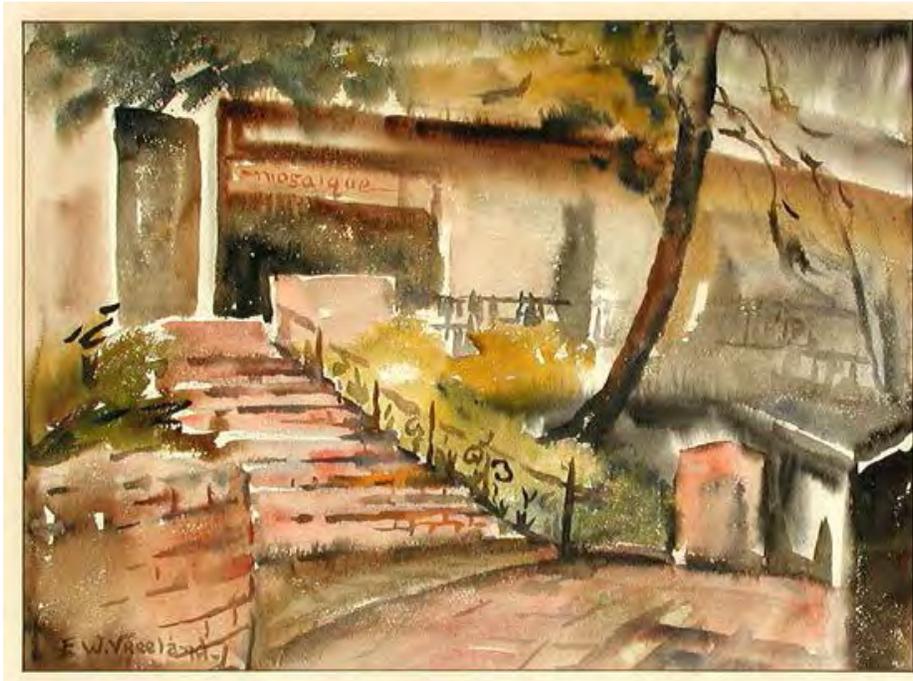


"Dutch Estuary with Windmill"  
Watercolor by Francis van Vreeland  
Source: arcadja.com



"Women at a Vegetable Market Along Canal"  
Watercolor, 27 X 20 3/4"  
Francis William van Vreeland

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Photographs of Vreeland's Later Art Works.



Courtyard, Sausalito, California, Water color, 16 ½ X 22 ¾”.

Francis W. Vreeland

Source: [www.liveauctioneers.com](http://www.liveauctioneers.com)



Autumn Landscape, Oil on canvas, 16 x 24”

Francis William van Vreeland

Source: [MutualArt.com](http://MutualArt.com)

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Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Historic Photograph.



Franmar: Situated alone along Fern Dell Place, a dirt road in 1923, view north.  
Backed by Live Oak Drive, where power poles run along road west of Franmar.  
Inscription included with photograph reads: "dreamed of this as our vast estate."  
Source: Los Angeles Public Library Images.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Historic Photograph.



Franmar, 1923: South elevation, with stairs to south yard, view northwest.  
Backed by Live Oak Drive, where power pole is along road west of Franmar.  
Source: Los Angeles Public Library Images.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet/Craftsman ~ Designer: Francis William Vreeland ~ Contractor: F. W. Vreeland ~  
Historic Photograph.



Franmar: 1928  
California Southland: "A House that Grew in the Mind of an Artist," May 1928, page 17.  
Photograph by Viroque Baker.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Historic Photograph: Viroque Baker.

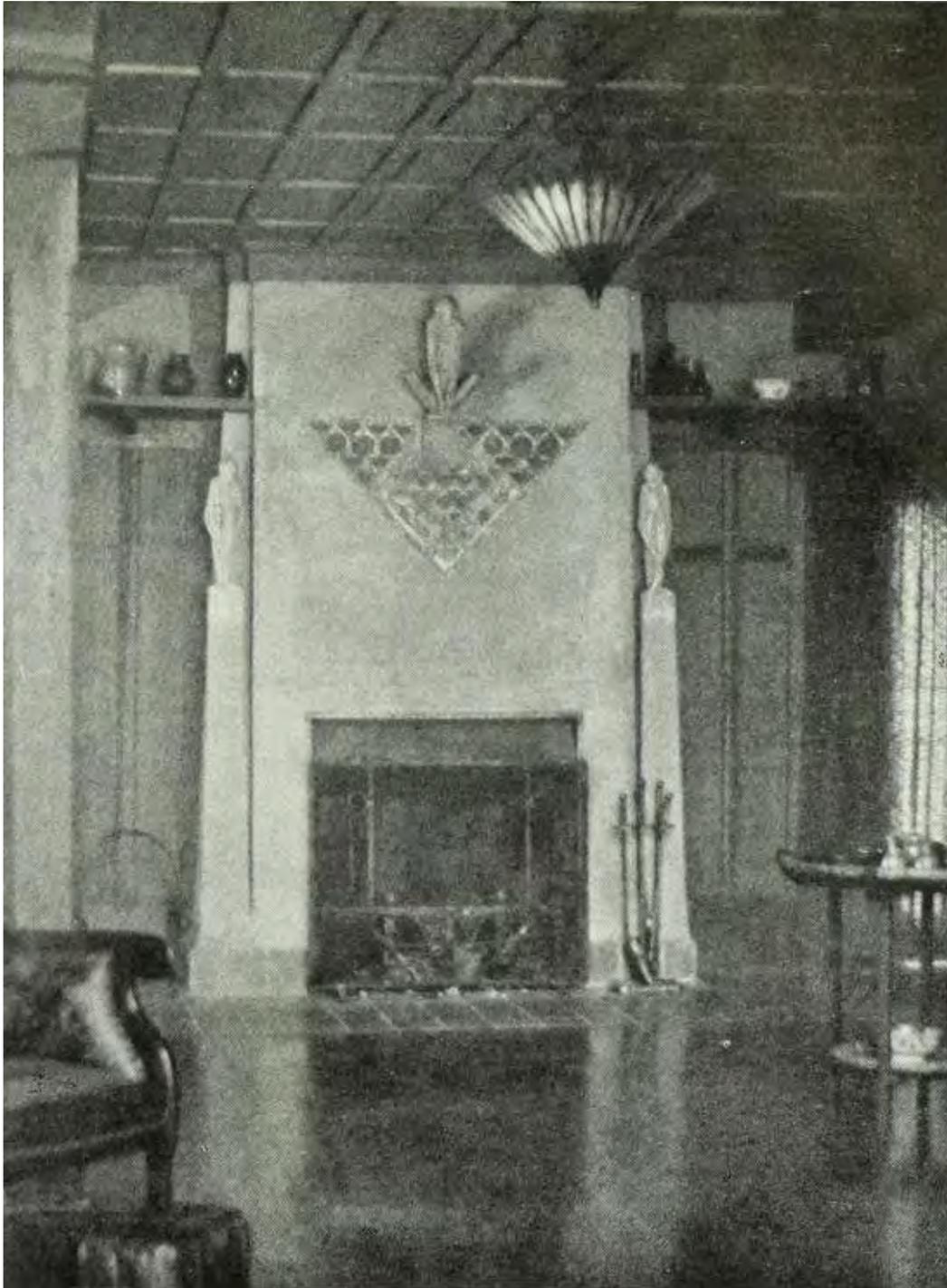


Studio: West wall, north end of balcony with fabric covered wall beneath; upper mural, panels, built-in book cases; screen with fabric panels; electrified Japanese lanterns; hardwood floor, view west, (wall reconfigured).

*California Southland*: "A House that Grew in the Mind of an Artist,"  
June 1928, page 61.

Photograph by Viroque Baker.

Franmar: 2207 Fern Dell Pl. & 2206 Live Oak Dr. E., Los Angeles, CA 90068 ~ Built: 1923 ~  
Style: Swiss Chalet Craftsman ~ Designer: Francis William Vreeland ~  
Contractor: F. W. Vreeland ~ Historic Photographs.



Fireplace: South wall, studio, 1928, now covered by new cladding.  
*California Southland*: "A House that Grew in the Mind of an Artist," June 1928, page 84.  
Photograph by Viroque Baker.



"FRANMAR" IS AN EXPRESSION IN HOUSE DESIGN AND CONSTRUCTION THAT FITTINGLY HARMONIZES WITH ITS WOODLAND, FOOTHILL, ENVIRONMENT

## A HOUSE THAT GREW IN THE MIND OF AN ARTIST

By FRANCIS WILLIAM VREELAND  
Illustrations by Viroque Baker

IT IS a "carpenter house" because it is all built of lumber—inside and out. It is a carpenter house because, although markedly distinctive, it is such a house as any competent, present-day carpenter might have planned and constructed in its entirety from the standard, stock lumber, stock window sash and stock doors used. Such a carpenter could do it—that is to say—had he a capacity for individuality in structural design and a process of thinking that included relation to environment and the specific characteristics that should fit homes to the physical and mental requirements of their occupants.

It happens to be the home of an artist. The lot upon—or rather, let us say,—into which it was built, on the side of a wooded canyon. To the artist that location and characteristics in its surroundings, were the basic reasons for its becoming a carpenter house.

"In the beginning of his building, man, from economic intuition, constructed from the practical material nearest at hand," thought the artist. "Hence our house on the side of this wooded canyon shall be a wooden house, because structurally a wooden house is just naturally, and very closely, related to woodland surroundings."

"A home should be a fitting environment for the personality of its occupant. It should be a direct statement as to personality," continued the artist in his train of thought. "By reason of this woodland glen and its suggestion of a structural material that is known to be inexpensive, I am happily brought to a laudable confession," said the artist to himself. "I am brought to the open confession of financial limitations in this venture. In the truthful and honest use of the inexpensive building material suggested by these surroundings, and possible to the proportions of my purse, I will be making this confession. In this realm of make-believe construction that lurks behind false-faces of brick veneer and stuccoed papier mache masquerading as masonry, I will make a truthful and frank structural statement,—a statement of personality that is devoid of extravagance and pretension."

"Upon careful selection, thought and taste, which cost me nothing, will I depend for the satisfaction of my desire for charm, beauty and distinction in my future home. On the manner in which the chosen material is put together into details of design in the construction of my house, will I achieve beauty and distinction."

"In this home which is to be, the chief requirements for our particular physical scheme of life, are a studio and living rooms. Convention and the wife involved dictate living quarters that include a sleeping-room and bath, a sitting-room, a dining-room, a kitchen, a pass-pantry (screen porch or whatever one chooses to call it), and a "guest room"; while the glorious invitation from southern California's three hundred and fifty days of sunshine annually, makes the addition of a "sun-room" imperative—seven rooms and bath including the studio—" concluded the artist's sequence of thought of fundamentals in the abstract.

Through the eye to the impressionable brain of the artist the rugged foothills that were to form the background for this mentally projected studio-home, there came the suggestion of a "Swiss" type of roof-line as fitting to the locality and the chosen building material. The artist thought much about that detail, for an architect friend had once said to him—"Permit me to design the roof and I will let a client do almost anything with the rest of his house"—meaning that a roof-line is important, architecturally speaking.

To thoughts about roof-line and proportion the "board-on end" dwellings of California's pioneers contributed a detail of character that offered a gracious tribute to the early frame-building traditions of the state of the artist's adoption, that would make his house essentially a California house, so to speak; while heavy timbers, hand-hewn with broad axe and adz and roof supporting brackets likewise treated, came into the artist's mind as a means of adding logical decorative and textural accent to the constructive and supporting lines of the

(Continued on Page 25)

# THE HOUSE OF AN ARTIST

(Continued from Page 17)

building, requiring emphasis for reasons of design. For the rest there would be "unsurfaced" and weathered redwood for the boards and battens that were to give the board-on-end character, and a free hand "draw-knife" cutting of the edges of the wide redwood clapboarding that would distinguish the outside of the upper story.

## THE INTERIOR

Strange as it may seem the artist was practical to a certain degree, hence the wooden interior of this house.

In a painter-artist's studio there is the necessity for frequently changed draperies as backgrounds to his posed models; and for walls on which pictures may be hung and rehung, and often rearranged. The most practical walls therefore, are those into which nails, hooks and such can be driven, and from which such nails, etc. can be drawn without damage to the wall surface; and wood is the answer. Therefore, inside walls sheeted with boards ("tongue-and-groove") covered



AN INGENUOUSLY ARRANGED LIVING SUITE IS "HUNG" ACROSS ONE END AND PART WAY FORWARD ON TWO SIDES OF THE UPPER WALLS OF THE STUDIO

over with fabric forming a suitable background for paintings and drapes now constitute carefully proportioned wall areas, in a studio that is 30 x 40 feet in its floor dimensions, with a 20-foot ceiling height.

To relieve a feeling of barren immensity in one's impression of the wall space within this generously proportioned room, paneling of 12-inch boards with 1 x 3 battens, crossed at interestingly conceived intervals, flank the fabric covered areas of these walls.

Doors throughout the house are of the well-known, "stock," single panel variety, further paneled on the job by the carpenter, studded with hand-made nails, hung on heavy, oxydized brass hinges and caught by unique locks. The hinges and locks were fashioned by a blacksmith from the artist's designs.

The high ceiling of the studio is of elongated paneling of 1 x 12 lumber, and 1 x 3 battens. This paneling is divided into six marked areas by beams 10 inches thick, with a 3-inch exposure. These beams are supported at the walls upon 4-foot projecting 4 x 6s, cut to an interesting design at their outer ends.

Japanese lanterns and rusted iron fixtures hold the electric lights in this very interesting artist's workshop. The floor is of boards 10 inches wide, nailed down from the top with old-fashioned steel-cut nails; the counter-sunk heads of these nails form a marked pattern over the polished floor surface.

Mural paintings by the artist are fitted in to especially designed and located panels of the walls. There are nine of these painted "murals" in the studio.

The architect friend of the artist describes the living quarters of this unique house as being "hung on the upper walls" across one end and part-way forward on two sides of the studio. The hanging effect is produced by an encircling balcony about the studio connecting sleeping and sitting-room entrances that open upon the balcony (and therefore into the studio), with the dining room.

It is possible, however, to "close off" the above enumerated rooms from the studio and still gain access to them, and to all of the living rooms by reason of a separate connecting system of doors. Here, therefore, is an ingeniously arranged living apartment of five rooms (complete in every required appointment), all on one floor for the sake of convenient and simplified housekeeping, and having no absolutely necessary connection with the studio below.

In this distinctive expression of what constitutes a home, the dining room is especially interesting in its character. It is, in fact, not a room at all, but a generously proportioned alcove, communicating directly and openly with the studio across a section of the balcony before mentioned. Within this dining-alcove the walls and ceiling are contrived in an unique manner through the employment of old-fashioned "tongue-and-groove" 'ceiling' lumber of the variety that graced our grandmothers' kitchens. By running the surface grooves of this lumber in vertical lines to a simple molding, which is 18 inches below the ceiling of the alcove section, and from that point nailing the upper horizontally to the studding, a frieze effect is here created. Over this alcove section the ceiling is patterned into panels by 1x3s laid on the surface, which 1x3s are turned downward on the side walls, dying into the frieze molding, thereby uniting the frieze and ceiling into a carefully designed whole.

Tongue-and-groove 'ceiling' is used as the surface lumber on most of the walls and ceilings of the living-rooms. Variety in its application is marked and the 1x3 is frequently introduced upon surfaces as required for pattern relief. In the sitting room a high dado is covered with Chinese bale matting, woven of stripped bamboo, which matting supplies a texture and color that make a decidedly attractive and cozy environment for the Colonial heirlooms of the artist's wife, that constitute the furniture of most of the living apartment.

If one turns his back on the modern gas range, the kitchen looks for all the world like an abridged edition from the back country of old New England, with its ochre-colored walls, its cupboard appointments and its gingham curtains.

(Continued later)

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# A HOUSE THAT GREW IN THE MIND OF AN ARTIST

By FRANCIS WILLIAM VREELAND

Illustrations by Viroque Baker

*Editor's Note—This article, begun in May, shows how a beautiful house can be built with stock lumber by the help of a carpenter if there is no "contractor and builder" between the actual workman and the artist-architect. Ignorance is thereby eliminated and middle-man's money saved to the owner who builds his own home after an architect's plan.*

(Continued from May Number)

THE lumber of the interior of the artist's house is "weathered" with stains, thus to preserve and feature the lovely grains of the wood. This wood is almost entirely of the fine vertical grain variety, and the finish is a cherished result achieved through a very careful selection of each piece of wood for its particular purpose in the structural and decorative scheme. For this result, the lumber yard



THE DINING ROOM (BELOW) IS SHOWN "HUNG" IN THE STUDIO delivered what it considered "select vertical grain" lumber. The carpenter made a selection from the "select," and the artist had the last word in what was finally selected. (Continued on Page 84)



*Gerlach's*

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AN ARTIST'S HOME: (Continued from Page 60)



THE FIREPLACE IN THE STUDIO IS OF DECIDEDLY MODERN CONCEPTION AND DETAIL, EVEN UNTO THE IRON FIRE SCREEN AND EQUIPMENT DESIGNED BY THE ARTIST AND WROUGHT BY A BLACKSMITH

The result is a studio-home that is distinctively impressive mainly because it represents a thoughtful consideration of environment, because it is a clear and honest statement of constructive facts, because it is a simple and direct expression in logical, chosen materials, and because it was particularly planned to fit the physical and mental requirements of the individuals who live within its walls. All of that was accomplished from selected standard "stock," supplied by a local lumber yard, plus imagination, plus thought, plus care, plus taste.

Here endeth this story of a house that grew in the mind of an artist and was developed in the hands of a carpenter, with some slight assistance from a blacksmith, a plumber, and an electrician. The accompanying photos by Viroque Baker will give a clearer idea of the accomplishment as it now stands in the hills of Hollywood.

The mural painting in Mr. Vreeland's house he describes as follows:

The Fundamental Law of Nature: In the wonderful order of things there is that force through the attraction of which the male and female are drawn the one to the other. The poet calls it Love; the scientist, Sex. It is the greatest influence in Life, the predominating urge in all normal living, for its purpose is the propagation, the very existence of the species. Following upon the dissipation and loss of it comes physical deterioration and that which we speak of as Death.

THE ARTIST'S HOUSE

*I*N response to the publishing of this article by Mr. Vreeland much interest has been manifested in building one's own house with the help of an "architect-friend" who will prevent mistakes in buying and save needless expense.

The editor has been asked many times to explain how clients may "save the expense of an architect." The only answer to that is, the architect is the one who could save you the needless expense of the contractor's fee for a plan. Any good contractor will tell you the same truth; but shyster contractors and builders who think they know how to design enough to copy some house in a magazine are dangerous people to be loose in southern California at the present time. We have a reputation for good domestic architecture that is far beyond our deserts for we let people who know nothing about good design put up our private houses. An architect is an artist or he is nothing but a builder. Mr. Vreeland is an artist-painter, but being one he knew enough to have an "architect-friend" when he built his "carpenter house," even though he used stock doors and stock lumber. I know a good doctor who, thinking he knew best what a hospital ought to be inside, built one without an architect to advise him, and the fact is blazoned to the world in the look of the building. I know an engineer who is famous in his line, but who, when he started to build his own house because, tornath, he knew construction, got something so unbreakable concrete that his best friends hope will soon be draped with Boston Ivy, which, "like charity," some one has said, "covers a multitude of sins."

The interest aroused by this artist's house is being turned by Sacramento to the architectural pages—the S. J. A. page, the Architectural Club page, the page contributed by the Architectural League of Hollywood. We give space to these architects, young men just starting, and draughtsmen eager to help build small houses, and we give it that our readers may be informed as to the hundreds of young architects in southern California who are better prepared to design your house economically than any builder here. Give them a chance to save you trouble. M. U. S.

# THE NEW YORKER BUILDS IN CALIFORNIA

## COORDINATING NATURE AND A PASADENA HOUSE

By FRANCIS WILLIAM VREELAND

**T**HIS is the garden of Francis W. Vreeland, active an artist in the California Art Club at Olive Hill and member of a home in Hollywood. This house was described in May and June SOUTHLAND and attracted much attention.

So much of our remaining suburban land is hilly that homemakers will welcome this study of a hillside garden and will especially appreciate the suggestions for leaving the native growth, which does not need irrigation.

Photographs by Vivogue Baker, Hollywood



BELOW THE PERGOLA IS THE HOUSE WHOSE EAST FACADE WAS SHOWN IN THE MAY NUMBER OF SOUTHLAND.



THIS CHARMING HILLSIDE PATHWAY WANDERS THROUGH SHRUBBERY FOR SOME DISTANCE, BUT ALWAYS ON THE SAME LITTLE TOWN LOT. THE PLANTING MAKES DELIGHTFUL USE OF NATIVE TREES AND SHRUBS.



THIS MUST BE THE TOP OF THE WORLD WHERE THE GARDEN PEERS OUT UPON THE GREAT PANORAMA OF HOLLYWOOD AND LOS ANGELES AND THE BEACHES AT SANTA MONICA BAY. AND WHERE FRIENDS FROM THE HILLTOPS WALK DOWN THE DELIGHTFUL GARDEN TO THE HOUSE.

**T**O him who has junketed half-way around the earth, who has lived almost continuously within congested districts of this or that metropolis, who has been for the most of his life surrounded by vast surfaces of masonry, glaring windows and crowded macadam, while striving to satisfy an internal urge for the creation of beauty, the opportunity that one here has to co-operate with lavishly generous nature in the achievement of his desires for beautiful surroundings is perhaps the most marvelous offering of California.

We have discovered that great opportunity in a canyon-side garden up in the Hollywood foothills.

We think of it lovingly as our estate, not only because it is actually that, but more particularly because it has the appearance of expansive, estate proportions, by reason of a very

definite design. By our cunning in this design the winding pathway disappears around and behind banks of shrubbery with the suggestion of leading onward indefinitely, while masses of foliage, that screen the habitations of our next door neighbors, seem to be the beginnings of wooded acres that apparently lie beyond, and there is little or no visual suggestion of boundaries.

Ours is a rear garden with none of the usual, unsightly back-yard paraphernalia. It is a rear-yard garden solely for reasons of privacy. We got that garden-privacy idea from gardens with which we became quite well acquainted over in France, but our garden has none of the formal or semi-formal and artificial Italian-French characteristics.

For us, the garden starts in an all-over, glass-walled sun-room that seems to be perched

among the branches and foliage of a treetop, and from that point the garden proper spreads out and on up 170 feet of the canyon slope, like an especially lavish disposition of nature's own endowments, to an elevation twenty feet or more above the topmost roof-peak of our two-story dwelling.

It is largely a shrubbery garden, principally of shrubs that are native to these Southern California hills—sumac, laurel, California holly, nicotina, wild currant, the "monkey-flower," sage and the like, with a goodly sprinkling of veronica, lantana, acacia, cassia and buddia, for their fuller measure of blossoms.

Its planting is dominated by a definite color scheme (to an artist, that is an esthetic essential, you know), which has as its basis blue, purple and gold, with touches of red and orange and the masses of the foliage greens, of course.

The trees are eucalypti—of some five varieties—Arizona and Italian cypress, golden arbor-vitae, volunteers of wild willow, with one jacaranda, and a grand and lusty live oak that extends a number of crooked arms protectively out over the fan-pergola.

Decidedly irregular, unshrubbed areas are rugged with golden gazaneas, clusters of "gold-dust"—as it is sometimes called—and purple convolvuli; bordered along, around and under the trees and shrubbery with equally irregular, connected and closely planted areas of blue and purple iris. Occasional flame-splashed nasturtium vines crawl about on the logs, disporting their radiance in the sunshine, while, over here and over there, lilies of the Nile and status rear their blue and blue-purple blossoms to greet and gladden the eye.

Down, around the northwest corner of the house, in a sunken dell, beneath large, spreading old sumacs and a towering young eucalyptus, moss-coated logs and boulders give a virgin, woodland character to the intentional profusion of the fernery, where quantities of a dozen or so native varieties of ferns culminate in two great, fifteen foot specimens of the Australian tree fern.

In the fernery we have tucked a number of blossoming and curiously leaved things, like begonias of different sorts, iris and gladioli



AT MANY VANTAGE POINTS ON THE UPWARD PATH ARE SET RUSTIC SEATS FOR REST AND OUTLOOK

for the sake of variety and color, while English ivy here covers the ground with a dark green carpet and creeps over the logs and around the boulders in fascinating convolutions. By contrast, the dark green of the ivy carpet accentuates the lush-green of the various, entangled massing of fern fronds.

The fan pergola radiates like Bartholdi's crown of "Liberty" at the top-most vantage point of our garden, offering (to those who tarry within its enclosure enjoying repose, its comfortable hickory chairs, and its long irregular, built-in, rustic seat), a very special reward. From here there is an outlook that is really superb, a broad, sweeping, spectacular vista of many thrilling miles out over Hollywood and Los Angeles, to the Pacific's Palisades, a vista that merges into a rugged foothill panorama, including Griffith Park as a foreground to the lofty mountain peaks.

We first conceived and painted this picture on our hillside in our mind's eye, just as we have, at first, conceived and painted other pictures that were to be put upon canvas. Being none too sure of our botanical knowledge and technique, but otherwise convinced as to exactly what we wanted, we called in a wise and interesting nurseryman who knew growing things and their habits so intimately that he could call every one of them by their unpronounceable, foreign-sounding names. We described to the nurseryman the character of



this and that of which we knew not even the most common appellation, or botanical family relation, but which color-wise and character-wise had fixed itself quite definitely in our

imagination. The wise, interested and discerning nurseryman looked at the sun, figured out the shadow areas—after sizing up the original  
*(Continued on Page 34)*



NOT ONLY ON THE HILLSIDE BUT IN PASADENA'S COOL ARROYO WHERE THE SEA BREEZE COMES UP THE DRY RIVER-BEDS NEW YORKERS BUILD THEIR HOMES WITH BEAUTY AND DISCRIMINATION. THE CALIFORNIA HOME OF MR. E. M. FOWLER OF NEW YORK AND PASADENA. ON CAMINO DE LAS PALMAS, PASADENA, CALIFORNIA.

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## AN ARTIST'S GARDEN

(Continued from Page 13)



ONE OF A SERIES OF PHOTOGRAPHS TAKEN BY VIROQUE BAKER OF THE GARDEN OF MR. AND MRS. FRANCIS VEELAND, LOS FELIZ BOULEVARD NEAR WESTERN AVENUE

growth that we intended to leave here and there,—scratched in the earth at different places, took the temperature of this and that location, scratched his head a few times in contemplation, made some entries in a notebook and returned to his nursery to gather together the types of things fitting into our definite plans and, as yet, nameless specifications,—the types of those things, that is to say, which would grow where we expected them to grow. We followed him in a couple of days over to his vast nurseries and made our choice from the various assortment of plants, shrubs and trees that he had figured would grow where and as we wanted them to. We spent every spare moment and hour, (and, many were the full days) of a deliciously happy sequence of twelve months or more, in excavating and plain digging, planting, building log and rustic things, and lugging rocks and boulders (big ones, some of them), down from off the neighboring hillsides. We transplanted wild things, bringing them carefully over from the surrounding hills.

In our garden we have cultivated, pruned, fertilized, trimmed, irrigated, sprinkled, sprayed, stalked the destructive snail and all his slug relatives, flirted with

scampering lizards, coquetted with wary frogs, talked and whistled with mocking birds, played peek-a-boo with shy little mountain hares, scattered crumb feasts to a flock of frequently visiting quail, and thoroughly enjoyed ourself in time that could be stolen from the more or less serious events and labors of a fairly busy period of five years.

And here, away from the maddening crowd, we now sit in supreme delight beside the first lady of this delightful domain and our trusty Airdale retriever, lord of all we survey in our beloved "estate," of 60x220 feet, with nearly 400 acres of grandly rugged and splendidly natural Griffith Park serving us as a front yard, while a great, thriving metropolis is spread out down there all around us, straggling away, off over hill and dale, toward the sparkling, majestic Pacific. In the moonlight of a balmy summer's night, when the mocking bird sings, and the cricket chirps, and the frogs and tree-toads are doing their throaty best to harmonize in the woodland chorus, and the great city's lights are like a million twinkling jewels, this is a realm of alluring enchantment.

To our peculiar way of thinking, ours is a very remarkable and perfectly wonderful garden.



THE BETTER HOMES WEER LUNCHEON IN THE COURT OF THE MARGARET BAYLOR INN, SANTA BARBARA, APRIL, 1928



# City of Los Angeles Department of City Planning

## 12/9/2015 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

2207 N FERN DELL PL  
2206 N LIVE OAK DR EAST

### ZIP CODES

90068

### RECENT ACTIVITY

None

### CASE NUMBERS

CPC-2009-2949-HD  
CPC-2007-2065-ICO  
CPC-1986-831-GPC  
ORD-183497  
ORD-181136  
ORD-179814  
ORD-164702  
ENV-2009-2950-ND

### Address/Legal Information

PIN Number	151-5A193 80
Lot/Parcel Area (Calculated)	12,094.4 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID H3
Assessor Parcel No. (APN)	5587027028
Tract	TR 4040
Map Reference	M B 44-18/19
Block	None
Lot	17
Arb (Lot Cut Reference)	None
Map Sheet	151-5A193

### Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Hollywood United
Council District	CD 4 - David Ryu
Census Tract #	1893.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	RE9-1D
Zoning Information (ZI)	ZI-2441 Alquist-Priolo Earthquake Fault Zone ZI-2443 Neighborhood Conservation ICO - The Oaks of Los Feliz ZI-2384 The Oaks
General Plan Land Use	Low I Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No

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

Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Griffith Park
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5587027028
Ownership (Assessor)	
Owner1	STEIN,JOEL AND BARRY,CASSANDRA
Address	2207 FERN DELL PL LOS ANGELES CA 90068
Ownership (City Clerk)	
Owner	STEIN, JOEL BARRY, CASSANDRA
Address	2207 FERN DELL PL LOS ANGELES CA 90068
APN Area (Co. Public Works)*	0.254 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$1,599,768
Assessed Improvement Val.	\$399,942
Last Owner Change	08/25/14
Last Sale Amount	\$1,960,519
Tax Rate Area	13
Deed Ref No. (City Clerk)	987434 887963 78413 725144 562201 490280 420974 3-623 239878 1898913 1842675 1632588 1522271 1-347
Building 1	
Year Built	1923
Building Class	D85D
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	3
Building Square Footage	3,760.0 (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
<b>Additional Information</b>	
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

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

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)	0.041785032
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000

Alquist-Priolo Fault Zone	Yes
Landslide	No
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	Hollywood
Reporting District	629

Fire Information

Division	3
Batallion	5
District / Fire Station	82
Red Flag Restricted Parking	YES

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## CASE SUMMARIES

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

**Case Number:** CPC-2009-2949-HD  
**Required Action(s):** HD-HEIGHT DISTRICT  
**Project Descriptions(s):** THE PROPOSED PROJECT INVOLVES A HEIGHT DISTRICT CHANGE OF 1200 PARCELS WITHIN THE OAKS NEIGHBORHOOD STUDY AREA.  
THE PURPOSE OF THE PROJECT IS TO PROTECT THE HILLSIDE NEIGHBORHOOD'S CHARACTER FROM OUT OF SCALE DEVELOPMENT AND PRESERVE THE NEIGHBORHOOD'S SENSITIVE HILLSIDE ENVIRONMENT.

**Case Number:** CPC-2007-2065-ICO  
**Required Action(s):** ICO-INTERIM CONTROL ORDINANCE  
**Project Descriptions(s):** INTERIM CONTROL ORDINANCE

**Case Number:** CPC-1986-831-GPC  
**Required Action(s):** GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)  
**Project Descriptions(s):** HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES

**Case Number:** ENV-2009-2950-ND  
**Required Action(s):** ND-NEGATIVE DECLARATION  
**Project Descriptions(s):** THE PROPOSED PROJECT INVOLVES A HEIGHT DISTRICT CHANGE OF 1200 PARCELS WITHIN THE OAKS NEIGHBORHOOD STUDY AREA.  
THE PURPOSE OF THE PROJECT IS TO PROTECT THE HILLSIDE NEIGHBORHOOD'S CHARACTER FROM OUT OF SCALE DEVELOPMENT AND PRESERVE THE NEIGHBORHOOD'S SENSITIVE HILLSIDE ENVIRONMENT.

## DATA NOT AVAILABLE

ORD-183497  
ORD-181136  
ORD-179814  
ORD-164702



Address: 2207 N FERN DELL PL  
 APN: 5587027028  
 PIN #: 151-5A193 80

Tract: TR 4040  
 Block: None  
 Lot: 17  
 Arb: None

Zoning: RE9-1D  
 General Plan: Low I Residential





Primary Address: 2201 N FERN DELL PL  
 Other Address: 2200 N LIVE OAK DR EAST  
 Name:  
 Year built: 1929  
 Architectural style: French Revival (Norman)

**Context 1:**

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Period Revival, 1919-1950
Sub theme:	French Norman, 1919-1950
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of French Revival residential architecture in Los Feliz, fronting the Fern Dell area of Griffith Park.



Primary Address: 2207 N FERN DELL PL  
 Other Address: 2206 N LIVE OAK DR EAST  
 Name:  
 Year built: 1923  
 Architectural style: Craftsman, Swiss

**Context 1:**

Context:	Architecture and Engineering, 1850-1980
Theme:	Arts and Crafts Movement, 1895-1930
Sub theme:	Craftsman, 1905-1930
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of Swiss Craftsman residential architecture in Los Feliz, fronting Fern Dell area of Griffith Park.