

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2016-1078-HCM
ENV-2016-1079-CE

HEARING DATE: July 21, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA 90012

Location: 3631 – 3635 Carnation Avenue and 1810-1816 Lucile Avenue
Council District: 13
Community Plan Area: Silver Lake – Echo Park – Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Crestmont Tract, Lot 156-157

PROJECT: Historic-Cultural Monument Application for the S.T. FALK APARTMENTS

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): John-Mark Horton
3631 Carnation Avenue
Los Angeles, CA 90026

APPLICANT: John-Mark Horton
3631 Carnation Avenue
Los Angeles, CA 90026

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The 1940 S.T. Falk Apartments are located at 3631-3635 Carnation Avenue at the corner of Lucile Avenue in the Silver Lake district, overlooking Hollywood. The four-unit, multi-family apartment building was designed by master architect Rudolph M. Schindler (1887-1953) for Mr. S. T. Falk and his wife, Pauline, on two adjacent lots that form a triangular shape.

The three-level, wood frame, International Style property was designed to fit into a small, sloped site while retaining a sense of privacy and outdoor space for each apartment. All four units have a private roof terrace and are connected by a small courtyard accessed from the street. There are two one-bedroom units that are raised off the street to allow for views over the houses across from them on Lucile Avenue. The two two-bedroom units face sixty degrees in the opposite direction and are entered from Carnation Avenue, which is raised above Lucile Avenue. On the upper-most level there is two-bedroom penthouse unit that contains sweeping views of the city below as well as a private patio garden. The complex interlocking forms of the three floors, private courtyards, roof forms, and exterior stucco are all intact. Significant interior features include sliding glass walls, clerestory windows, stained pine panel plywood ceilings, original built-ins, tile, and hardwood floors.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio that he designed in 1922 on Kings Road in what is now West Hollywood and currently houses the MAK Center. Schindler resided at the house until his death in 1953. During his lifetime Schindler created a body of work in Southern California that placed him as one of the masters of early modern architecture. Schindler became more widely recognized after his death for what he called "space architecture" that focused on creating complex and light filled interior spaces. Many of Schindler's trademarks are evident in the S.T. Falk Apartments such as his inventive use of form, warm materials, and ability to design for less than ideal sites. Some of Schindler's other notable works include:

- Freeman House, 1924, HCM #247
- How House, 1925, HCM #895
- Elliot House, 1930, HCM #690
- Buck House, 1934, HCM #122
- Sachs Apartments, 1927-1939, HCM #1118
- Luby and Anastasia Bubeshko Apartments, 1939, HCM #831

The citywide historic resources survey, SurveyLA, found the S.T. Falk Apartments eligible for listing in the National Register of Historic Places and the California Register, as well as eligible for local Historic-Cultural Monument designation under the context of L.A. Modernism, 1919-1980 as an excellent, rare example of an International Style apartment building and as an example of a multi-family building type designed by architect Rudolph M. Schindler.

CRITERIA

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

FINDINGS

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

S. T. Falk Apartments

1939-1940

John-Mark Horton
3631 Carnation Avenue
Los Angeles, Ca. 90026

August 12, 2015

To whom it may concern,

I have organized the submittal according to the application checklist. If you have any questions or further requirements, please do not hesitate to call or email me. If site visits are required, I remain at your disposal.

Thank you for your consideration in this matter.

Cordially,



John-Mark Horton
312.919.2266
jmhorton97@aol.com



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: The S. T. Falk Apartments		First Owner/Tenant	
Other Associated Names: The Falk Apartments			
Street Address: 3631 Carnation Avenue		Zip: 90026	Council District: CD-1
Range of Addresses on Property: 3633/3635 Carnation/1810 Lucile		Community Name: Silver Lake	
Assessor Parcel Number: 5429017013	Tract: Crestmont	Block: None	Lot: 156
Identification cont'd: There are two parcels with the same number.			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer: Rudolph M. Schindler	Contractor: Owner/None		
Original Use: Apartment Building	Present Use: Apartment Building		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box		Stories:	Plan Shape: Select
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Wood	
CLADDING	Material: Stucco, smooth	Material: Stucco, smooth	
ROOF	Type: Flat	Type: Shed	
	Material: Rolled asphalt	Material: Rolled asphalt	
WINDOWS	Type: Sliding	Type: Awning	
	Material: Wood	Material: Wood	
ENTRY	Style: Recessed	Style: Off-center	
DOOR	Type: Slab	Type: Paneled, glazed	



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.

	No major alterations or additions since initial construction. Building is largely intact.

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: John-Mark Horton		Company:	
Street Address: 3631 Carnation Avenue		City: Los Angeles	State: CA
Zip: 90026	Phone Number: 312.919.2266	Email: jmhorton97@aol.com	

Property Owner

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

Name: Same as above.		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: John-Mark Horton/Judith Scheine		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

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

<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name:  Date: Oct 3rd, 2015 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

Written Statement A

Historic-Cultural Monument Nomination

S.T. Falk apartments

1939 -1940

7A. Proposed Monument Description

The S.T. Falk apartments were designed by architect R.M. Schindler in 1939-40. The site is at the intersection of Carnation and Lucile Avenues in the Silver Lake district. The two streets meet at an acute angle and the site slopes up steeply on Carnation from the intersection of the two streets. Schindler sited the four apartments to take maximum advantage of the slope and the angles of the streets to create views from all four apartments, each of which is unique and very distinctive, both in their internal spatial arrangement and in their relationship to outdoor space. Two one-bedroom apartments are organized parallel to Lucile Avenue, with their garages facing Lucile at the corner of the site, and two two-bedroom apartments step up along Carnation, one on top of the other, with their garages at the corner of the site facing Carnation; the two wings are rotated at 60 degrees to each other, to align with the streets.

Both of the one-bedroom apartments are raised off the street, to allow for views over the houses across Lucile. The easternmost one is entered via a steep ramp and steps. The unit is entered at the corner of its L-shaped plan, with a view of the living room and an internal patio, which has its own fireplace. Light fills this apartment, aided

by the patio and an internal clerestory window between the living room and bedroom. The second one-bedroom unit is entered through a passage between the garage blocks that leads to an internal courtyard; due to the slope of the site, the courtyard is elevated from Lucile and the apartment is accessed from that space. A small bridge from the apartment's entry connects to a rooftop terrace over the Lucile Ave. garages. The unit entry leads to the corner of the living room, looking diagonally across this space to a corner window facing the view.

The two-bedroom units are entered from Carnation Ave., fairly directly. The lower one is entered at grade and leads to the corner of the living room. The second bedroom is separated from the living room by a folding screen; when the screen is open, the view from the entry is diagonally across the space out the corner window to the view. Again, a small bridge connects this apartment to a rooftop terrace, above the garage block on Carnation. The penthouse at the top of the site is the most dramatic of the apartments; it most closely resembles a single-family house. The entry is a few steps up from Carnation. It leads into a space that opens to the two bedrooms at the back of the house, but also leads up a few steps into the living space. From the steps, first there is a view of the corner fireplace, and then a view diagonally across the living room out the corner window to the view. The living and dining rooms form an L-shape in plan and wrap around an outdoor terrace facing the view. The lower level is separated from the living space by a low wall and the space between the bedrooms opens to a private garden,

surrounded by hedges; this allows views through the house from the terrace through the living room and out to the garden. The two bedrooms have clerestory windows, to further allow light and views throughout the apartment. The master bedroom has a corner fireplace and the room twists out at a 60-degree angle at that point, allowing a dramatic view from the bedroom over the lower one-bedroom apartment. Underneath the bedroom is a study, reached by outdoor stair from the garden, which is also rotated at 60 degrees to take advantage of the view. One of the most interesting features of the living space is the stained pine plywood, which covers the ceiling and folds down to a door-height datum, mimicking the shape of the roof overhang above the terrace. The plywood is laid out in a complex repeating pattern based on subdivisions of Schindler's 48" (4'-0") three-dimensional module that he used for a proportioning system in his designs.

Written Statement B

7B. Statement of Significance

R. M. Schindler has been widely recognized as one of the most significant architects of the first half of the twentieth century in Southern California. He designed only six apartment complexes that were built over the course of his career and the Falk apartments are one of only three examples of Schindler's apartment complexes of the 1930s. Schindler called his modern designs "Space Architecture" which focused on the articulation of interior spaces with complex forms that allowed light to come in from as many directions as possible. He designed each of the Falk apartments to be as much like a single-family house as possible, with their own entrance from the exterior and their own private outdoor space. The Falk apartments are in the vocabulary that Schindler developed in the 1930s and called "plaster-skin design;" the volumes are abstract, with flat roofs, and form complex interlocking shapes. Although Schindler would have preferred using reinforced concrete, that material proved too expensive in the 1930s, and he built his modern designs out of the more expedient and common construction materials, wood frame covered in stucco on the outside and plaster on the inside. The interiors were generally articulated with built-in furniture and paneling made of stained plywood. The Falk apartments are an excellent example of this period, with built-in wood furniture and further unique features; the penthouse includes Philippine mahogany paneling in the master bedroom and living areas as well as the extraordinary ceiling described in 7A, one unique in

Schindler's work. Of Schindler's three apartment complexes of the 1930s, the Falk is the most dramatic, with its highly differentiated units, each with expansive views and individual outdoor spaces. The exterior, as it twists and turns up the sloped site, is the most striking as a composition as seen from the street.

The sensitive siting of the Falk apartments on the steeply sloping lot, the arrangement of the units to maximize both views and privacy, their abstract vocabulary, their unique features and their very original condition all contribute to their significance as an extraordinary work of architecture by one of the most important proponents of modern architecture in the region, R.M. Schindler. For all these reasons, the Falk apartments deserve to be designated a Historic-Cultural Monument in the City of Los Angeles.

Bibliography

The Falk apartments have been widely covered in publications on Schindler's work. They are included in the following:

Esther McCoy's seminal *Five California Architects* (Reinhold, 1960);

David Gebhard's *Schindler* (Thames and Hudson, 1971);

R.M. Schindler: Composition and Construction (Academy Editions, 1993), Lionel March and Judith Sheine, editors;

Judith Sheine's *R.M. Schindler: Works and Projects* (GG, 1998);

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

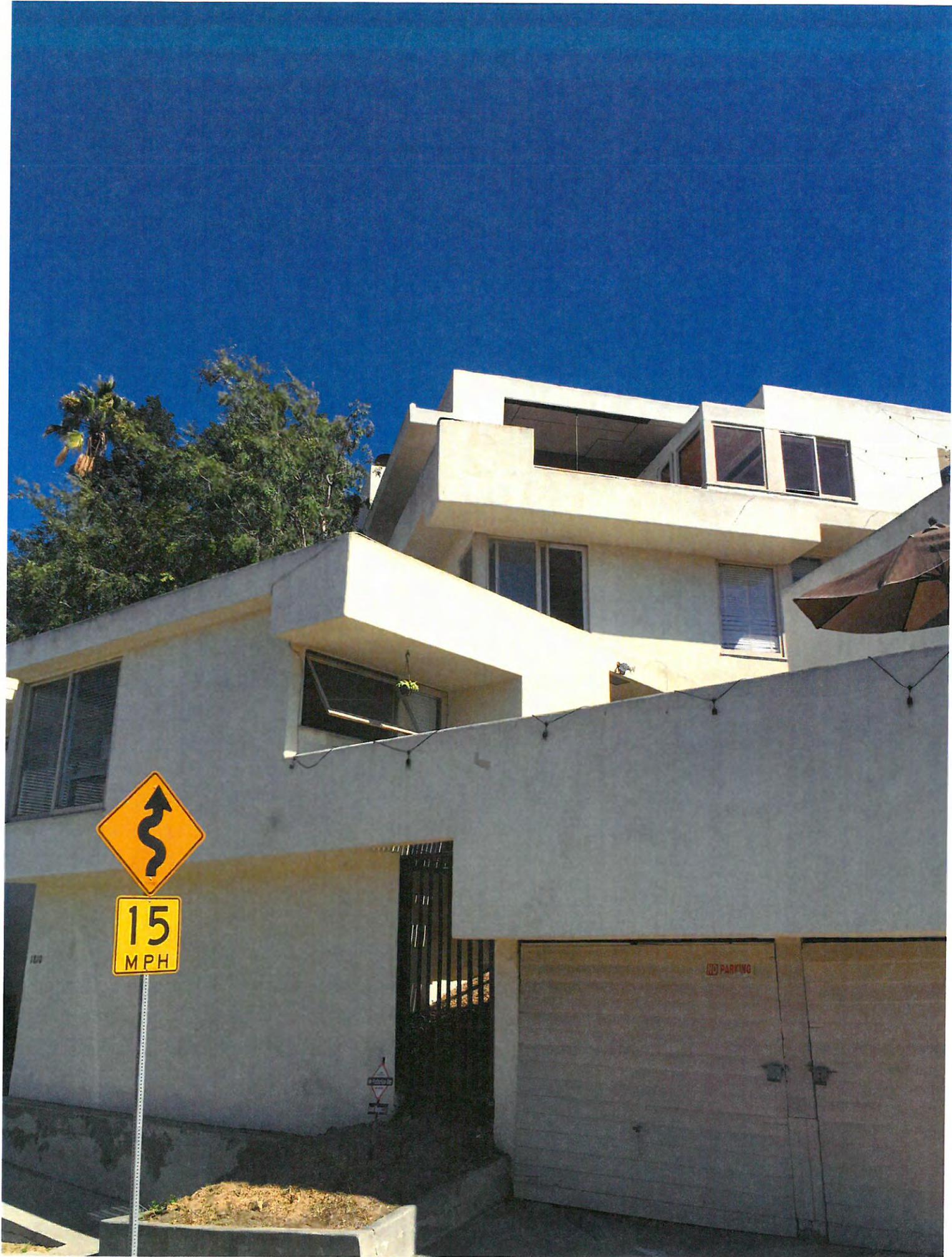
Mak Foundation's *Schindler By MAK* (Prestel, 2005), Peter Noever, editor;

James Steele's *Schindler* (Taschen, 2005).

Robert Winter and David Gebhard's *An Architectural Guidebook to Los Angeles* (Gibbs Smith 2003).

The apartments were documented by prominent architectural photographers Julius Shulman and Grant Mudford in different periods.

Primary Photos



15
MPH

PARKING





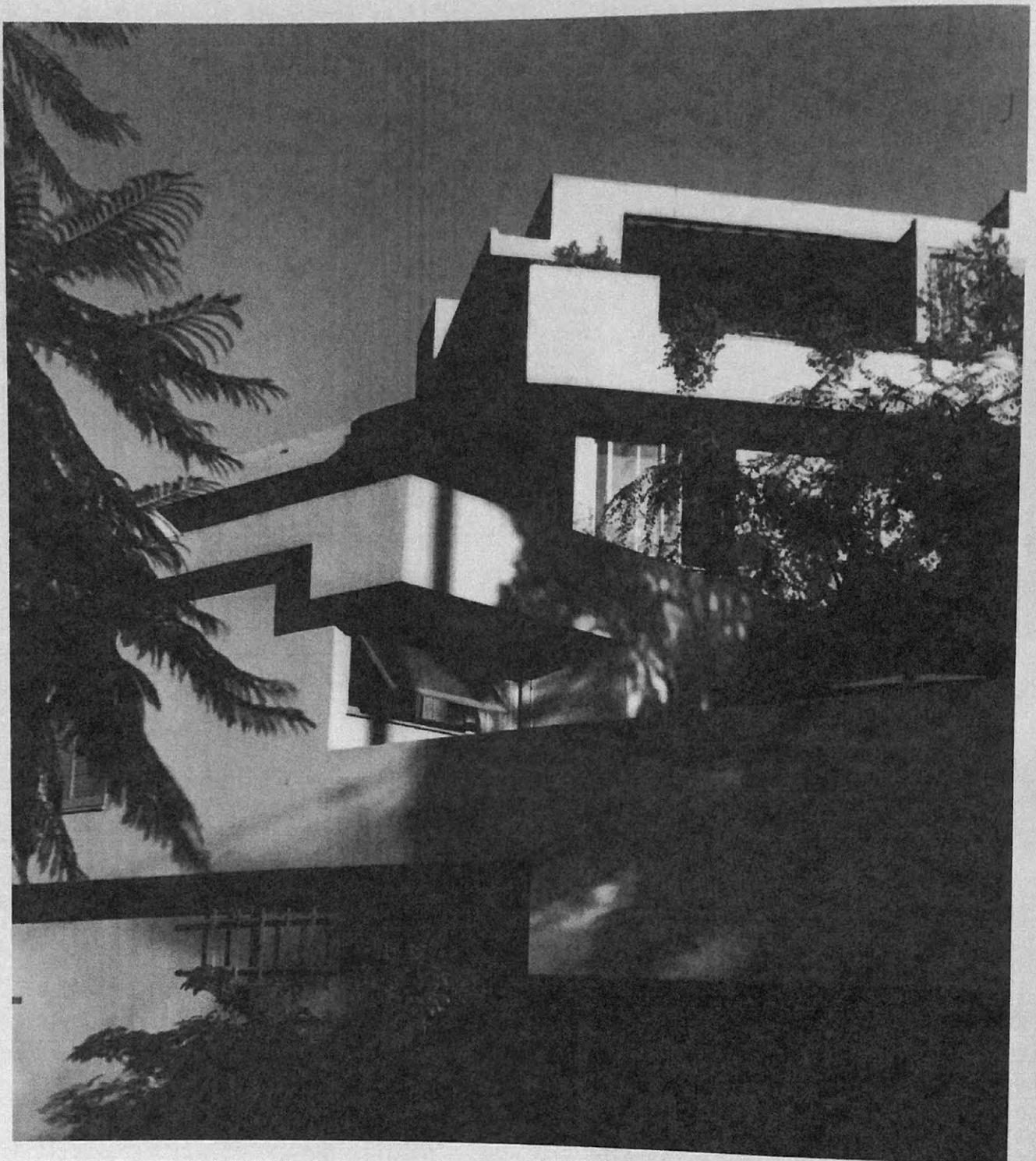
Primary Documentation



SCHINDLER

DAVID GEBHARD

Preface by Henry-Russell Hitchcock

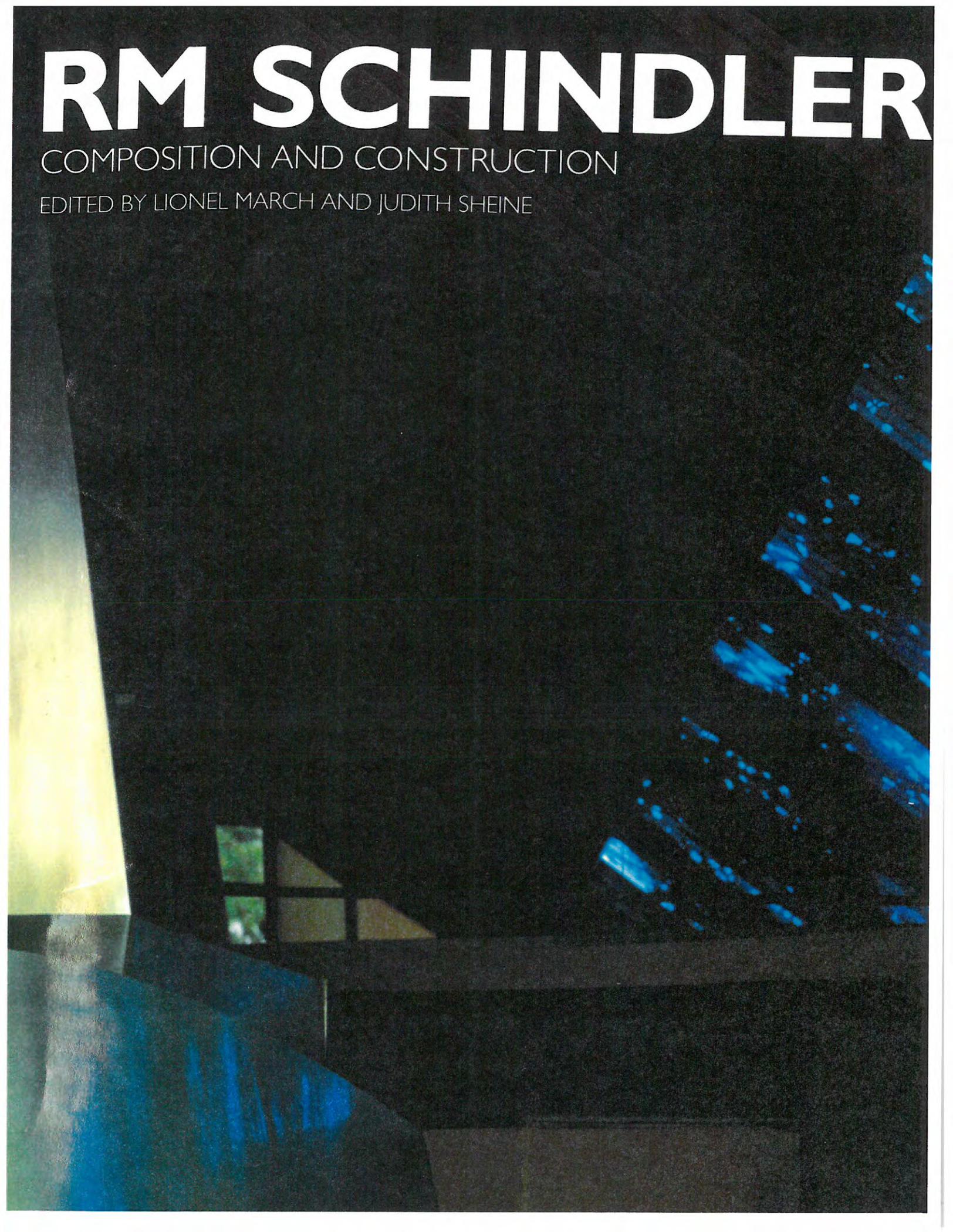


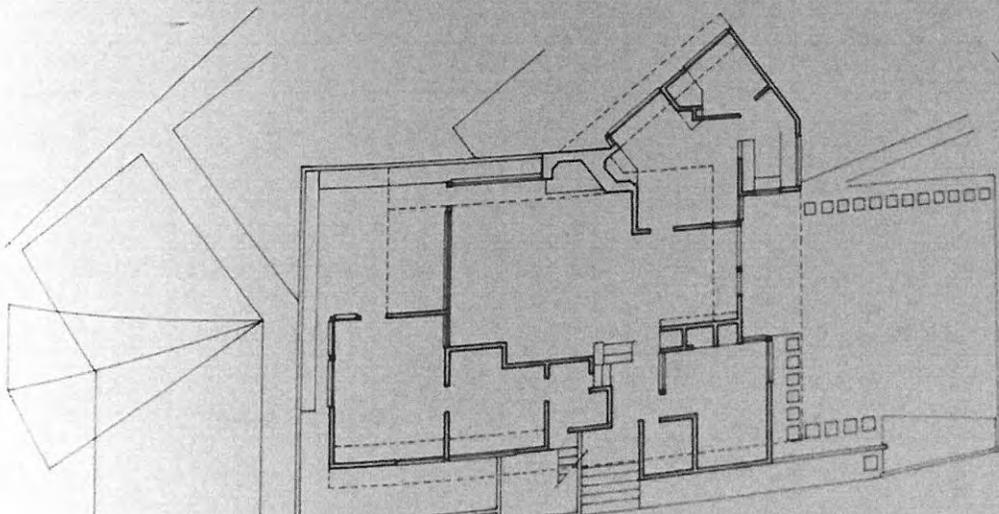
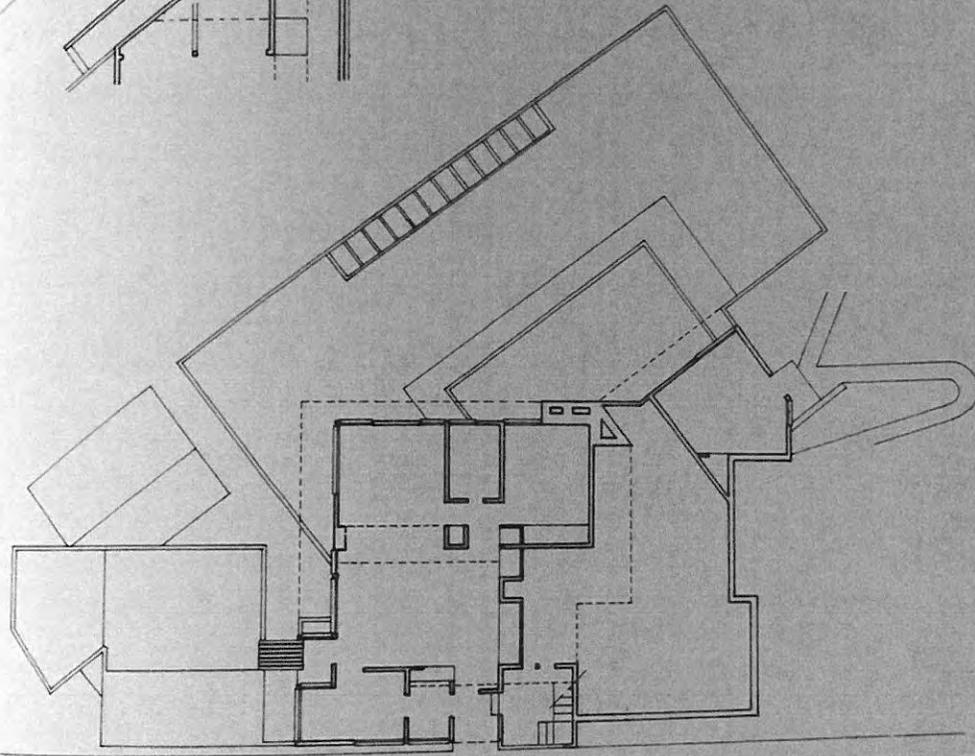
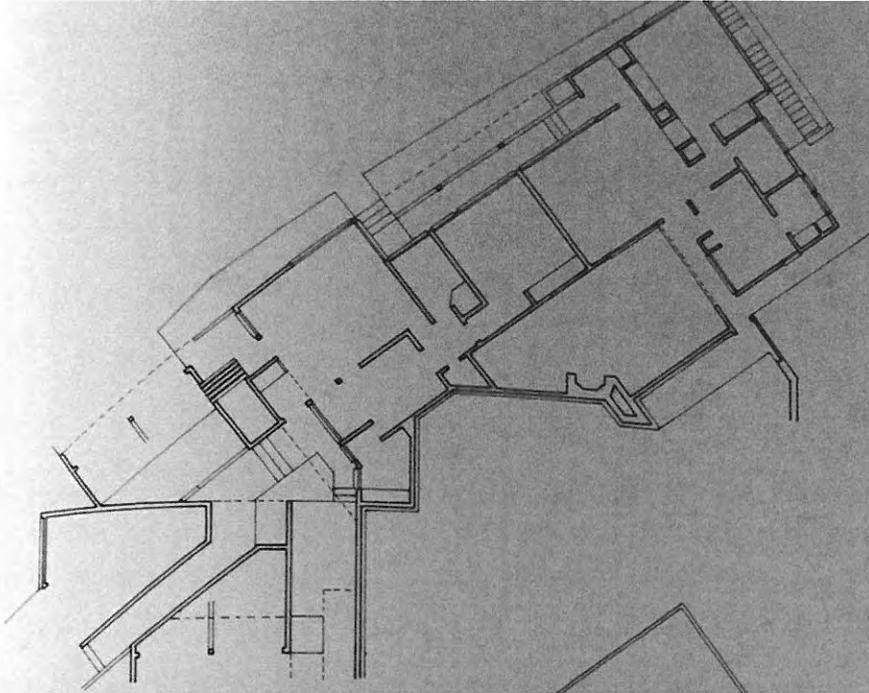
155. Apartment house for Mrs. S. T. Falk, Los Angeles, 1939, view from lower street

RM SCHINDLER

COMPOSITION AND CONSTRUCTION

EDITED BY LIONEL MARCH AND JUDITH SHEINE





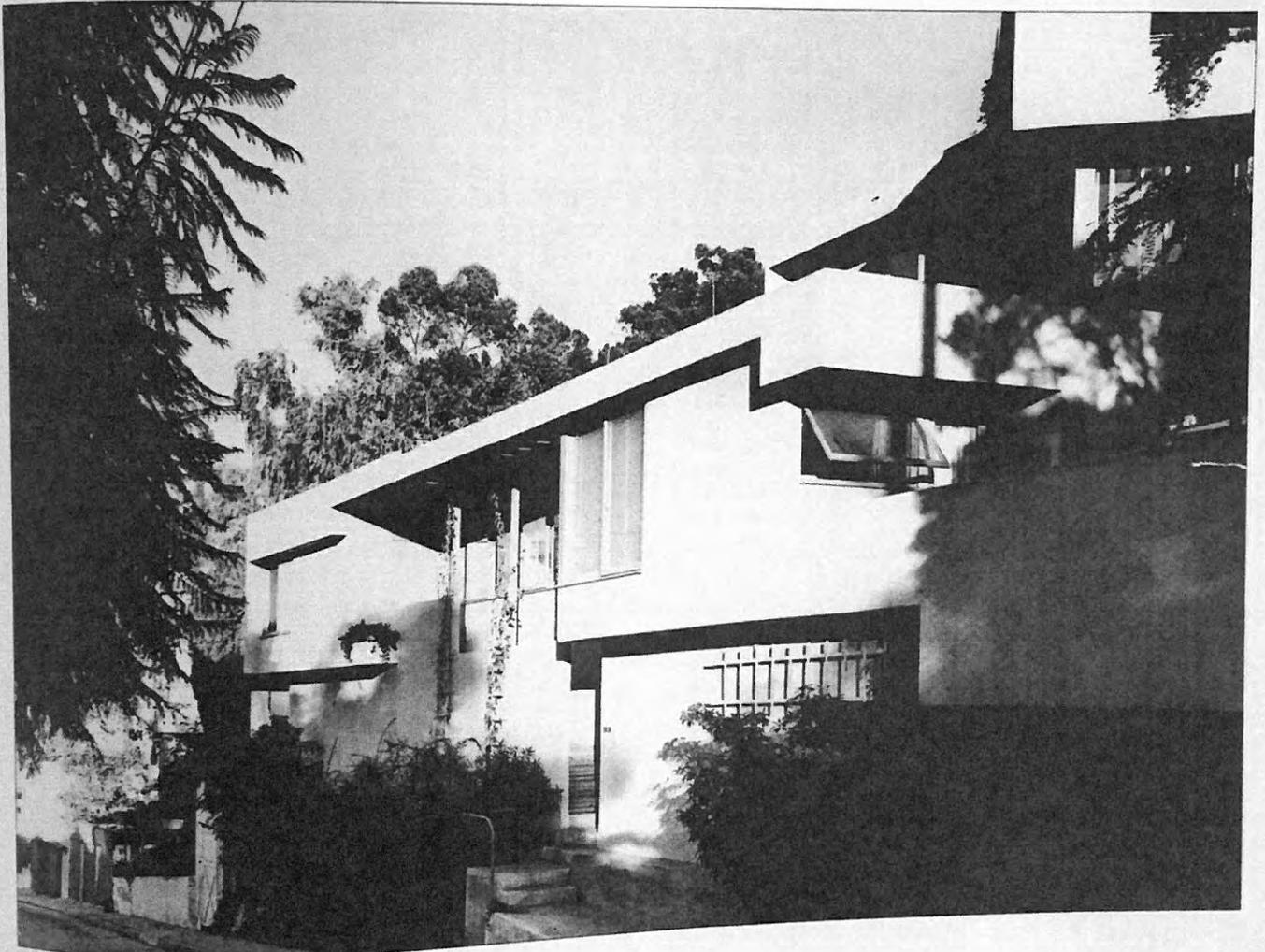
APARTMENT BUILDING FOR ST FALK

3631 Carnation Avenue,
Los Angeles (1939)

Description: Steep Corner lot. Four apartments with owner's penthouse on top. Four-storey wood frame. Plaster skin design.

Introducing: Architecturally:

Garage roofs are covered with dirt to give each apartment a private garden.



B

FALK APARTMENTS, LOS ANGELES, 1939
A. PLANS, FIRST, SECOND AND THIRD FLOORS
B. VIEW FROM STREET
(DRAWINGS BY JAMES MCCLINTOCK)

137, 138

In the apartment house for Pearl Mackey at Los Angeles (1939), each apartment has its own private outdoor living area, either a patio or a roof garden. The hillside location of the A.L. Bubeshko apartments, also at Los Angeles (built in two stages, 1938 and 1941), gave him more freedom, and he stepped the three floors of apartments up the slope. The set-back of each level made it possible to continue the internal spaces outward on to roof terraces and patios. The S. T. Falk apartments at Los Angeles (1939) twist and turn to take full advantage of a difficult site. Again each living unit has its own garden and roof terrace.

139-142

In 1942, after America had entered the Second World War, Schindler designed another apartment house for Mrs S. T. Falk, for a hillside location in Los Angeles west of Silver Lake (which by this time had become a haven for modern and Moderne architecture). In this scheme he angled each apartment so as to take in the view and the sunlight from the south; the stepped angling means that each has a patio-deck private from the rest. The secondary spaces of each apartment are assembled around a double-volume living room. Here once again is the traditional double-volume studio house, but with a special twist which makes it something else: for the interiors of each apartment are not a volumetric box, with layered space above and below a balcony, but a complex vertical and horizontal space which

142

141

139

forcefully ties all the parts together.



R. M. SCHINDLER

PHAIDON

's time finally come? Los Angeles, at least, seems to be the architect who was far ahead of his time. A renewed architecture in the late twentieth century has rekindled Schindler; it is unfortunate that the popularity and recognition he deserved did not come until long after his death. Unfortunately, it is unfortunate that the popularity and recognition he deserved did not come until long after his death.

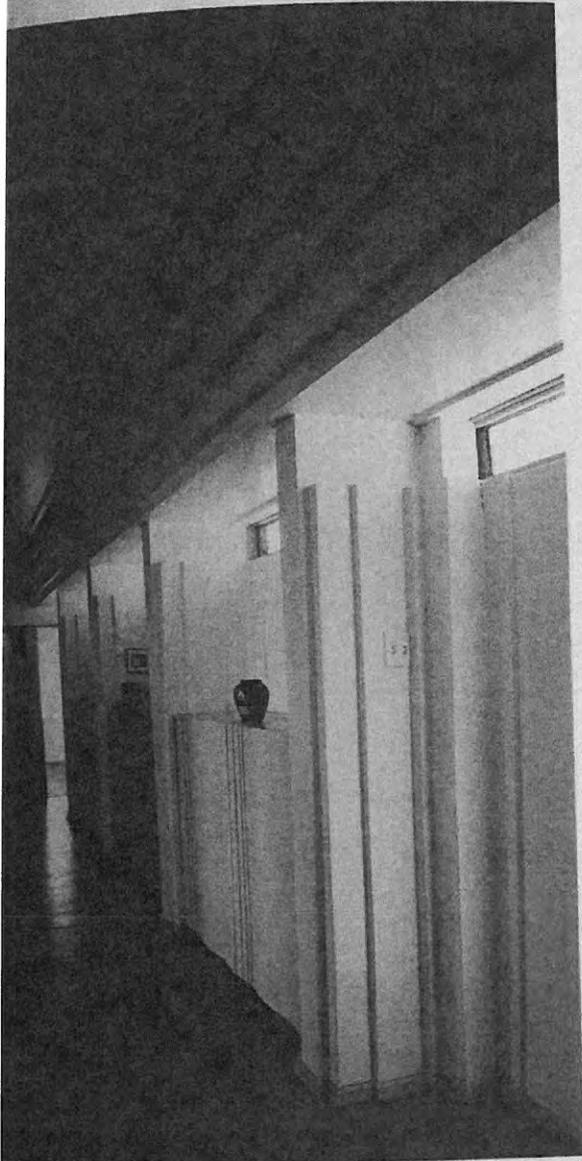
Throughout his lifetime (1887–1953), and a long time after that, Schindler has been the standard histories of modern architecture. It is ironic that he began at the center of things, in turn-of-the-century Europe, where he was a student of Otto Wagner and Adolf Loos. He then came to America in 1914 to work with Frank Lloyd Wright, the most fertile architect in America for a young architect; but he finally settled in the Los Angeles area in the 1920s. Southern California helped shape his architecture, offering conditions to modern architecture but also guaranteed his success. In Europe and East Coast historians and critics, little serious attention had been paid to the land of sunshine, palm trees, and modern architecture. Schindler's career and fate were tied to that of Los Angeles, but his buildings, which sharply contrasted with the dominant architectural styles of the time, would likely have prevented this recognition in any case. His work – especially that of the later period – looks particularly fresh and relevant in Los Angeles.

Williams noted in 1973 that "Modern day Los Angeles might have been born from 1920," a year that coincided with Schindler's arrival in the city. He was the project architect for the Barnsdall house.¹ As Los Angeles entered the 1920s, so did Schindler's career. He built some of his best,

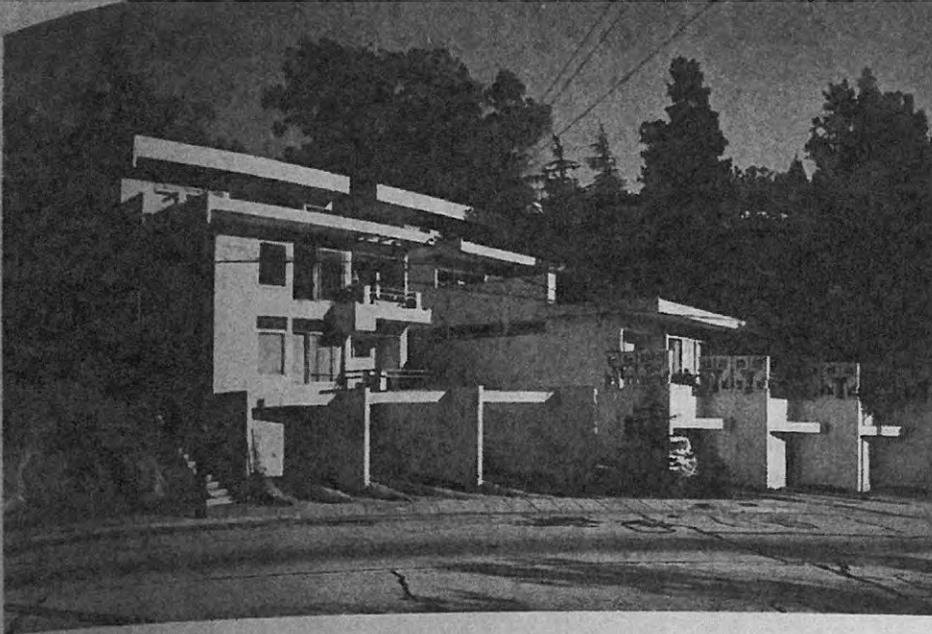
and certainly most well known buildings during this period, using reinforced concrete. These include his own Kings Road house (1921–22), the Pueblo Ribera Court (1923–25), the How (1925), Lovell beach (1922–26), and Wolfe (1928) houses. Schindler managed to work steadily, if not lucratively, through the Great Depression of the 1930s and invented the most inexpensive way to build modern architecture in the United States, which he called his "plaster skin" construction, made of wood studs and stucco. Notable examples include the Oliver (1933), Buck (1934), Walker (1935–36), and Wilson (1936–39) houses, and the Falk apartments (1939–40). Building material shortages during and after World War II made construction difficult, but Schindler developed the "Schindler Frame" construction, his own modified version of the wood frame, the potential of which he demonstrated in late works such as the Roth (1945) and Kallis (1946) houses, the Laurelwood apartments (1946–48), and the Armon house (1946–49). He also exploited new inexpensive materials such as corrugated fiberglass panels, which he employed in his "translucent" houses: the Janson (1948–49), Tischler (1949–50), and Skolnik (1950–52) houses.

Schindler's work did not go completely unappreciated in his lifetime. He published extensively in magazines; he lectured and exhibited his work. But if one of Schindler's buildings was published, Richard Neutra would sometimes have a portfolio of projects alongside it. Schindler's lectures and exhibits were largely confined to California, unlike Neutra's international efforts, and even Neutra's recognition was nothing compared to Le Corbusier's international reputation. The International Style dominated

PRODUCTION



The renovated apartments have features typical of other Schindler buildings of the period, such as the nearby Bubeshko (1938) and Falk (1939) apartments. Schindler added built-in furniture and covered the ceilings in wood of varying textures, a treatment that frequently extends down to the door-height datum. Sachs's tiles, apparently leftover from a number of jobs, can be seen on the fireplace in the penthouse and in the outdoor spaces. The fairly neutral apartments were given "charm." The block built in 1939–40 occupies only the upper part of the hill. Three similar units (with an unfinished lower floor) are stacked on top of each other, with the penthouse having a second bedroom that steps up over the garages. They are all entered from an outdoor stair to the east, and one enters looking diagonally across the space to their corner balconies, which are cut out of the block. The interiors have a large central space with a tiled fireplace, built-in furniture, and wood ceilings. Schindler made apartment living as close as possible to living in a Schindler house, with entrances from the exterior, private outdoor space, complex spatial articulation, and light entering from two or three directions.



all typical of Schindler, but a slightly abstracted version of them is in his drawings for the building.¹⁶

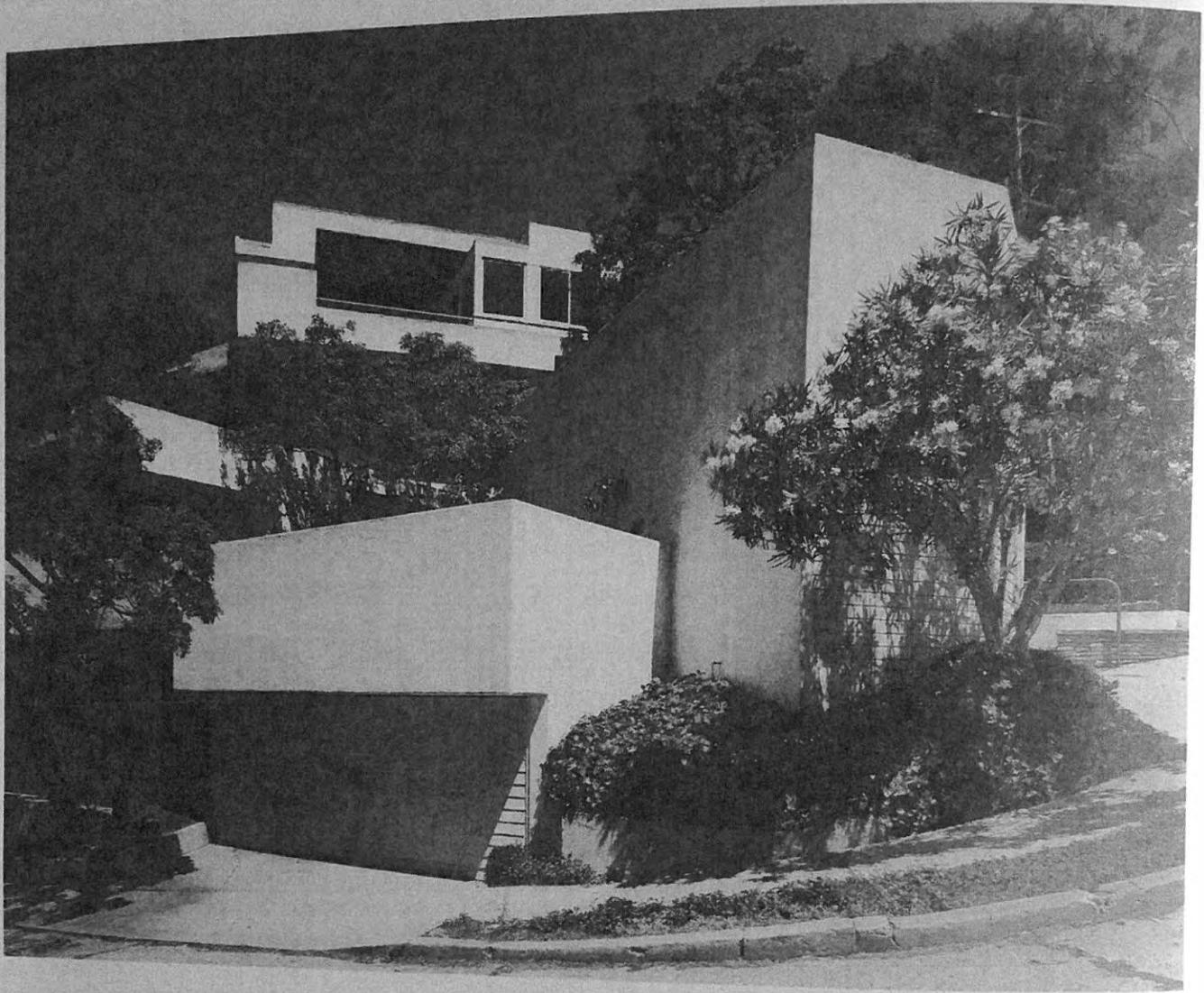
The second block contains four apartments on three levels. Above the three garages is a studio apartment with a small roof terrace. The next level is stacked directly above, so no roof terrace is possible. The one-bedroom front apartment has a small balcony accessed from the living space. Behind it, and five steps lower, is a small studio apartment that faces the side of the building and has a small patch of garden outside the living space. At the top, a two-bedroom apartment, like the upper one in the 1938 bar, has a living space that opens to the roof terrace in front and to a porch and patio at the rear. Again, there is articulation in plywood, with the ceiling of the upper living space of smooth plywood wrapping down to the datum, similar to the Falk apartment penthouse of 1939–40.

Opposite: Mackey apartments.
 Top: penthouse, view of entry and balcony. Plywood volume covers stair from below. Center: ground-level, one-bedroom unit. Interior glazing and artificial light in the hall articulate the space. Bottom: ground, middle, and upper-level plans.

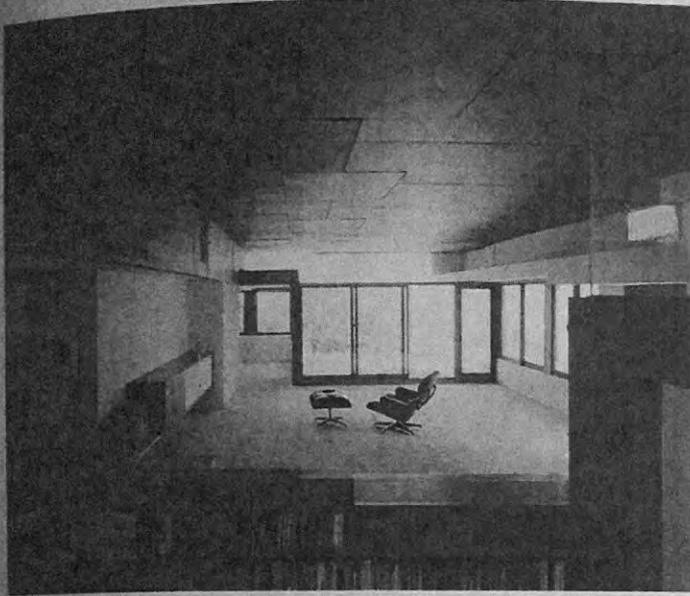
Bubeshko apartments, Los Angeles, 1938/1940–41.
 Above: view of complex from street. Right: plans. Although similar in massing, the layout of the two wings is dissimilar; in both, all units are entered directly from the exterior.



BUBESHKO
 APARTM
 LOS AN

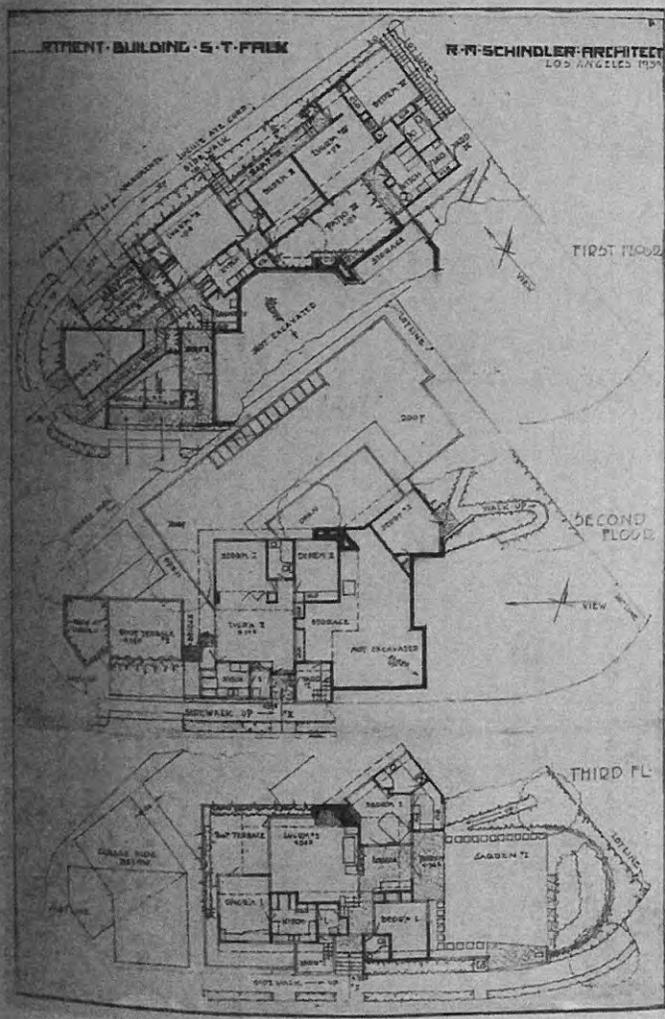


Falk apartments, Los Angeles, 1939-40. Above: view from street corner. Opposite top: penthouse living room. The unit opens to a terrace and garden; the clerestory windows of the bedrooms make all spaces (except the kitchen and bathrooms) part of the big space. Opposite bottom: plans. The complex twists and turns up the hill on its corner site.



The Falk apartments are nearby, just down the street from the Sachs apartments. The site is on a corner where two streets meet at an acute angle. It is hard to believe that this complex volume, following both streets and twisting up the hill, contains only four units, but they are all quite remarkable and extremely different from each other internally and in their relationship to private outdoor space. Two one-bedroom apartments are on the lower street, and all the garages wrap around the corner. The two two-bedroom apartments step up along the upper street. Because of the slope and to take advantage of the view, the north-eastern one-bedroom apartment is raised off the street and approached via a steep ramp and steps. One enters this L-shaped unit, which wraps around a courtyard, at the corner of the living room looking across to the internal patio, which has its own fireplace. The views through the apartment, aided by a clerestory window between the living room and bedroom, and those through the courtyard, make for a light-filled space that appears much larger than it is. The other one-bedroom apartment is reached through another internal courtyard behind the corner garages. A small bridge connects the unit to a roof terrace over the garages facing the lower street.

The upper two units are entered more directly from the street. The lower one is entered at grade, into the corner of the living room. This unit is connected by a small bridge from the living room to the large roof terrace over a double garage. The penthouse is the most dramatic space and is the most like a private Schindler house. The entrance from the street leads to the bedrooms at the back of the unit, and a few steps up



to the living room. The dining and living rooms wrap around the roof terrace in an L-shape. This terrace is partially covered by a hoodlike stucco volume similar to the Westby house on the hill above. The view back to the bedroom is dramatic. Clerestory windows over both bedrooms make them part of the big central space while maintaining privacy, in the manner of the Elliot house kitchen. The master bedroom is twisted onto the geometry of the lower units to face the view, and a study is tucked under this bedroom. The wood walls of the bedroom are Philippine mahogany, the walls of the living spaces are of grass cloth, and the extraordinary ceiling is of stained pine plywood. It wraps down the walls to the door-height datum, with the plywood laid out in a repeating pattern based on subdivisions of Schindler's 48-inch module. This was, at the time, one of Schindler's richest interior spatial compositions. Light comes in from all directions, both the floor and ceiling change levels, there are outdoor spaces of different types facing different directions, there is a mix of materials and built-in furniture, and there is both spatial differentiation and continuity; it is a space that looks forward to the Schindler Frame interiors.

Commercial Buildings

The commercial designs of this period showed a greater attempt to integrate the facades of the buildings and their signage into the architecture. These designs were more consistent with Schindler's residential work than some of the commercial designs of the 1920s. He designed several restaurants during this period, including Sardi's on Hollywood Boulevard in 1932–33.

He had designed a remodel for the Effie Dean Café in 1929 interior space with built-in seating, and a large counter area framed by piers bearing some resemblance to those at the L house. Schindler wrote a description of the design under AGIC (Group for Industry and Commerce) letterhead that included the following comment: "Architectural Treatment: It is proposed to use a true modern style, which will make the Effie Dean Café the first real modern restaurant on the coast. It will attract attention and create comment in the architectural press. I propose however to avoid all jazzy futuristic forms and colors and to achieve a dignity which will be attractive for years to come. The merit of the design together with our recognition will assure its publication in many magazines in America and Europe." The design was to be a frame for dining, and Schindler was – before the International Exhibition at MoMA of 1932 – still optimistic about his chances for recognition. At the time, he was also still working alongside Neutra, who was seeking publicity. The design was not built, but Schindler had a chance to explore the same themes in 1932 in his design for the remodel of Sardi's Brandstetter; and the design was published in America and Europe.

The space for Sardi's was behind a narrow storefront on the street, and Schindler's description made clear that he thought the large side wall was not mere decoration: "The southern exposure of the side wall which exposes it to a constant harsh sunlight suggested the use of overhanging features to obtain shadows which would soften the wall. The front was designed not in the conventional way as a face

Opposite: Sardi's restaurant, Los Angeles, 1932–33. Top: facade. Schindler remodels restaurant space and gives it a strong presence on Hollywood Boulevard. Bottom: plan. The counter area has its own space. The L-shaped, raised section at the rear makes the open dining area into a figural space.

new window types and showed how the use of a gable roof and stucco can create truly modern and affordable spaces. The Kaun and de Keyser houses demonstrated that on the tiniest of budgets, architectural innovation was possible. The Sachs, Bubeshko, and Falk apartments showed that living in an apartment could provide individual spaces with a direct connection to the exterior. The Bethlehem Baptist church proposed a new formal type for the Christian church, an L-shape, while integrating the religious symbol into the architecture. The postwar houses introduced the "Schindler Frame," demonstrating the spatial potential of wood-frame and stucco. The Kallis house showed that walls, as well as roofs, could slope. Color atmosphere appeared in the Janson and Tischler translucent houses. Schindler's own writings point out these innovations, and others of which he was proud.

Schindler would have wanted to be remembered equally for his ideas and his buildings. His 1912 "Modern Architecture: A Program" might finally be recognized as one of the key theoretical documents of the early years of modernism. "Reference Frames in Space" might also join this group, as the deceptively simple system of proportion it describes is as relevant today as it was during Schindler's lifetime. His ideas about mass production have yet to be implemented, and the architectural profession still has not heeded the advice he gave in "Architect – Postwar – Post Everybody." Given his clearly expounded theoretical ideas and their demonstration in numerous projects, his work may well prove as didactic as that of Le Corbusier.

Finally, the choices Schindler made in texture, composition, materials, and colors can be better understood in time in one of his houses, when the light, which changes subtly over the course of the day, is filtered by the light from Schindler's recessed fixtures, built-in furniture, close to the fireplace and the garden during a storm; or feeling as if one is in a room although it provides shade and shelter from the sun. These details date Schindler's architectural ideas and skills.

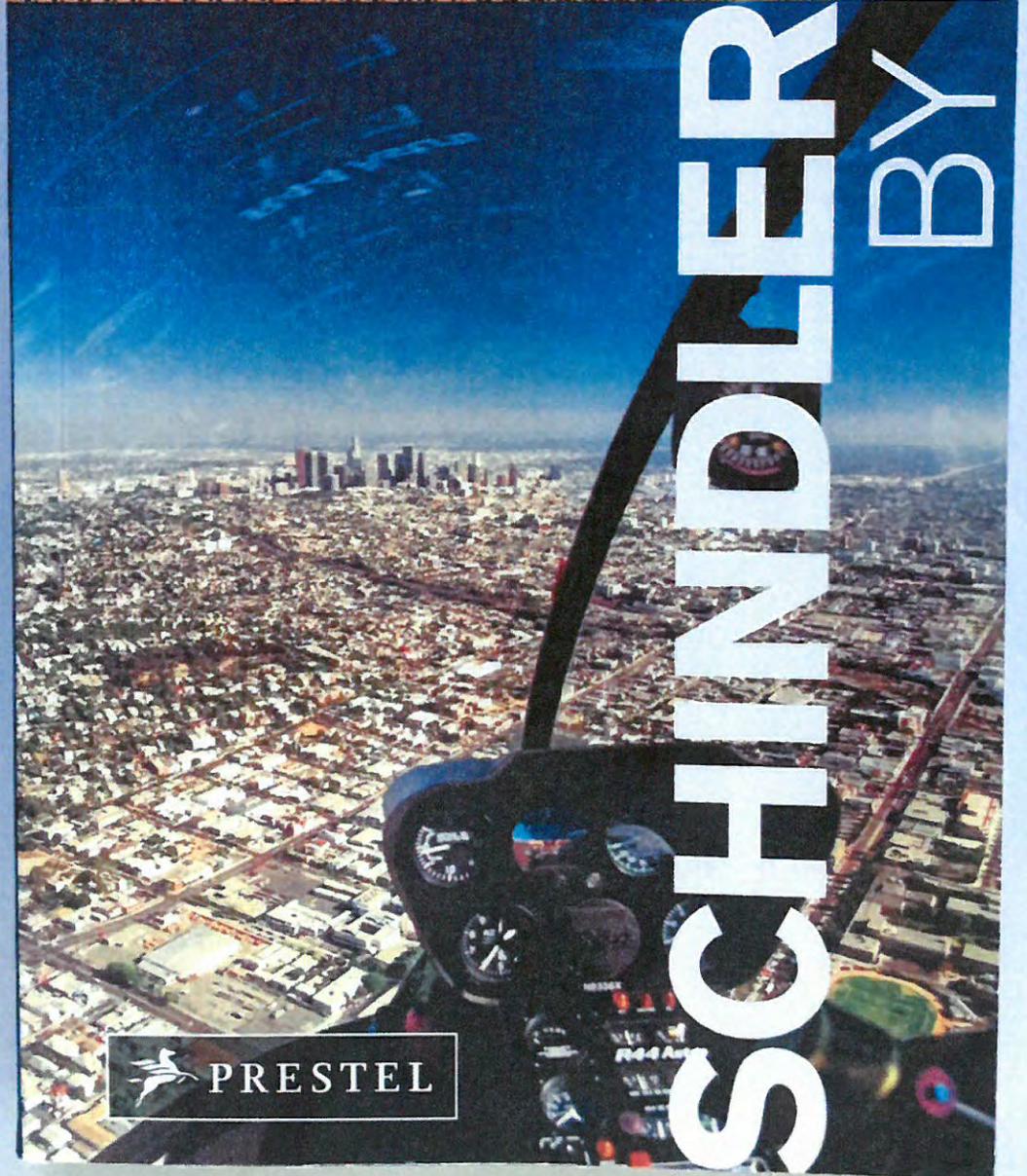
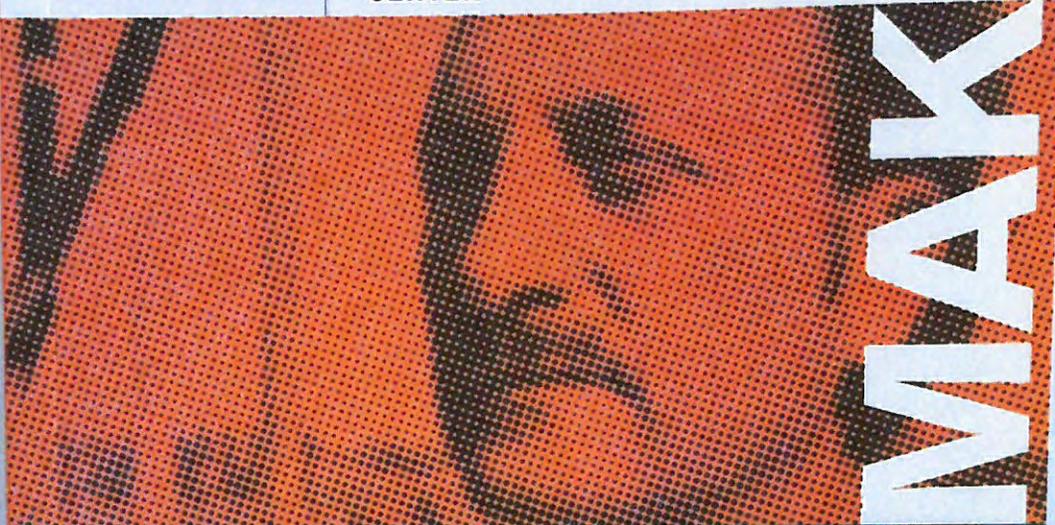
One of the most important lessons from Schindler's career is that the work itself makes the most convincing argument: modern architecture is formally rigorous, but not rigid; full of ideas, but always in function; unique and responsive to individual client, program, and budget, but not without a sense of continuity of work. Many projects were built cheaply and quickly, but Schindler proved that art could be created in difficult and challenging circumstances. More than a style, it is inspiring. Perhaps that is the best epitaph and

THE SCHINDLER HOUSE

MAK

FOR ART+ARCHITECTURE, L.A.

CENTER



SCHINDLER BY MAK

 **PRESTEL**



The Wilsons in living room.



Street facade.



Living room.

Wilson, 1935-1938
Silverlake

ed on with a dynamic tapered roof plane, suggesting a sense of motion toward the view. The roof canopy, in the shape of a butterfly, allows clerestory light to enter from above the garage into the dining room. The living room was originally flanked on both sides by small symmetrical balconies, like saddle bags (the one on the north side is now a large terrace). The stairs act as a pivot between the garage and the house, and generate a complex sequence of hallways and landings which play against the double orientation of the plan.

As in many other houses, the richness of the interior space is further enhanced by Schindler's ability to draw the outdoor world in.

Falk Apartments, 1939-1940
3631 Carnation Avenue, Silverlake

The Falk Apartments are a striking example of Schindler's ability to create four interlocking living units on a difficult site, without compromising any of the principles developed in his single-family houses. The triangular shape of the lot, located on a hillside overlooking Hollywood, generated the complex massing of the project. Playing with an overlay of two grids, Schindler creates a composition of volumes which twist and turn to take full advantage of the view. He further uses the garages to articulate the corner of the street, shielding the four apartments, and provides each unit with a private roof terrace. A small courtyard, accessed from the street by narrow passages, forms the intersection of these volumes. From this void the spatial complexity of the project can be fully experienced. The building is urban in that it respects the alignment of the street, and organic

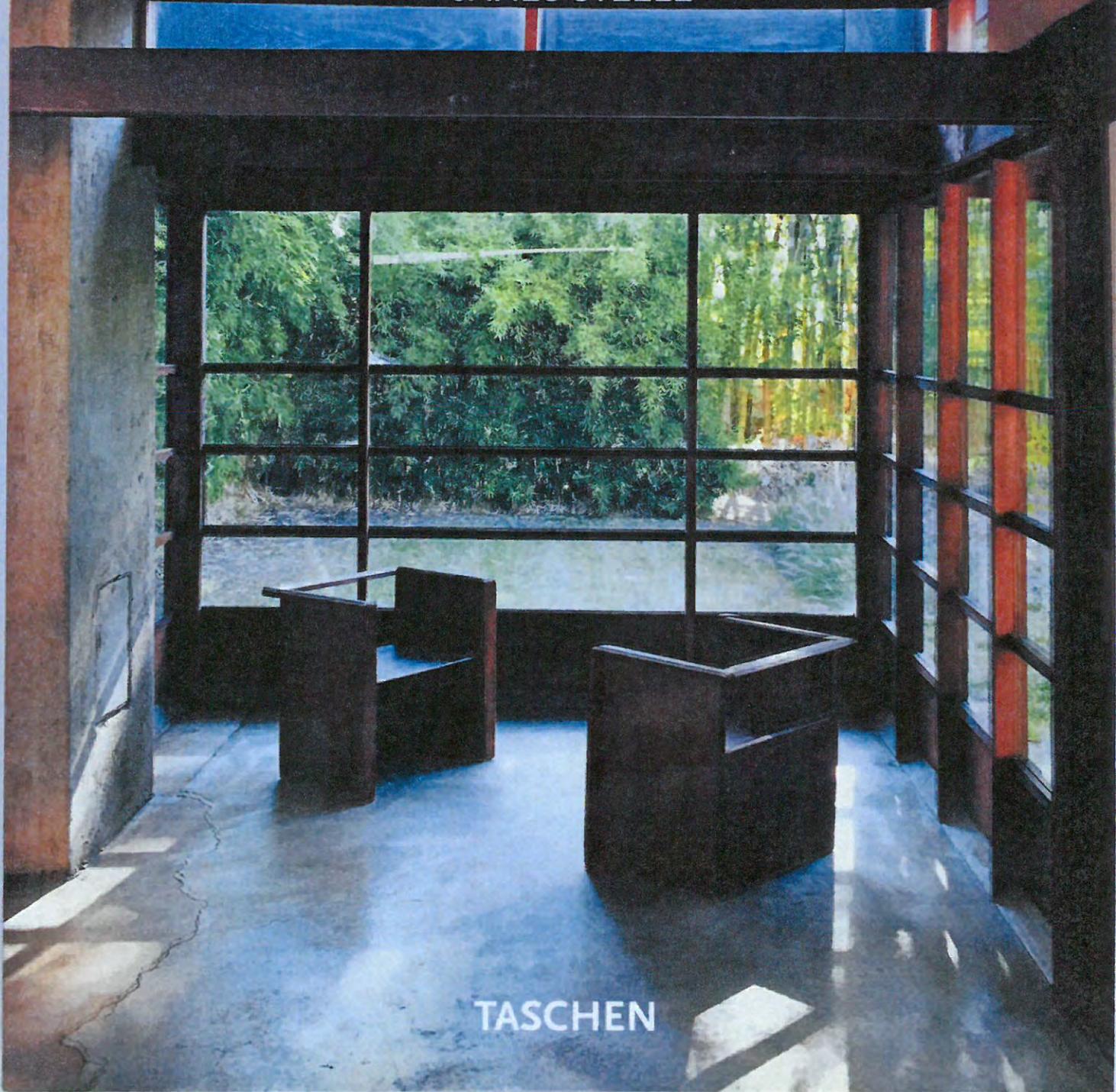
in that it re-creates the hillside in a highly sculptural manner.

The penthouse offers magnificent views over its surroundings. Housed under a heavy roof canopy, covered on the inside with a pattern of interlocking sheets of plywood, the main living area extends out at its two extremities onto two opposite outdoor spaces: a roof terrace overlooking the cityscape at one end and a densely vegetated private patio on the opposite side. Schindler also plays with visual transparency between rooms, creating a continuous spatial flow throughout the apartment. The variety of natural light entering into the interior space progressively dissolves the reading of the enclosure.

SCHINDLER

JAMES STEELE

TASCHEN



Remodeling and furniture for H. Warren,
Hollywood Hills, California.

1937-1938

Apartment building for A.L. Bubeshko, Los
Angeles, California.

1938

House No. 3, Park Moderne, Woodland Hills,
California.

House and furniture for Mildred Southall, Los
Angeles, California.

House for Harry J. Wolff, Studio City, California.

Remodeling of a house for Peter Yates, Los
Angeles, California.

1935-1939

Residence for Guy C. Wilson, Los Angeles,
California.

1936-1939

Beach house remodeling for Anna Zaczek, Playa
del Rey, California.

1939

House for Selmar N. Westby, Los Angeles,
California.

1939-1940

Apartment building for Pearl Mackey, Los
Angeles, California.

Residence for Albert van Dekker, Canoga Park,
California.

1940

Residence for Gerald J. Droste, Los Angeles,
California.

Apartment building for S.T. Falk, Los Angeles,
California.

Remodeling and furniture for G.H. Hodel, San
Marino, California.

Three speculative houses, Inglewood, California
(with E. Richard Lind).

1939-1941

Stores for William Lingenbrink, Studio City,
California.

1940-1941

Residence for Samuel Goodwin, Studio City,
California.

Residence for J.G. Gold, Los Angeles, California.

1941

House for Hilaire Hiler, Hollywood, California.

1940-1942

Residence for Jose Rodriguez, Glendale,
California.

1942

Remodeling of a house for Albers, Los Angeles,
California.

House for J. Druckman, Los Angeles, California.

Residence for Rose L. Harris, Los Angeles,
California.

Remodeling of a ranch house for J. Pennington,
Thousand Oaks, California.

1943

Remodeling of a house for K. Howenstein, South
Pasadena, California.

Remodeling of a house for M. Langley,
Brentwood, California.

1944

Bethlehem Baptist Church, Los Angeles,
California.

Remodeling of a house for Litt, Glendale,
California.

Remodeling of a house for Hazel Nickerson, Los
Angeles, California.

Remodeling of duplex for Charles Rosoff, Los
Angeles, California.

Studio annexe for Rubin Sabsay, Los Angeles,
California.

Remodeling of a house for W. A. Starkey, Los
Angeles, California.

1945

Residence for Roxy Roth, North Hollywood,
California.

1939-1946

Remodeling for Anna M. Wong, Santa Monica,
California.

1945-1946

Residence for M.T. Daugherty, Encino, California.

1946

Remodeling of house for C.E. Harvey, Los
Angeles, California.

House and studio for M. Kallis, Studio City,
California.

Interior design "Lord Leigh Showroom" for
Kames Dibias, Los Angeles, California.

Interior design of medical office for E. Tietz, Los
Angeles, California.

Desert house for Marian Toole, Palm Springs,
California.

Pottery for Paula West, Los Angeles, California.

1945-1947

Residence for F. Pressburger, Studio City,
California.

1945-1948

Remodeling of the Medical Arts Building for
Elmer Rivkin, Studio City, California.

1946-1948

House for Richard Lechner, Studio City, California.

1946-1949

House for J.L. Armon, Los Angeles, California.
Laurelwood Apartments, Studio City, California.

1948-1949

House for Ellen Janson, Los Angeles, California.

1949

Remodeling of a house for Barbara Myers,
Hollywood, California.

1949-1950

Residence for Adolphe Tischler, Westwood,
California.

House for W.E. Tucker, Hollywood, California.

1950

House remodeling for D. Gordon, Hollywood
Hills, California.

Remodeling for Kaynar Manufacturing Company,
Los Angeles, California.

House for Maurice Ries, Los Angeles, California.

1950-1951

House for Robert Erlik, Los Angeles, California.

1951 ▶ Schindler has to spend some time in
hospital due to a cancer.

1950-1952

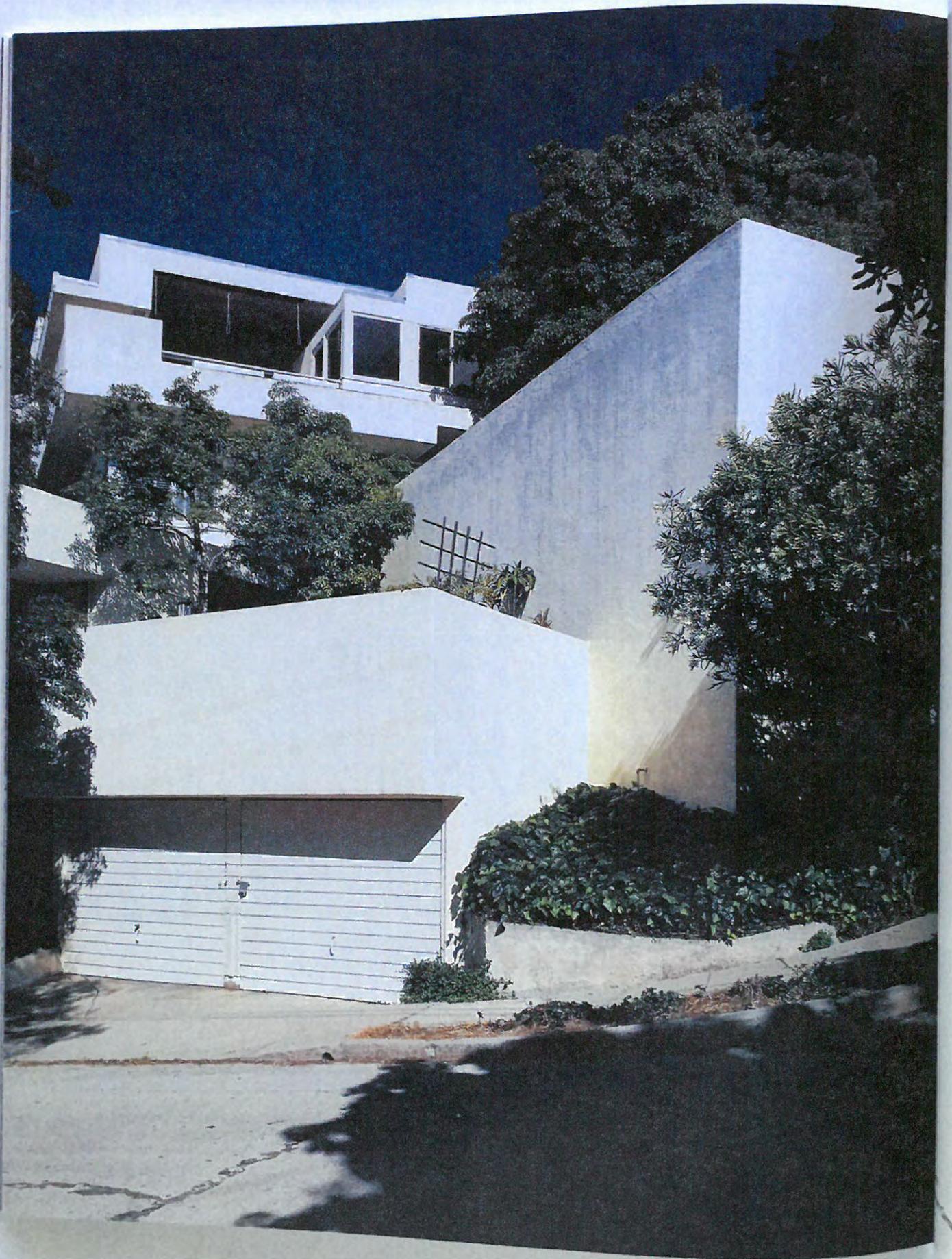
House for Samuel Skolnik, Los Angeles,
California.

1952

House for Ph.J. Schlesinger, Los Angeles,
California.

1953 ▶ Schindler has to return to hospital and
dies on August 22.

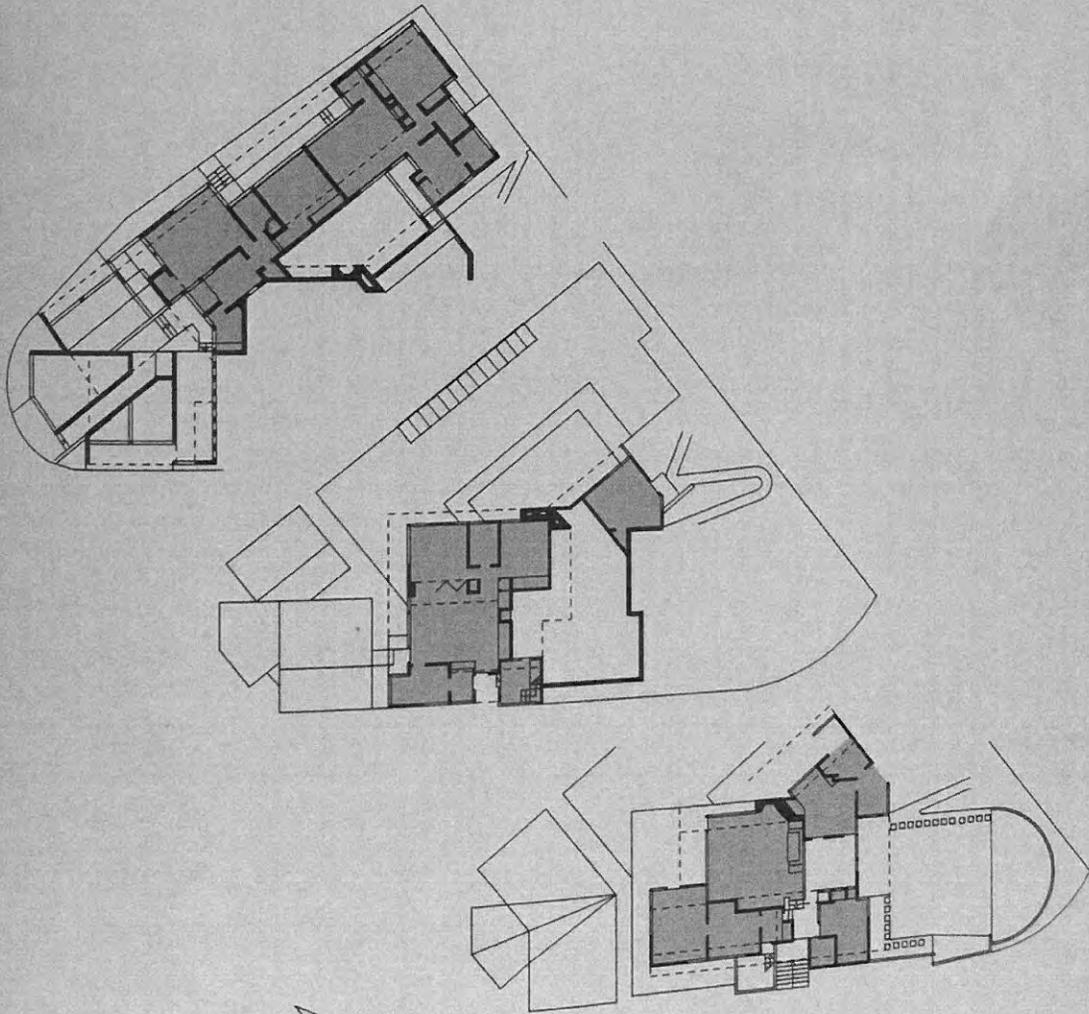
House remodeling for S. Marks, Los Angeles,
California.



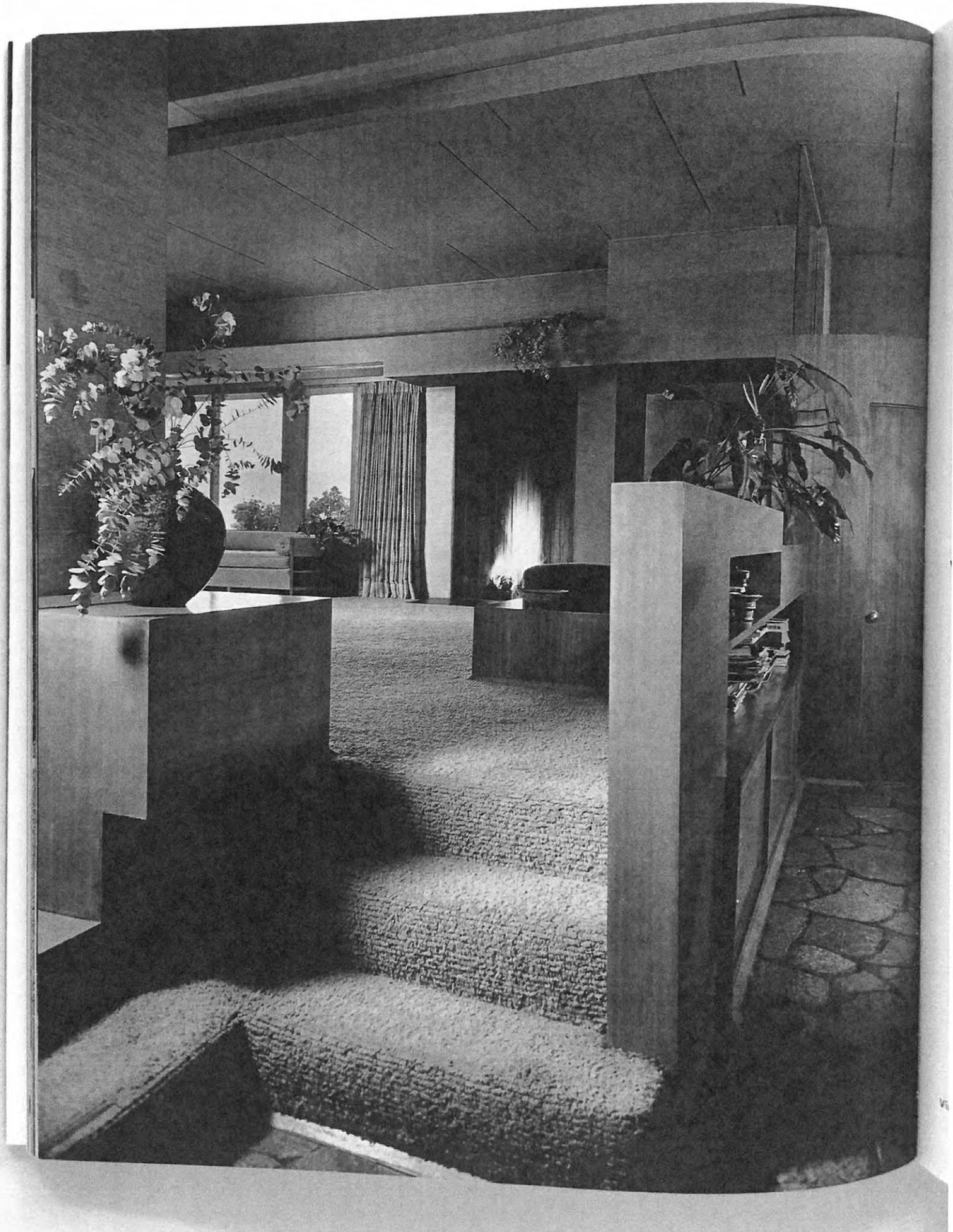
1940 • Falk Apartment Building

Carnation Avenue, Los Angeles

One of the most complex of all of Schindler's projects because of its triangular, sloping site, the Falk Apartments are laid out on two overlapping grids. The first, at the base of the hill, is orthogonal, shifting to a diagonal to conform to the triangle as it moves up the slope. Once again, views take precedence in the placement of spaces, and garages are used as brackets at either end of the complex to act as a buffer. Schindler accepted the reality and necessity of the automobile in Los Angeles. Rather than disguising the garage, he used it to best advantage, as he does here. The stacking, which creates a small central courtyard where the transition from orthogonal to diagonal grid takes place, culminates in a treehouse-like aerie, clearly identified by its heavy, hooded roof shaped like an inverted U and directed like a periscope toward the view.



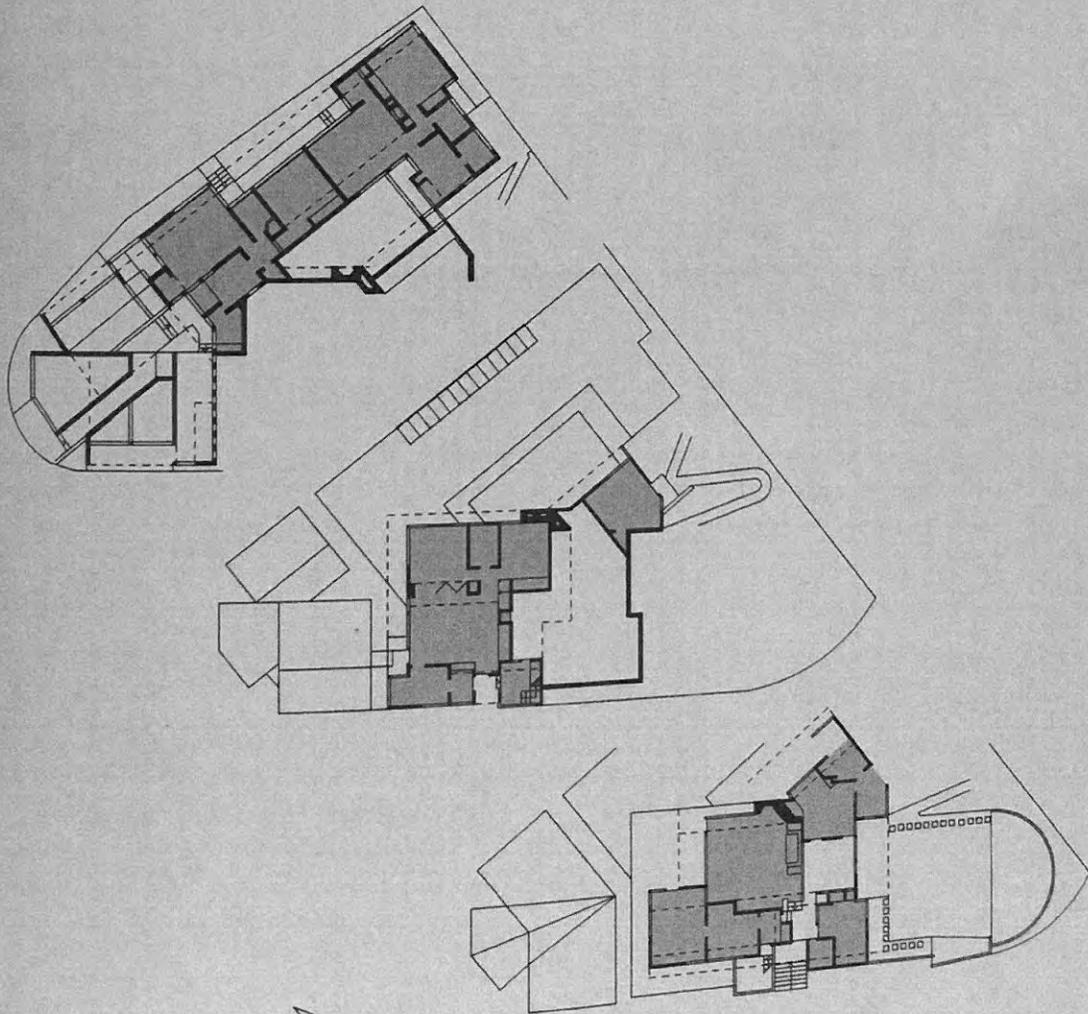
View from Carnation Avenue



1940 • Falk Apartment Building

Carnation Avenue, Los Angeles

One of the most complex of all of Schindler's projects because of its triangular, sloping site, the Falk Apartments are laid out on two overlapping grids. The first, at the base of the hill, is orthogonal, shifting to a diagonal to conform to the triangle as it moves up the slope. Once again, views take precedence in the placement of spaces, and garages are used as brackets at either end of the complex to act as a buffer. Schindler accepted the reality and necessity of the automobile in Los Angeles. Rather than disguising the garage, he used it to best advantage, as he does here. The stacking, which creates a small central courtyard where the transition from orthogonal to diagonal grid takes place, culminates in a treehouse-like aerie, clearly identified by its heavy, hooded roof shaped like an inverted U and directed like a periscope toward the view.

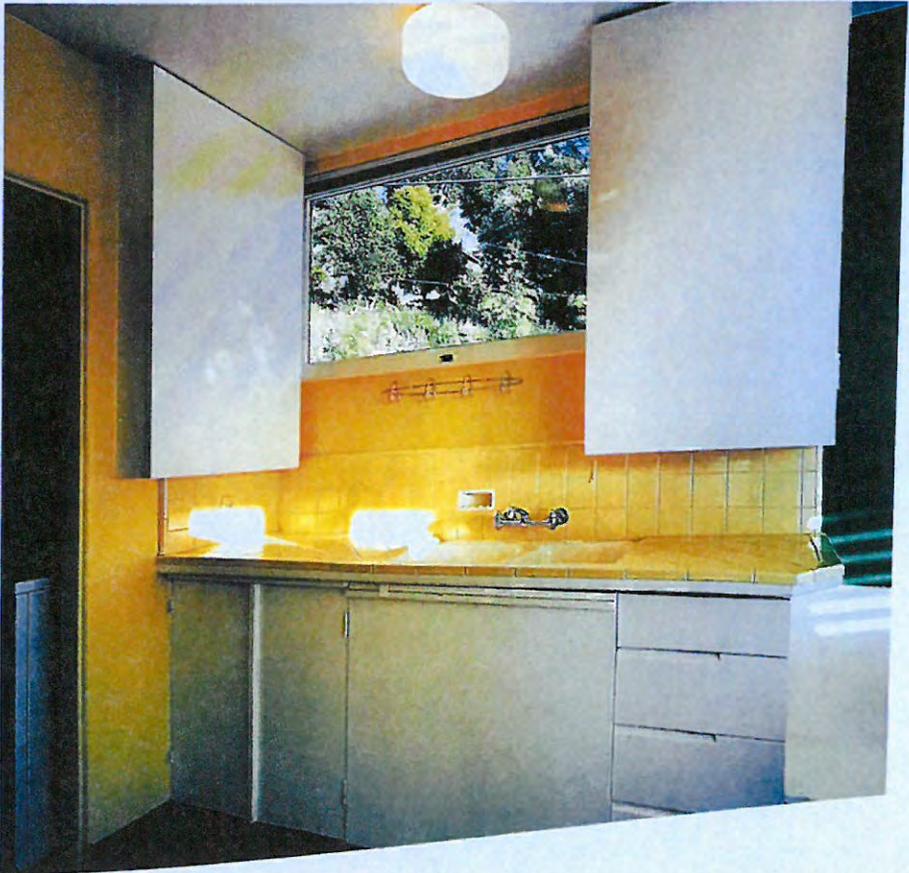


View from Carnation Avenue

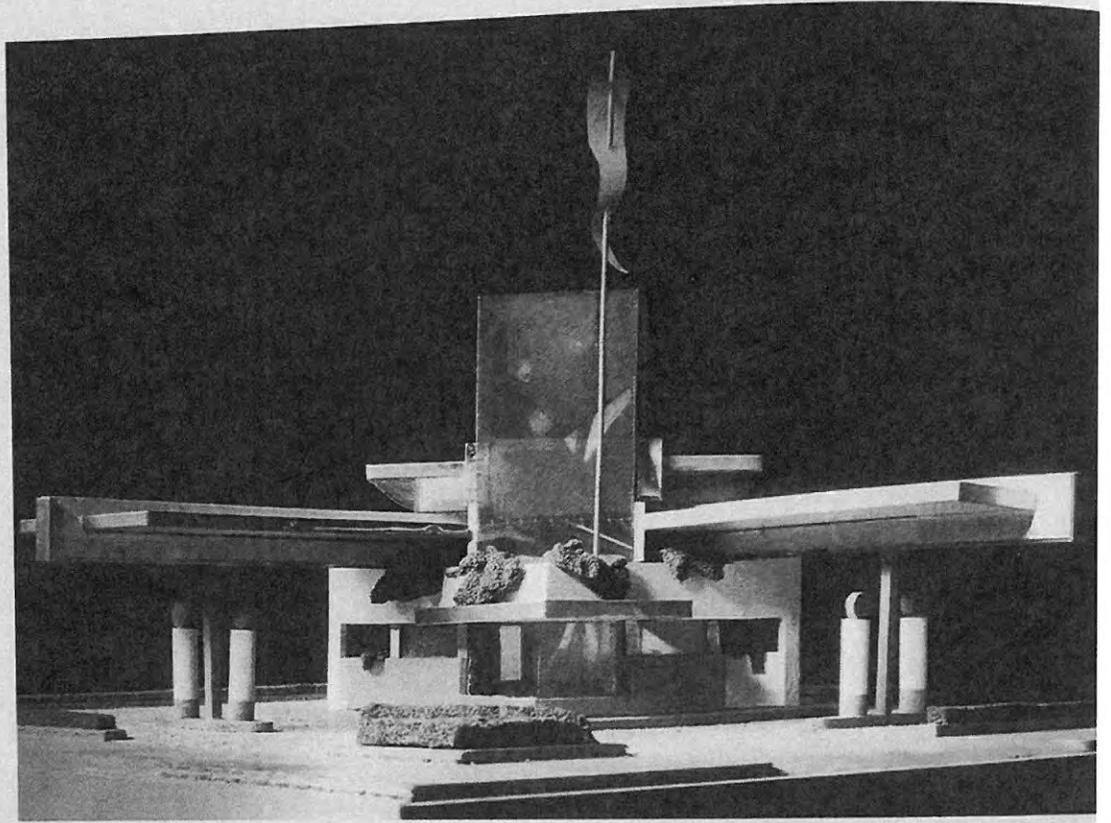
Left page
View from the entrance-hall toward the
penthouse living room



View of the dining room



View of the kitchen



148. Prototype service station for the Union Oil Company. Los Angeles, 1933

de Stijl sculpture, while the station for Mrs. Nerenbaum is a classic, almost Mondrian billboard.

The blank in Schindler's productive upswing of the thirties is in the field of multiple housing; yet it was an area of design that really interested him, and he grasped at every opportunity, no matter how remote. Until the end of the thirties, the closest he came to getting a housing group built was with the beach colony for A. E. Rose, probably at Santa Monica (1937). The colony was to consist of a large number of wood-framed, canvas- and stucco-covered beach houses which would be rented for summer use. The arrangement in an open semi-circle has a strong hint of the Beaux Arts, but in this case it was a scheme which worked, for it allowed each house to open on to the common area and have a view of the ocean. A small-scale portable mock-up was made of one of the beach houses. In the end the project was abandoned, because of the high cost of beach

frontage property.

In the apartment house for Pearl Mackey at Los Angeles (1939), each apartment has its own private outdoor living area, either a patio or a roof garden. The hillside location of the A. L. Bubeshko apartments, also at Los Angeles (built in two stages, 1938 and 1941), gave him more freedom, and he stepped the three floors of apartments up the slope. The set-back of each level made it possible to continue the internal spaces outward on to roof terraces and patios. The S. T. Falk apartments at Los Angeles (1939) twist and turn to take full advantage of a difficult site. Again each living unit has its own garden and roof terrace.

In 1942, after America had entered the Second World War, Schindler designed another apartment house for Mrs. S. T. Falk, for a hillside location in Los Angeles west of Silver Lake

Apartments for L. Stander, Los Angeles
Mountain cabins and hospital for P. S. O'Reilly
House for P. Heraty, Los Angeles
House for R. G. Walker, 2100 Kenilworth Ave., Los Angeles; 1935-6. In good condition
First Baptist Church of Hollywood, Hollywood
Double house for J. DeKeyser, 1911 Highland Ave., Hollywood. In good condition
Two schemes for a house for M. Shep, Los Angeles
House for W. J. Delahoyde, Los Angeles
Remodelling of house for L. Stander, Los Angeles
Two schemes for M. Geggie house, Pasadena; 1935-6
First sketch for main house and secondary house for Miss V. McAlmon, 2721 Waverly Dr., Los Angeles

1936

Beach house for Miss O. Zaczek, 114 Ellen Ave., Playa Del Rey; 1936-8. In good condition
House for C. C. Fitzpatrick, 8078 Woodrow Wilson Dr., Hollywood Hills. In good condition
Sunset Medical Buildings for A. Garland, 6642 Sunset Blvd., Hollywood. Extensively remodelled
Two schemes for a house for W. Jacobs, Beverly Glen
Beach house for A. Kaun, 112 Western Dr., Richmond. Remodelled
House for E. Mack, Hollywood
House for Schuettner, Los Angeles
Modern Creators Store Building, corner of Holloway Dr. and Palm Ave., Hollywood; 1936-8. Extensively remodelled
Remodelling of house for S. Seligson, 1671 Orange Grove Dr., Los Angeles
Remodelling and furniture for Seff house, address unknown, Los Angeles
House for Mrs. F. Miller (for Mrs. R. Shep), Los Angeles
House for Warshaw (client not traced), Los Angeles
Craft workshop for M. Kipp, Los Angeles. Destroyed
House for E. Pavaroff, Beverly Hills
House for E. Mack, Los Angeles
Furniture for Chaces, Los Angeles
House for Mrs. B. Berkoff, Los Angeles; 1936-7
Main house and secondary house for Miss V. McAlmon, 2721 Waverly Dr., Los Angeles. In good condition

1937

Store buildings for W. Lingenbrink, 8750 Holloway Dr., Hollywood. Additions in 1946
House No. 2 for C. P. Lowes, Eagle Rock. Destroyed
House for H. Rodakiewicz, 9121 Alto Cedro Dr., Los Angeles. In good condition
Beach colony for A. E. Rose, no location given. Identical with Cabania City project, Santa Monica
Remodelling of house and furniture for H. Warren, 1115 N. Beverly Dr., Hollywood Hills
Beach house for R. R. Ryan, no location given
House for N. Renisoff, Los Angeles

1938

Remodelling of house for P. Yates, 1735 Micheltorena St., Los Angeles. In good condition
Apartment building for A. L. Bubeshko, 2036 Griffith Park Blvd., Los Angeles; later addition, 1941. In good condition
Apartment building for I. Rosenthal, Los Angeles
Studio-house for Mrs. A. Sharpless, Los Angeles
Studio-house for Mrs. M. Southall, 1855 Park Ave., Los Angeles. In good condition
House for A. Timme, Los Angeles
House for S. N. Westby, 1805 Maltman Ave., Los Angeles. In good condition
House for G. C. Wilson, 2090 Redcliff St., Los Angeles. In good condition
House for H. Wolff, Jr., 4008 Sunnyslope Ave., Studio City. In good condition
Speculative house No. 3, Park Moderne, Woodland Hills. Destroyed
House for K. Francis, Hollywood Hills
House for F. Hanna, Los Angeles
Photographic shop for Morgan, Hollywood
House for R. Shep, Los Angeles. Other schemes in 1935 and 1936
House (including apartments) for Burke, Newport Beach
House for E. Djey and M. Aldrich, Los Angeles
Interior of Lockheed 27, 24-passenger airplane, two alternate schemes (with H. Sachs)

1939

Apartment building for S.T. Falk, 3631 Carnation Ave., Los Angeles. In good condition

THE ARCHITECTURE OF R.M. SCHINDLER



235 HASSELL DONNELL, DONNELL'S DESERT HOTEL (project)
Twentynine Palms, California, 1932*

DORRIS INSTITUTE COMMERCIAL REMODELING
6264 Sunset Blvd., Los Angeles, 1938-39*

GERALD J. DROSTE RESIDENCE
2025 Kenilworth Ave., Los Angeles, 1940*

DR. J. H. & MARGARET DRUCKMAN RESIDENCE AND FURNITURE
2764 Outpost Dr., Los Angeles, 1940-42; alterations 1947-48*

DR. J. H. DRUCKMAN OFFICE REMODELING (project)
300 South Beverly Dr., Beverly Hills, California, 1948-50*

MRS. MARGARET DRUCKMAN RESIDENCE (project)
2772 Outpost Dr., Los Angeles, 1951*

W. G. DUNCAN RESIDENCE (project)
Laguna Ave., Los Angeles, 1922*

E

EASTER PUPPET SHOW STAGE (project with AGIC?)
Los Angeles, 1929

G. EASTMAN EXHIBITION BOOTH (project?)
Location unknown, 1923

EFFIE DEAN CAFE (project with AGIC)
Los Angeles, 1929*

MR. & MRS. FRED EHRMAN RESIDENCE (project)
Tujunga Canyon, Los Angeles, 1950*

ELKS CLUB BUILDING (for Ottenheimer, Stern, and Reichert)
Chicago, 1916-17

MR. & MRS. ROBERT F. ELLIOT RESIDENCE (with AGIC)
4237 Newdale Dr., Los Angeles, 1930; alteration 1939*

MRS. V. ELLIS DUPLEX (project)
Los Angeles, 1922

MR. & MRS. O. ELMER RESIDENCE (project)
3564 Multiview Dr., Los Angeles, 1952

THE EMBASSY RESTAURANT AND COMMERCIAL BUILDING (project)
Los Angeles, 1931-32

ROBERT & MARIANA ERLIK RESIDENCE
1757 North Curson Ave., Los Angeles, 1950-52*

EXHIBITION ROOM FOR CONTEMPORARY ARCHITECTURE (project)
Los Angeles, 1932*

EXPOSITION PARK BUILDINGS AND "MAN TRIUMPHANT" MONUMENT (project with sculptor David Edstrom)
Los Angeles, 1929-30*

F

FALCON FLYERS COUNTRY CLUB (project with AGIC)
Wasco, California, 1927-28

S. TED FALK APARTMENT BUILDING
1810 Lucille Ave., Los Angeles, 1938-40*

MRS. T. FALK APARTMENTS (project)
Los Angeles, 1943*

ORLOF K. FARR DANCE HALL ALTERATION (project)
Denver, Colorado, 1933*

FIRST BAPTIST CHURCH (project)
Los Angeles, 1935*

A. [LOUIS] FISHER & MIRIAM LERNER RESIDENCE (project)
1951 Walcott Way, Los Angeles, 1943-45*

LOUIS & CLARA FISHER BUNGALOW COURT (project)
312 South Breed St., Los Angeles, 1922-23*

C. C. FITZPATRICK RESIDENCE
808 Woodrow Wilson Dr., Los Angeles, 1936-37*

MR. O. S. FLOREN BUNGALOW (project)
5057 Romain St., Los Angeles, 1922

MR. O. S. FLOREN DOUBLE RESIDENCE FOR CHARLES J. ADOLPHSON (project)
Carlton Way, Los Angeles, 1922

MR. O. S. FLOREN DOUBLE RESIDENCE FOR JORDON
1427-1429 North Alexandria St., Los Angeles, 1922

MR. O. S. FLOREN DOUBLE RESIDENCE
5357 Lexington St., Los Angeles, 1922-23

MR. O. S. FLOREN DUPLEX A & B
Olive St., Los Angeles, 1924

MR. O. S. FLOREN DUPLEX
La Jolla St., Los Angeles, 1924-25

MR. O. S. FLOREN DUPLEX (project?)
Los Angeles, 1925

MR. O. S. FLOREN DUPLEX C & D
Willoughby and La Jolla Avenues, Los Angeles, 1925

FOLEY RESIDENCE (project)
Los Angeles, c. 1930

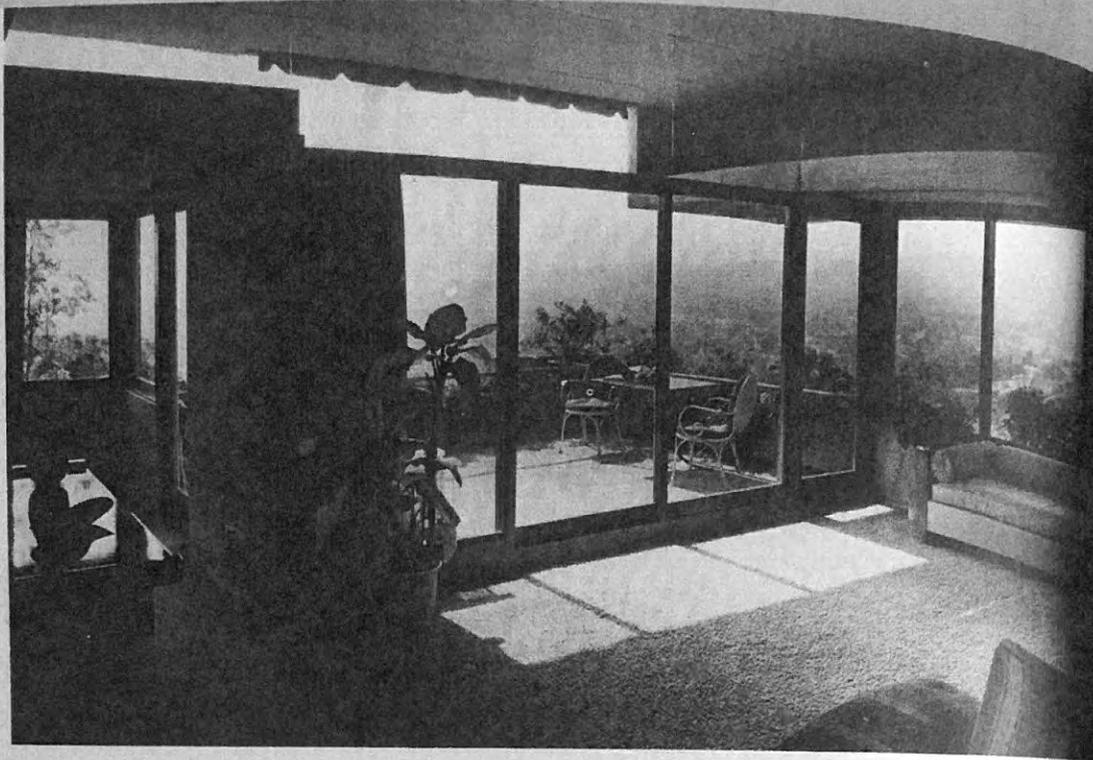
FOREMAN TRAILER PARKS
n.d.*

DAVID
GEBHARD

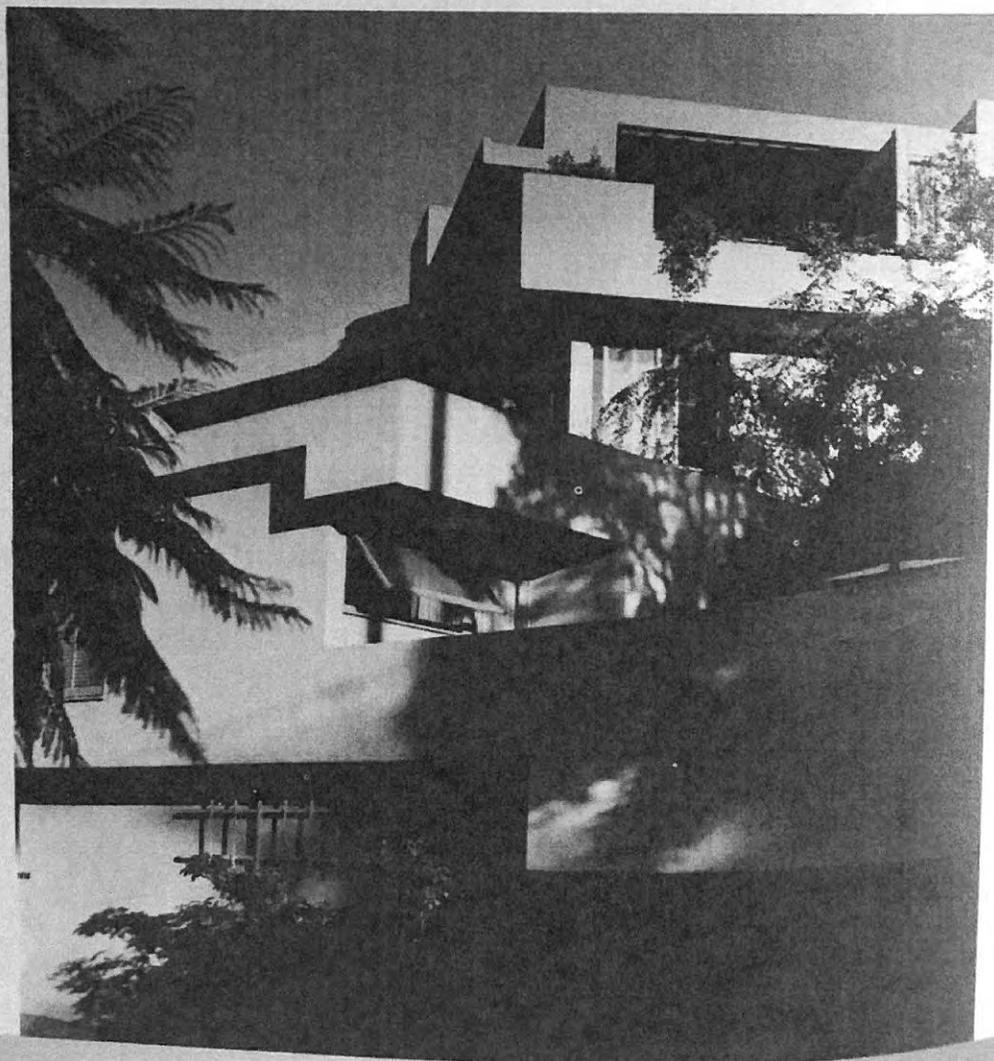
SCHINDLER

Preface by Henry-Russell Hitchcock





141, 142 Apartment house for Mrs S. T. Falk, Los Angeles, 1939: above, living room of one apartment; below, view from lower street



137, 138

In the apartment house for Pearl Mackey at Los Angeles (1939), each apartment has its own private outdoor living area, either a patio or a roof garden. The hillside location of the A. L. Bubeshko apartments, also at Los Angeles (built in two stages, 1938 and 1941), gave him more freedom, and he stepped the three floors of apartments up the slope. The set-back of each level made it possible to continue the internal spaces outward on to roof terraces and patios. The S. T. Falk apartments at Los Angeles (1939) twist and turn to take full advantage of a difficult site. Again each living unit has its own garden and roof terrace.

139-142

142

141

139

In 1942, after America had entered the Second World War, Schindler designed another apartment house for Mrs S. T. Falk, for a hillside location in Los Angeles west of Silver Lake (which by this time had become a haven for modern and Moderne architecture). In this scheme he angled each apartment so as to take in the view and the sunlight from the south; the stepped angling means that each has a patio-deck private from the rest. The secondary spaces of each apartment are assembled around a double-volume living room. Here once again is the traditional double-volume studio house, but with a special twist which makes it something else: for the interiors of each apartment are not a volumetric box, with layered space above and below a balcony, but a complex vertical and horizontal space which forcefully ties all the parts together.



- House for Schuettner, Los Angeles*
 Modern Creators Store Building,
 corner of Holloway Dr. and Palm
 Ave., Hollywood; 1936-8. Ex-
 tensively remodelled
- Remodelling of house for S. Selig-
 son, 1671 Orange Grove Dr.,
 Los Angeles
- Remodelling and furniture for Seff
 house, address unknown, Los
 Angeles
- House for Mrs F. Miller (for Mrs R.
 Shep), Los Angeles*
- House for Warshaw (client not traced),
 Los Angeles*
- Craft workshop for M. Kipp, Los
 Angeles. Destroyed
- House for E. Pavaroff, Beverly
 Hills*
- House for E. Mack, Los Angeles*
- Furniture for Chayes, Los Angeles
- House for Mrs B. Berkoff, Los Angeles;
 1936-7*
- Main house and secondary house
 for Miss V. McAlmon, 2721
 Waverly Dr., Los Angeles. In
 good condition
- 1937 Store buildings for W. Ling-
 enbrink, 8750 Holloway
 Dr., Hollywood. Additions in
 1946
- House No. 2 for C. P. Lowes, Eagle
 Rock. Destroyed
- House for H. Rodakiewicz, 9121
 Alto Cedro Dr., Los Angeles. In
 good condition
- Beach colony for A. E. Rose, no
 location given. Identical with Cabania
 City project, Santa Monica*
- Remodelling of house and furniture
 for H. Warren, 1115 N. Beverly
 Dr., Hollywood Hills
- Beach house for R. R. Ryan, no
 location given*
- House for N. Renisoff, Los Angeles*
- 1938 Remodelling of house for P. Yates,
 1735 Micheltorena St., Los
 Angeles. In good condition
- Apartment building for A. L.
 Bubeshko, 2036 Griffith Park
 Blvd, Los Angeles; later addition,
 1941. In good condition
- Apartment building for I. Rosenthal,
 Los Angeles*
- Studio-house for Mrs A. Sharpless,
 Los Angeles*
- Studio-house for Mrs M. Southall,
 1855 Park Ave., Los Angeles. In
 good condition
- House for A. Timme, Los Angeles*
- House for S. N. Westby, 1805 Malt-
 man Ave., Los Angeles. In good
 condition
- House for G. C. Wilson, 2090 Red-
 cliff St., Los Angeles. In good
 condition
- House for H. Wolff, Jr., 4008
 Sunnyslope Ave., Studio City.
 In good condition
- Speculative house No. 3, Park
 Moderne, Woodland Hills. De-
 stroyed
- House for K. Francis, Hollywood
 Hills*
- House for F. Hanna, Los Angeles*
- Photographic shop for Morgan, Holly-
 wood*
- House for R. Shep, Los Angeles.
 Other schemes in 1935 and 1936*
- House (including apartments) for
 Burke, Newport Beach*
- House for E. Djey and M. Aldrich,
 Los Angeles*
- Interior of Lockheed 27, 24-passenger
 airplane, two alternate schemes (with
 H. Sachs)*
- 1939 Apartment building for S. T. Falk,
 3631 Carnation Ave., Los Angeles.
 In good condition

Secondary Documentation

Secondary Documentation

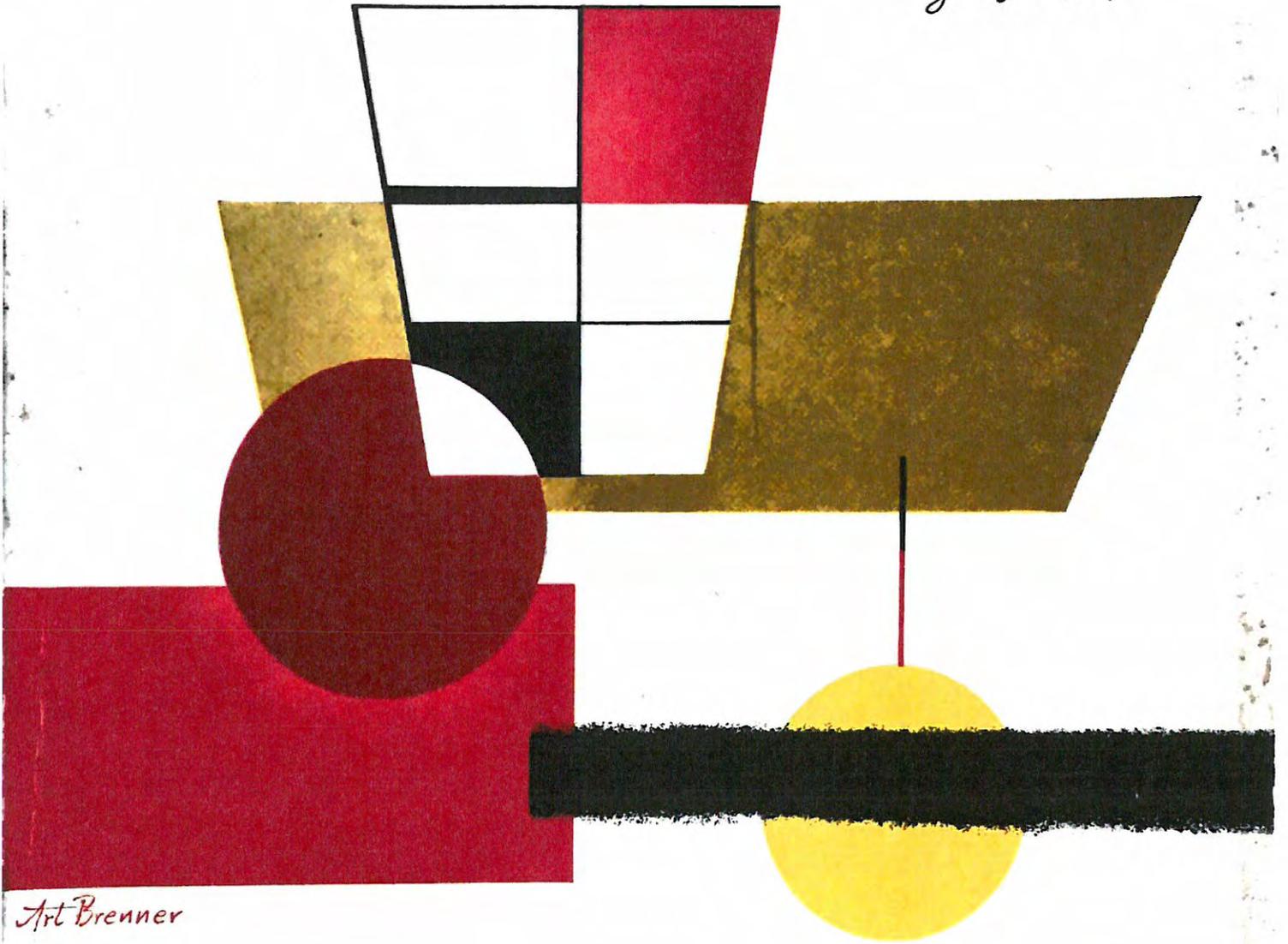
Interiors Magazine *The Year's Work* (August 1947):

NC Modernist Houses *Rudolph Schindler* (Current:
ncmodernist.org)

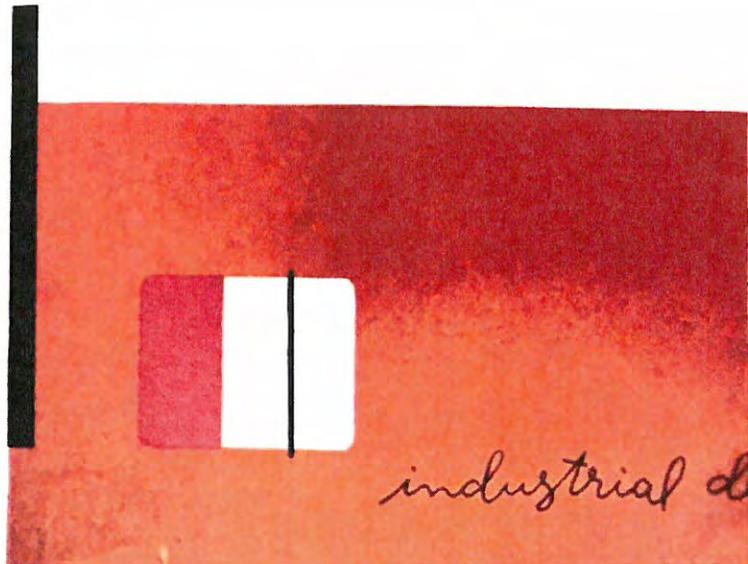
Esoteric Survey *Falk Apartments* (Current:
esotericsurvey.blogspot.com)

Interiors

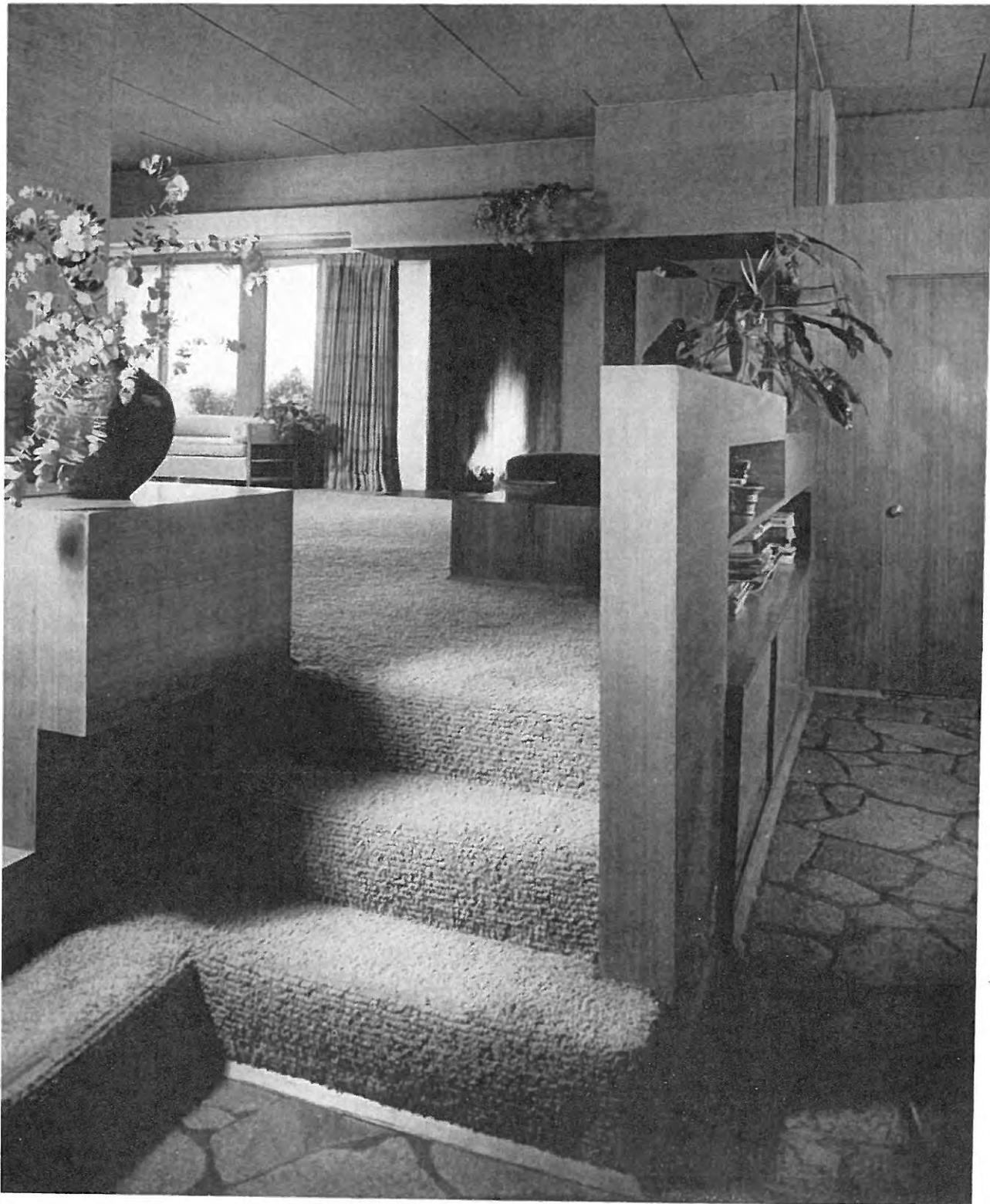
august 1947



Art Brenner



industrial design



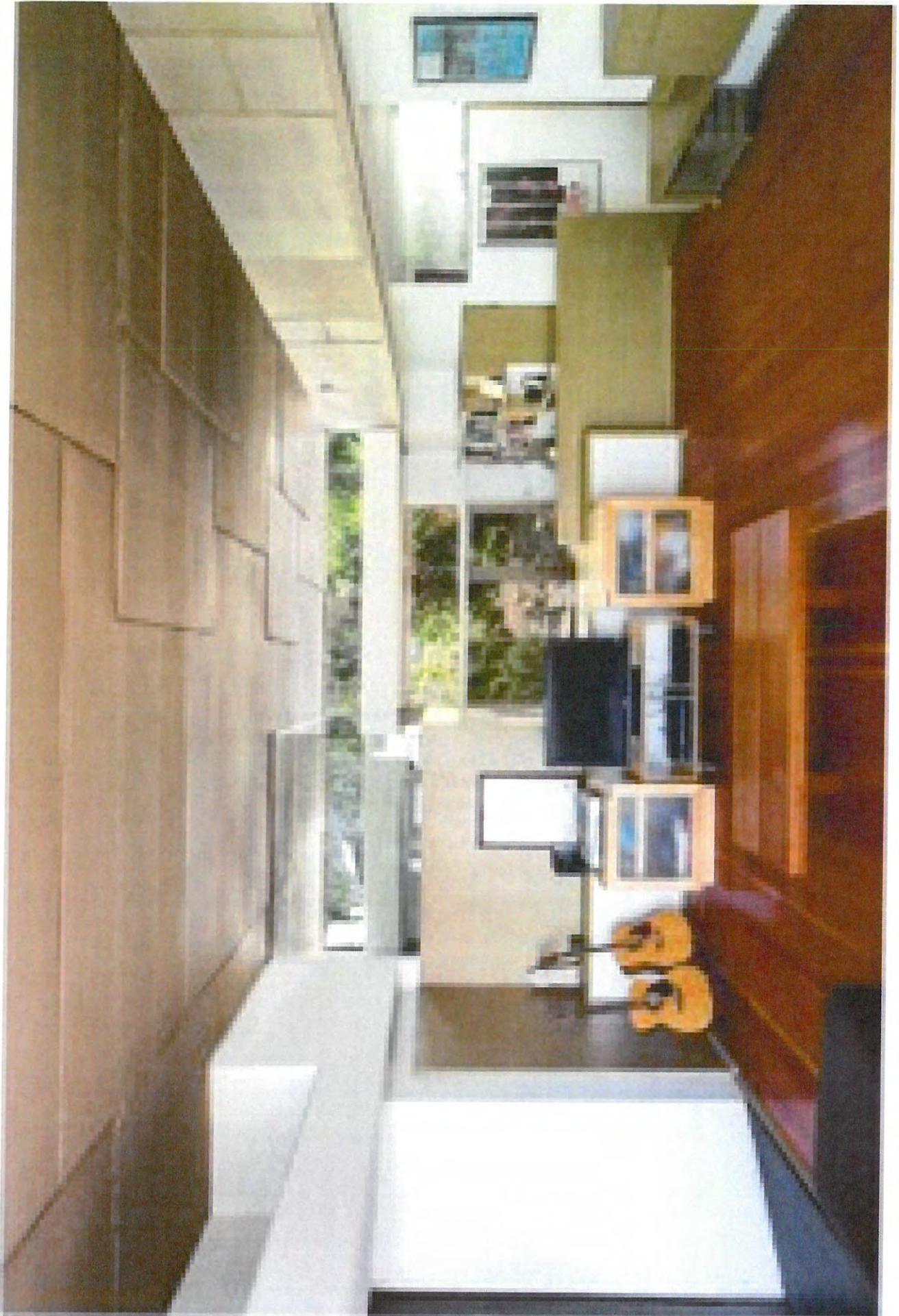
Julius Shulman

R. M. Schindler, *Los Angeles*

Living room in Schindler-designed Hollywood apartment is of a luxurious simplicity, characteristic of this designer's work. It's a three-terrace apartment in a building on a steep hill corner, of wood frame construction. The flagstone floor may appear deceptively rugged—until the foot sinks into the shag rug covering the steps and living room floor. Philippine mahogany woodwork offsets the grass cloth walls. Handwoven draperies are natural color to match rug. Black tile fireplace.

Contemporary Photos



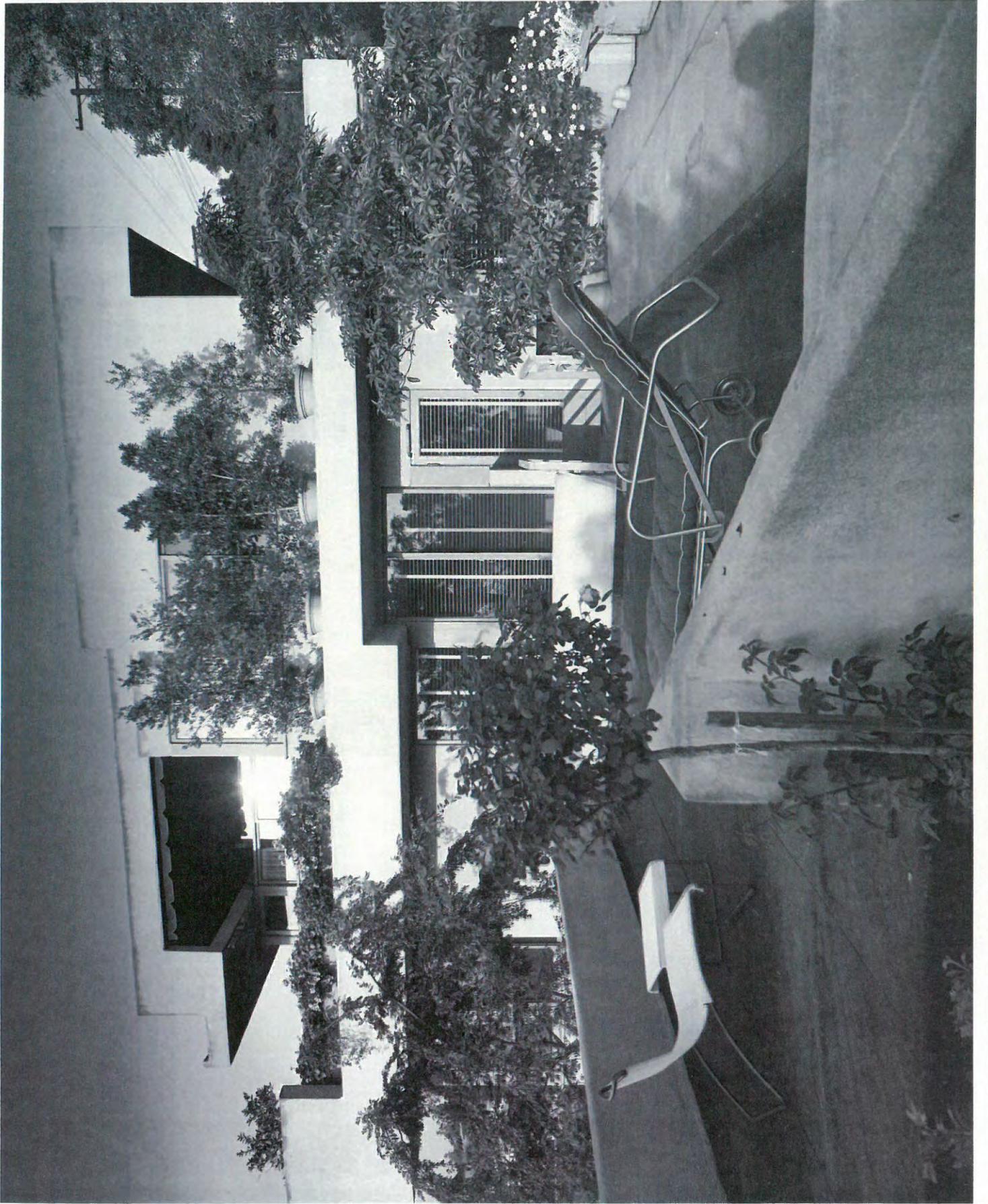




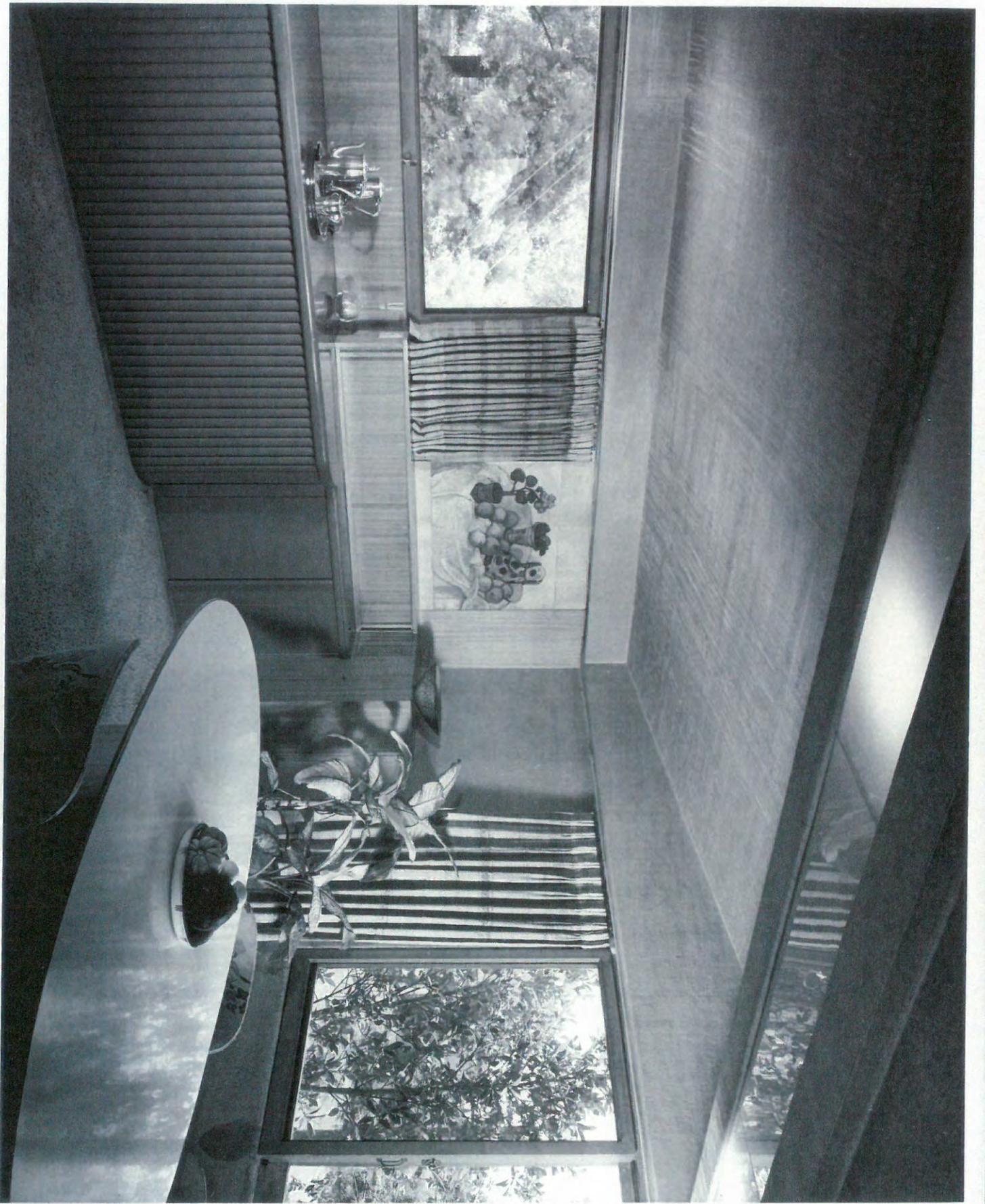
Historical Photos

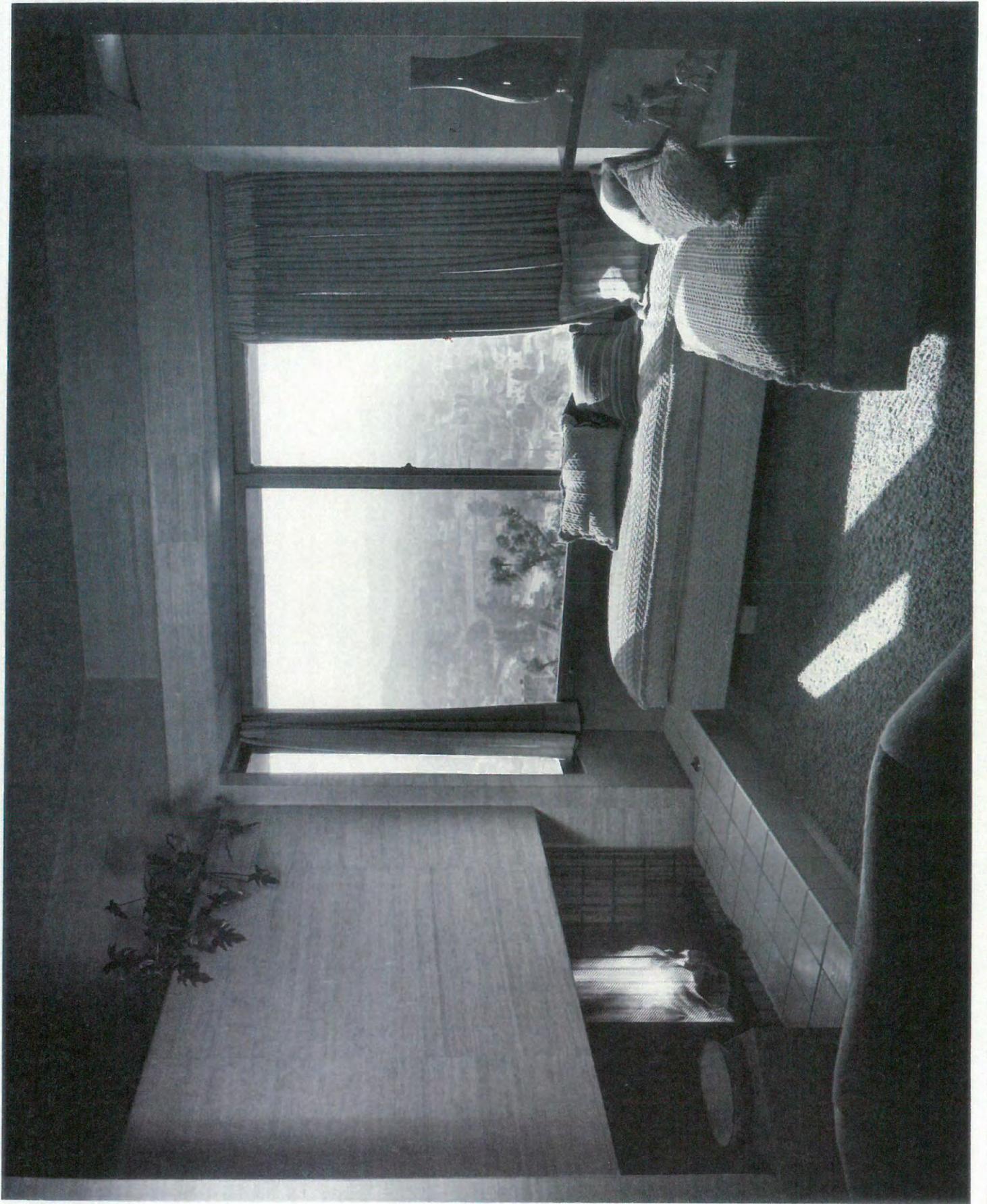


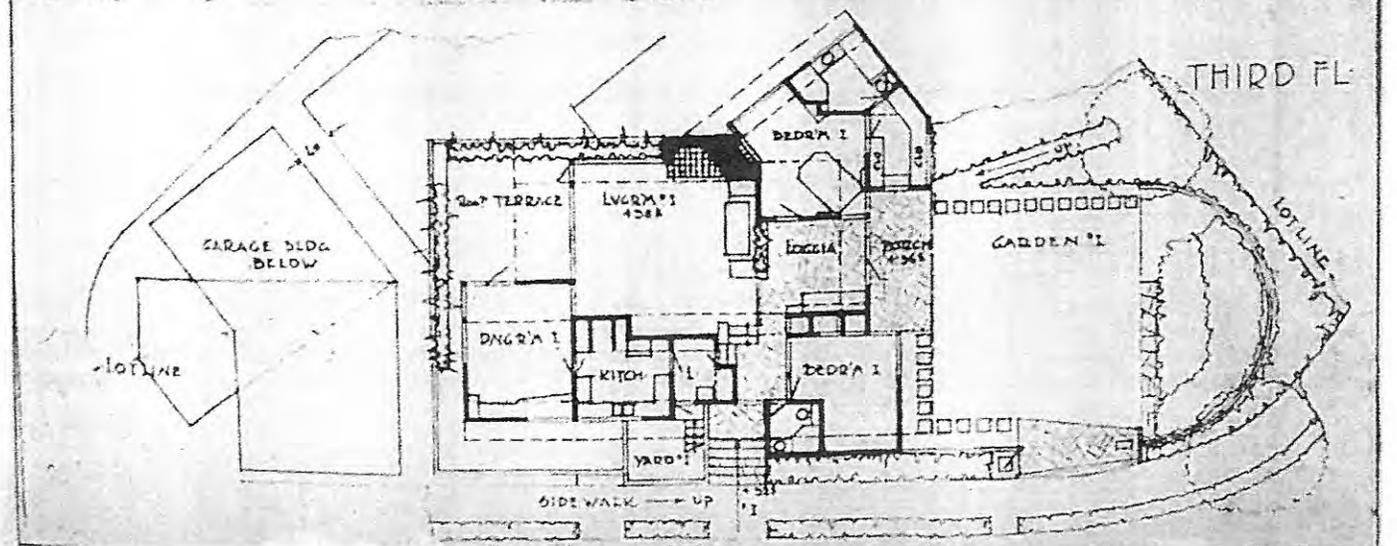
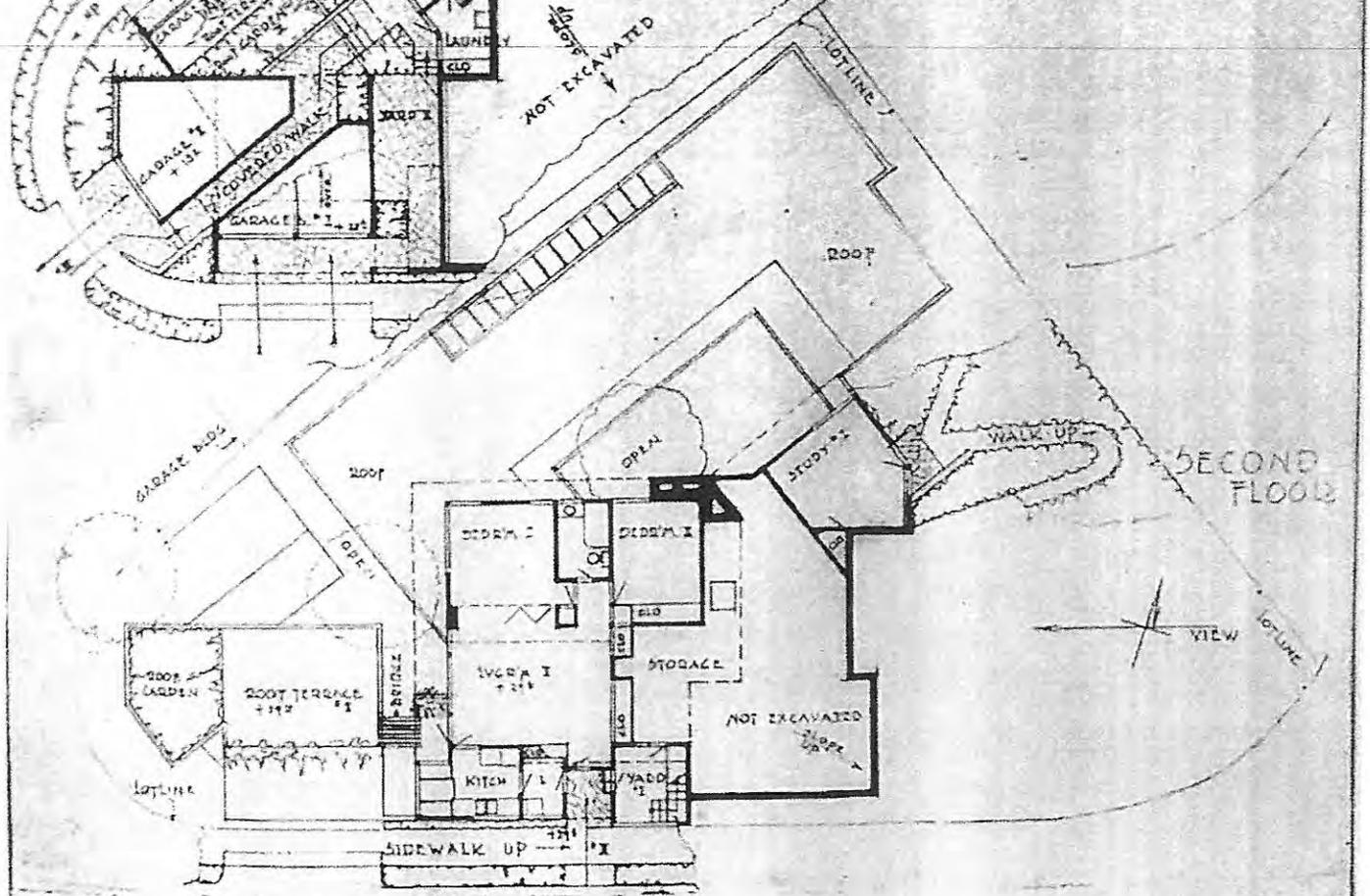
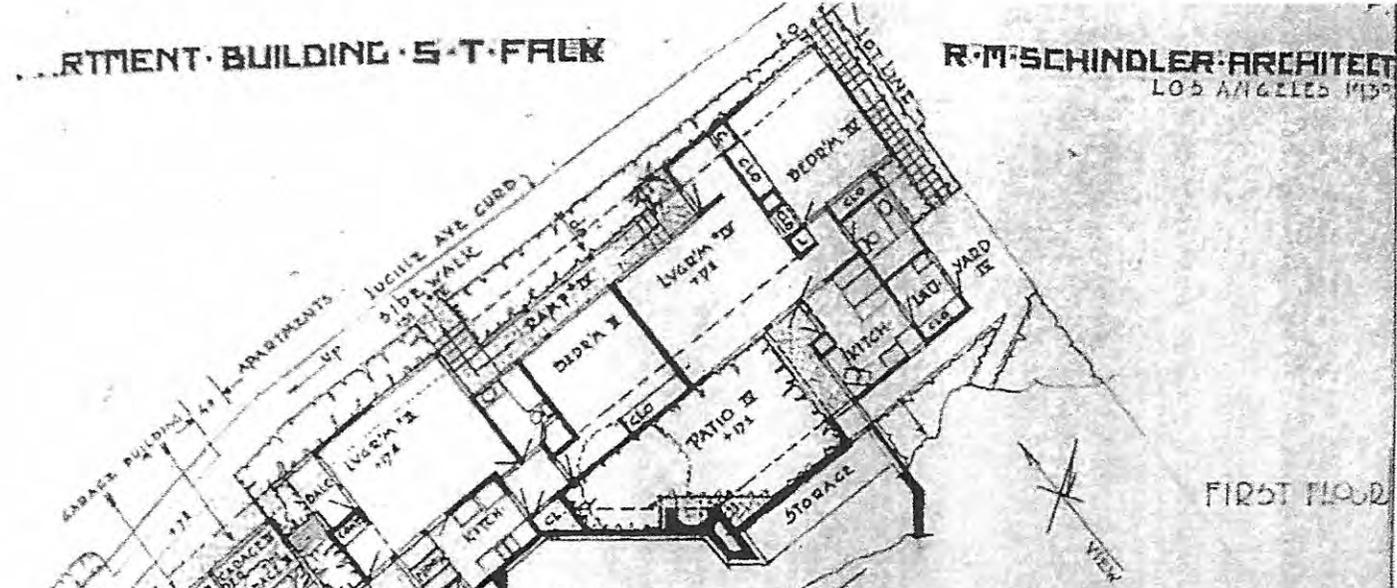












Available Building Permits

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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

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

Lot No. #156 & 157

Tract CREST MOUNT
Location of Building Also 1810 LUCILLE AVE PLANS
Also 3631-33-35 CARNATION AVE
Between what cross streets W.E. COV.
Approved by City Engineer [Signature] Deputy

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building APARTMENT Families 4 Rooms 16
2. Owner (Print Name) S.T. FALK Phone
3. Owner's address 1809 EDGE CLIFF
4. Certificated Architect R.M. SCHINDLER State License No. C13 Phone NY 9011
5. Licensed Engineer State License No. Phone
6. Contractor OWNER Stone State License No. Phone
7. Contractor's address
8. VALUATION OF PROPOSED WORK \$ 12000
9. State how many buildings NOW on lot and give use of each NONE
10. Size of new building x No. Stories 2 Height to highest point 20 Size lot 95 x 40
11. Type of soil SANDSTONE Foundation (Material) CONCR Depth in ground 12
12. Width of footing 24 Width of foundation wall 8 Size of redwood sill 3 x 4
13. Material exterior wall FRAME Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 6 Second floor 2 x 8 Rafters 2 x 8 Material of roof Comp.
15. Chimney (Material) BRICK Size Flue 12 x 12 No. inlets each flue 1 Depth footing in ground 12

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

Sign here [Signature] (Owner or Authorized Agent)
By

PERMIT NO. 33528
FOR DEPARTMENT USE ONLY 4327
Plans and Specifications checked [Signature]
Zone [Signature] Fire District No. NO
Corrections varied [Signature]
Elev. List [Signature] Street Widening [Signature]
Plans, Specifications and Application checked and approved [Signature]
Application checked and approved [Signature]
Inspector [Signature]

CERTIFICATE NO. 7580

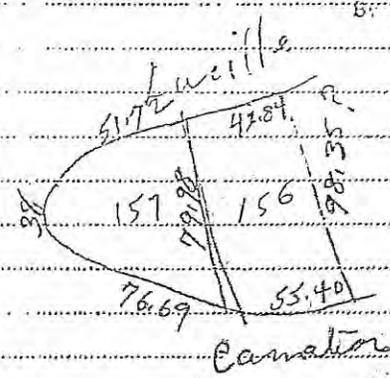
FOR DEPARTMENT USE ONLY			
Application	Fire District	Bldg. Line	Forced Draft Ventl.
Construction	Zoning	Street Widening	
(1) REINFORCED CONCRETE		(2) The building referred to in this Application will be more than 100 feet from	
Barrels of Cement Street	
Tons of Reinforcing Steel		Sign Here	
		(Owner or Authorized Agent)	
(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.	
Sign here		Sign Here	
(Owner or Authorized Agent)		(Owner or Authorized Agent)	

REMARKS: 7-12-39
 O.K. to use two whole lots for 1 four-family bldg. in zone R-2. Lot & 60% of inside lot to be covered by main bldg.

Department of City Planning
 Karl Hourston

PLAN CHECKING
 RECEIPT NO. 29309
 VALUATION \$ 14000
 FEE PAID \$ 25.00

7-12-39
 Board of City Planning Commission
 Karl Hourston



18100 Lucille Avenue Address of Building

3631-35 Carnation Ave. Owner

00 floor Apartment Owner's Address

(Post Office) (Zone) (State)

335200 Permit Number 1940 Year

Form B-95-30M-11-48

CITY OF LOS ANGELES
DEPARTMENT

OF
BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Date Certificate Issued:

19

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

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

G. E. MORRIS
Superintendent of Building

By

West 33528 (1919)

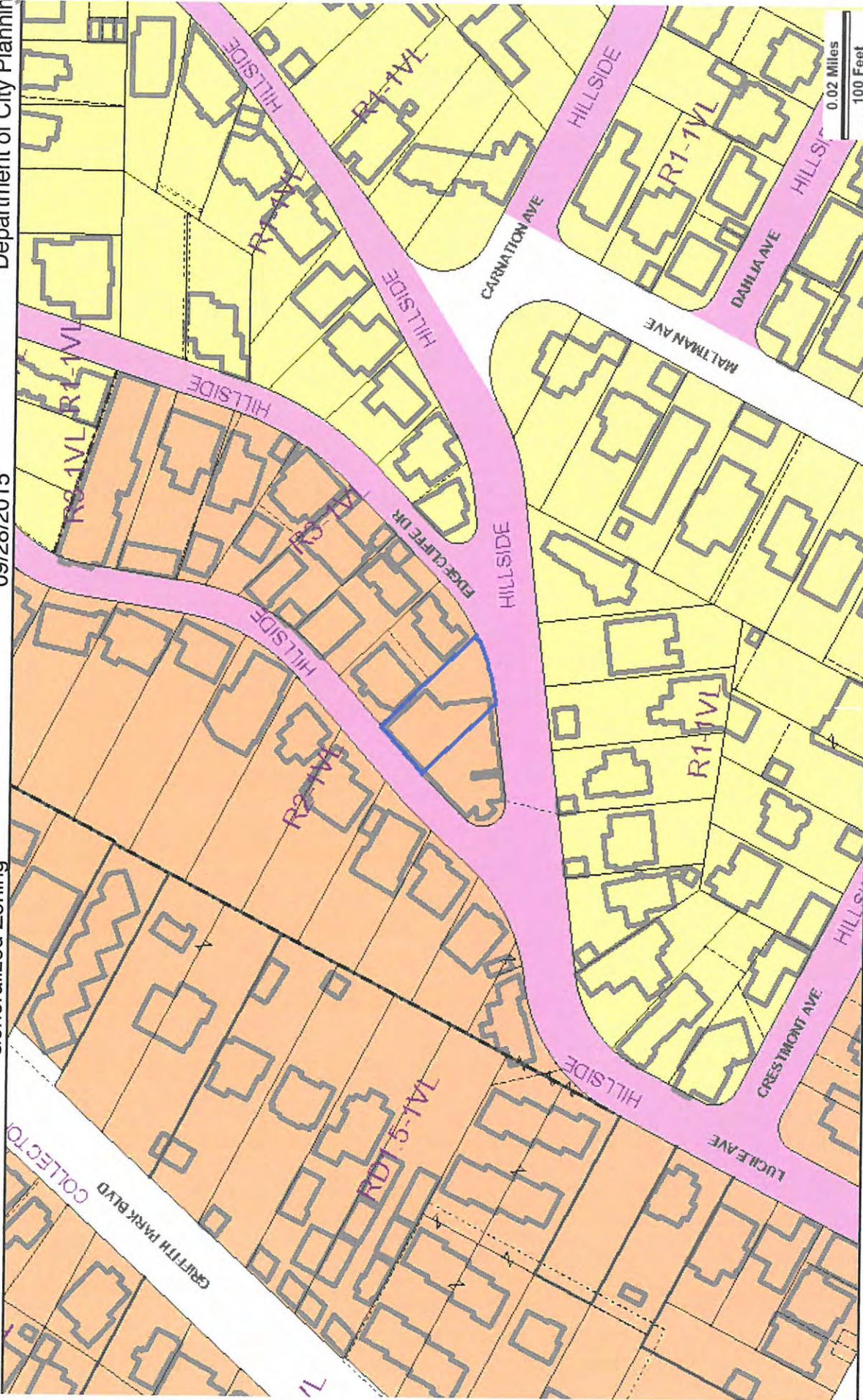
Los Angeles, Calif., 3-15-19
The Superintendent of Building,
Department of Building and Safety

Sir:—I respectfully beg to report that I have inspected the building above
referred to, located at No. 1810 Franklin Ave Los Angeles, Cal.
and find that the same complies in all respects to the provisions of the State
Building Act and the City Building Ordinances, and is fully entitled to a certificate
of acceptance.

of Bldg. D....., No. of Stories 2
Rooms 16....., No. of Apts. 7
Deputy Inspector [Signature]

Certificate No. 7580, Issued 3-15-19

Zimas Parcel Reports



Address: 3631 W CARNATION AVE

APN: 5429017013

N #: 145-5A203 100

Tract: CRESTMONT

Block: None

Lot: 156

Arb: None

Zoning: R3-1VL

General Plan: Medium Residential





City of Los Angeles
Department of City Planning

9/28/2015
PARCEL PROFILE REPORT

PROPERTY ADDRESSES

3631 W CARNATION AVE
1816 N LUCILE AVE

ZIP CODES

90026

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-255
ORD-165167-SA1030

Address/Legal Information

PIN Number	145-5A203 100
Lot/Parcel Area (Calculated)	4,527.7 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID C5
Assessor Parcel No. (APN)	5429017013
Tract	CRESTMONT
Map Reference	M B 9-104
Block	None
Lot	156
Arb (Lot Cut Reference)	None
Map Sheet	145-5A203

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1954.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R3-1VL
Zoning Information (ZI)	None
General Plan Land Use	Medium Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	No
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
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

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

Assessor Parcel No. (APN)	5429017013
APN Area (Co. Public Works)*	0.164 (ac)
Use Code	0400 - 4 units (4 stories or less)
Assessed Land Val.	\$46,170
Assessed Improvement Val.	\$120,450
Last Owner Change	10/10/13
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	847473
	76900
	5-766
	1999586
	1462412
Building 1	
Year Built	1940
Building Class	D6
Number of Units	4
Number of Bedrooms	4
Number of Bathrooms	4
Building Square Footage	3,973.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No

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	Central
Division / Station	Northeast
Reporting District	1171

Fire Information

Division	3
Batallion	5
District / Fire Station	35
Red Flag Restricted Parking	No

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

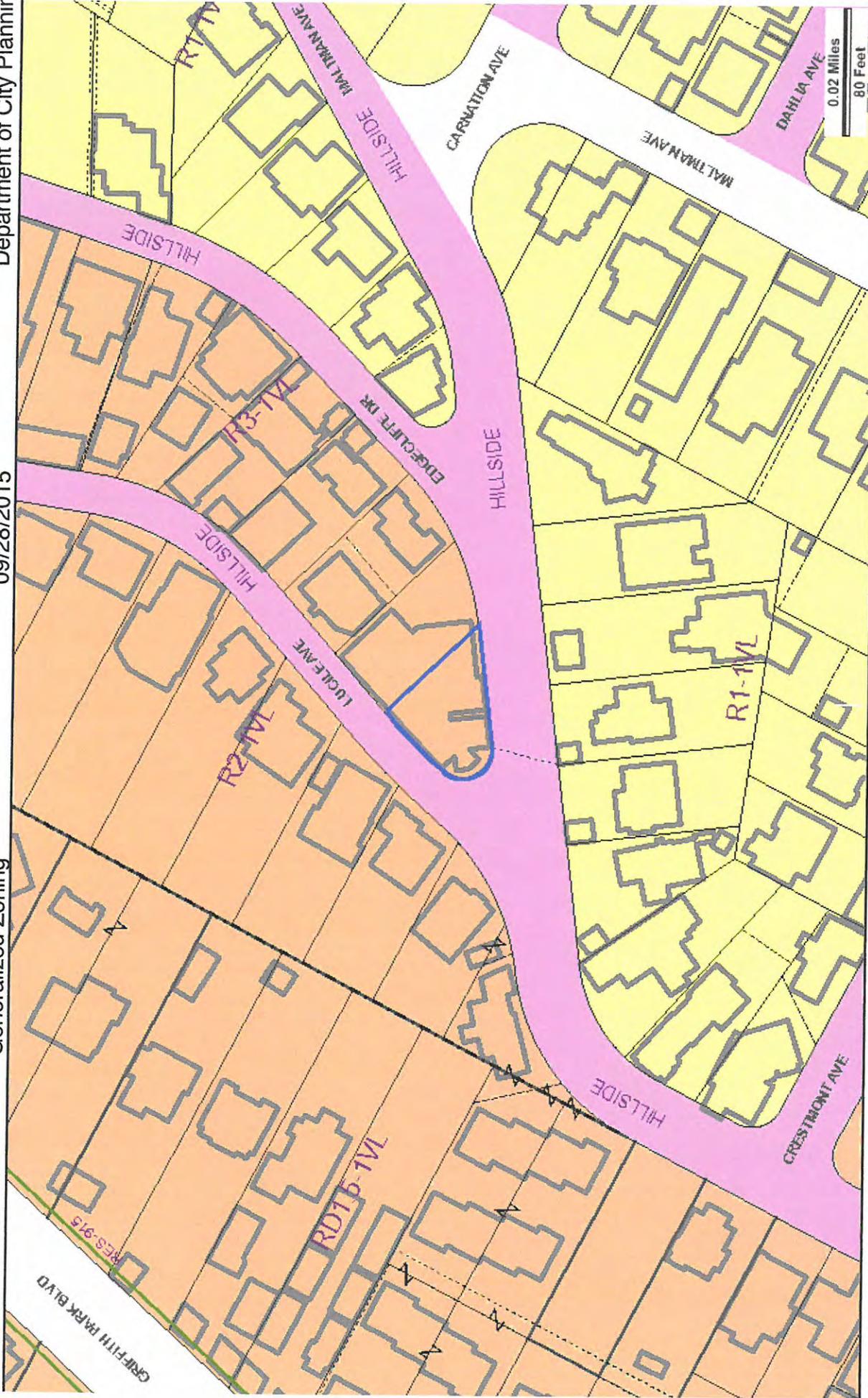
Case Number: CPC-1986-255

Required Action(s): Data Not Available

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

DATA NOT AVAILABLE

ORD-165167-SA1030



Address: 1810 N LUCILE AVE

APN: 5429017013

N #: 145-5A203 110

Tract: CRESTMONT

Block: None

Lot: 157

Arb: None

Zoning: R3-1VL

General Plan: Medium Residential





**City of Los Angeles
Department of City Planning**

9/28/2015

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1810 N LUCILE AVE
3633 W CARNATION AVE
3635 W CARNATION AVE

ZIP CODES

90026

RECENT ACTIVITY

None

CASE NUMBERS

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Tract	CRESTMONT
Map Reference	M B 9-104
Block	None
Lot	157
Arb (Lot Cut Reference)	None
Map Sheet	145-5A203

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1954.00
LADBS District Office	Los Angeles Metro

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General Plan Footnote(s)	Yes
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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
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

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Assessed Improvement Val.	\$120,450
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Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	847473
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	5-766
	1999586
	1462412

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Building Class	D6
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Number of Bedrooms	4
Number of Bathrooms	4
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Building 4	No data for building 4
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Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No

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	Central
Division / Station	Northeast
Reporting District	1171

Fire Information

Division	3
Batallion	5
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