

A.P. CARTER RESIDENCE
5020 Ambrose Avenue
CHC-2018-5298-HCM
ENV-2018-5299-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—November 8, 2018](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

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-2018-5298-HCM
ENV-2018-5299-CE**

HEARING DATE: December 6, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 5020 Ambrose Avenue
Council District: 4 – Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Los Feliz
Legal Description: Tract TR 9633, Block 5, Lot 9

EXPIRATION DATE: December 18, 2018

PROJECT: Historic-Cultural Monument Application for the
A.P. CARTER RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: Sherry D. Klein
5020 Ambrose Avenue
Los Angeles, CA 90027

PREPARER: Anna Marie Brooks
1109 4th Avenue
Los Angeles, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an 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]

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
Commission/Staff Site Inspection Photos—November 8, 2018

FINDINGS

- The A.P. Carter Residence “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of a residential building designed in the American Colonial Revival architectural style.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The A.P. Carter Residence is a two-story, single-family residence with an attached garage located at 5020 Ambrose Avenue (originally 2030 Alexandria Avenue) on the southeast corner of Alexandria Avenue and Ambrose Avenue in the Los Feliz neighborhood of Los Angeles. Commissioned in 1936 by realtor A. Pelham Carter for him and his family, the subject property was built in the American Colonial Revival architectural style by architect Kurt Meyer-Radon (1885-1962).

Irregular in plan, the subject property is of wood-frame construction with wood clapboard siding. The roof is side-gabled and has composition shingles. The primary, north-facing elevation is asymmetrically composed with four pedimented dormers, a prominent chimney, and an off-centered entryway accentuated by flanking pilasters and an entablature with corner blocks. Fenestration on the first story consists of double-hung, multi-lite wood windows with shutters and a single leaded diamond pane window. On the second story there are double-hung, multi-lite wood windows with window boxes. The west-facing elevation features a pedimented dormer with a double-hung, multi-lite wood window, paired four-over-four double-hung wood windows with shutters under a bracketed cornice, a pedimented six-panel entry flanked by fluted pilasters, and paired six-over-six double-hung wood windows. A two-car garage is attached on the east side of the north elevation, and there is a swimming pool at the rear of the residence. Original elements on the interior include built-in shelving and storage, marble entry floor, arched entryways, paneled wainscoting, wood floors, crown molding, and pocket doors with divided lites.

Kurt Meyer-Radon was born in Berlin, Germany in 1885 and immigrated to the United States in 1923, eventually settling in Glendale, California. During the 1920s he practiced architecture with his brother Hans with their firm, Meyer-Radon Bros. Throughout his career Meyer-Radon

designed several residential and commercial buildings in the Greater Los Angeles area, including the Seeley Studios Building in Glendale (1925), Chateau des Fleurs in Hollywood (1927, HCM #799), and the Sovereign Apartment Hotel in Santa Monica (1928). He died in Santa Barbara, California in 1962, at the age of 77.

The subject property appears to have undergone minor alterations over the years that include the replacement of French doors with aluminum and tempered glass sliding doors in 1968, and a kitchen and bathroom remodel and replacement of two windows with French doors in 2003. During the Commission site visit, it was also observed that wall paneling was added in some rooms and most of the original fireplace surrounds were replaced.

The subject property was identified as eligible for listing under the national, state, and local designation programs through the citywide historic resources survey, SurveyLA, as a Contributor to the Los Feliz Square Single-Family Residential Historic District. The Los Feliz Square Single-Family Residential Historic District was identified as significant as a highly intact collection of Period Revival style residential architecture in Hollywood and as an excellent example of automobile-related residential development by prominent Los Angeles developers Arthur Letts, Sr. and the Janss Investment Company.

DISCUSSION

The A.P. Carter Residence meets one of the Historic-Cultural Monument criteria.

The subject property “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of a residential building designed in the American Colonial Revival architectural style. The A.P. Carter Residence exhibits many features typical of the style, including the side-gabled roof, pedimented roof dormers, wood clapboard siding, multi-lite double-hung wood windows, and wooden shutters. Despite some minor interior alterations, the property retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

The applicant argues that the subject property also “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” for its association with the Depression-era development of Los Feliz, and “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as a work of Kurt Meyer-Radon. However, staff finds that the application does not provide sufficient evidence to support these claims.

From the 1910s through the boom of the 1920s and into the 1930s, the Hollywood area, including Silver Lake, experienced tremendous population growth. The rapidly expanding film business attracted migrants from around the United States and around the globe. To accommodate the growing population of newcomers, there was a sharp increase in residential development. Concentrations of residential properties from this period are located in close proximity to the major motion picture studios and include single-family residences along with a wide variety of multi-family housing types. There are a multitude of extant 1930s single-family houses in the Los Feliz area and across the city, and the subject property does not individually represent this era of development.

Additionally, while Kurt Meyer-Radon may have had a successful architectural career, he does not rise to the level of a master architect. Meyer-Radon was a local architect who designed

primarily single-family homes across the greater Los Angeles area, and his body of work is not widely documented. Although two of his commissions have historic designation--Los Angeles Historic-Cultural Monument Chateau des Fleurs in Hollywood and the National Register-listed Sovereign Hotel in Santa Monica—they were found to be significant as examples of their architectural styles, not as notable works of Meyer-Radon.

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 the A.P. Carter Residence as an 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-2018-5299-CE was prepared on November 9, 2018.

BACKGROUND

On October 4, 2018, the Cultural Heritage Commission voted to take the property under consideration. On November 8, 2018, a subcommittee of the Commission consisting of Commissioners Kennard and Kanner visited the property, accompanied by staff from the Office of Historic Resources.

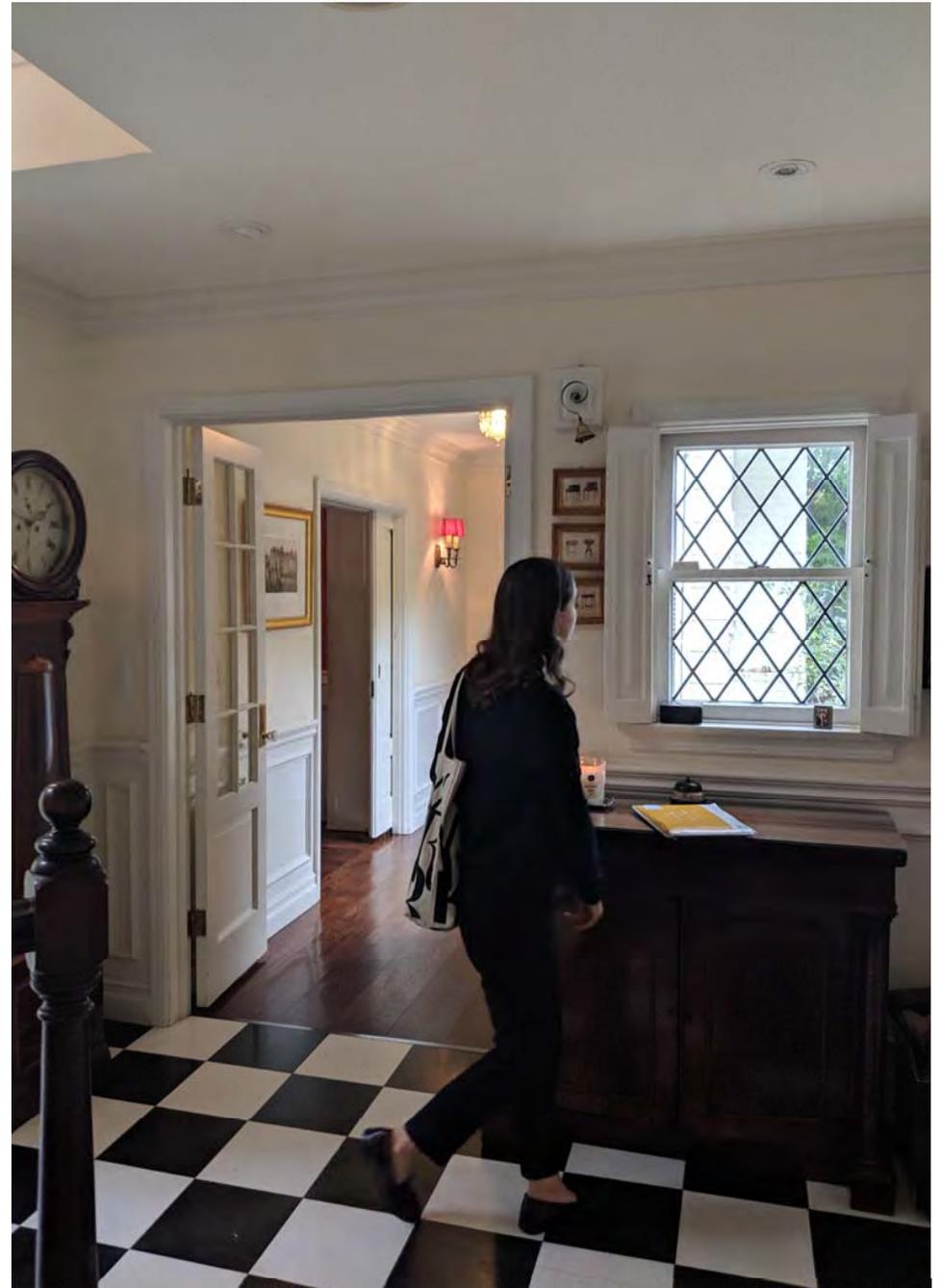


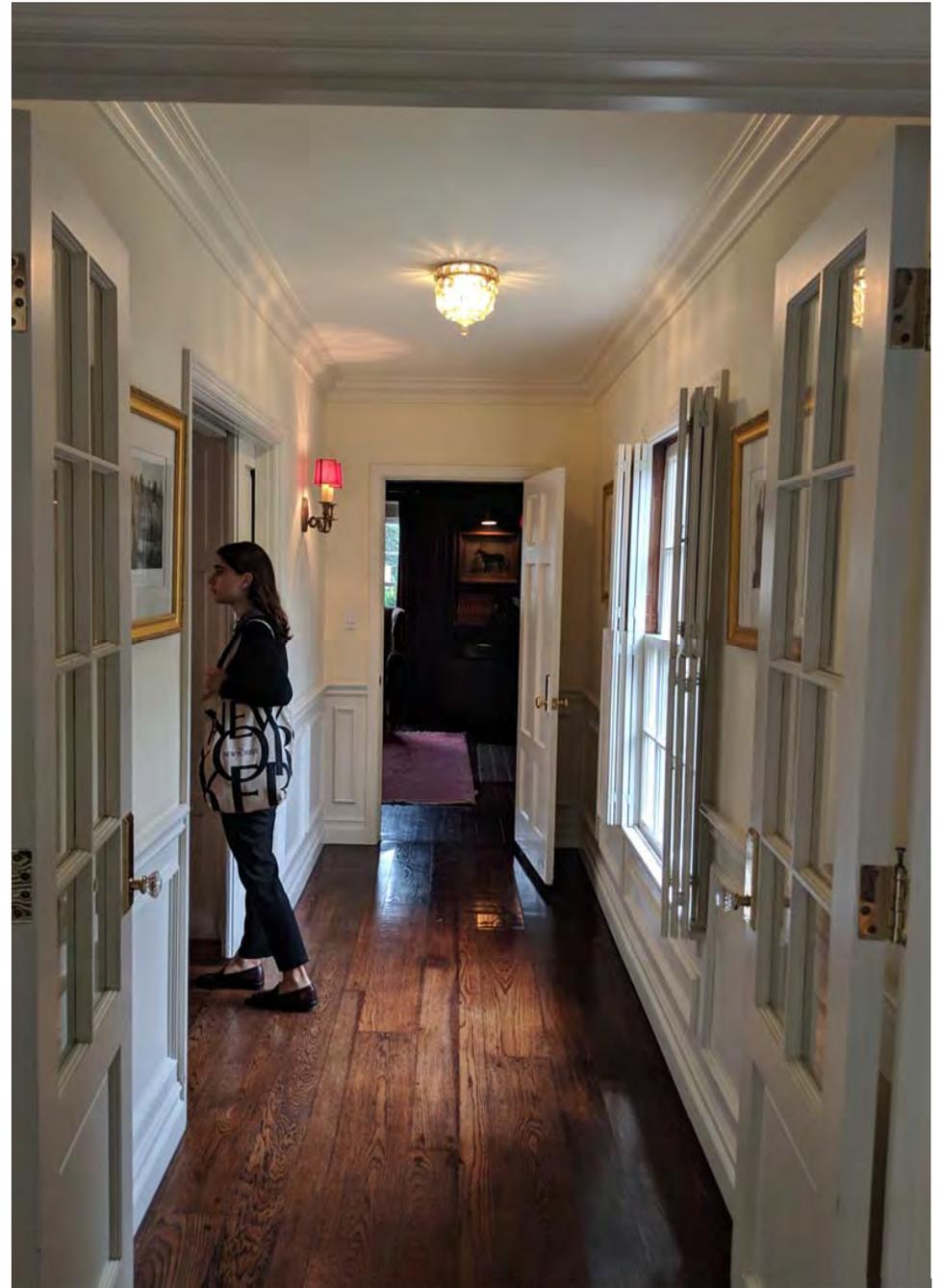
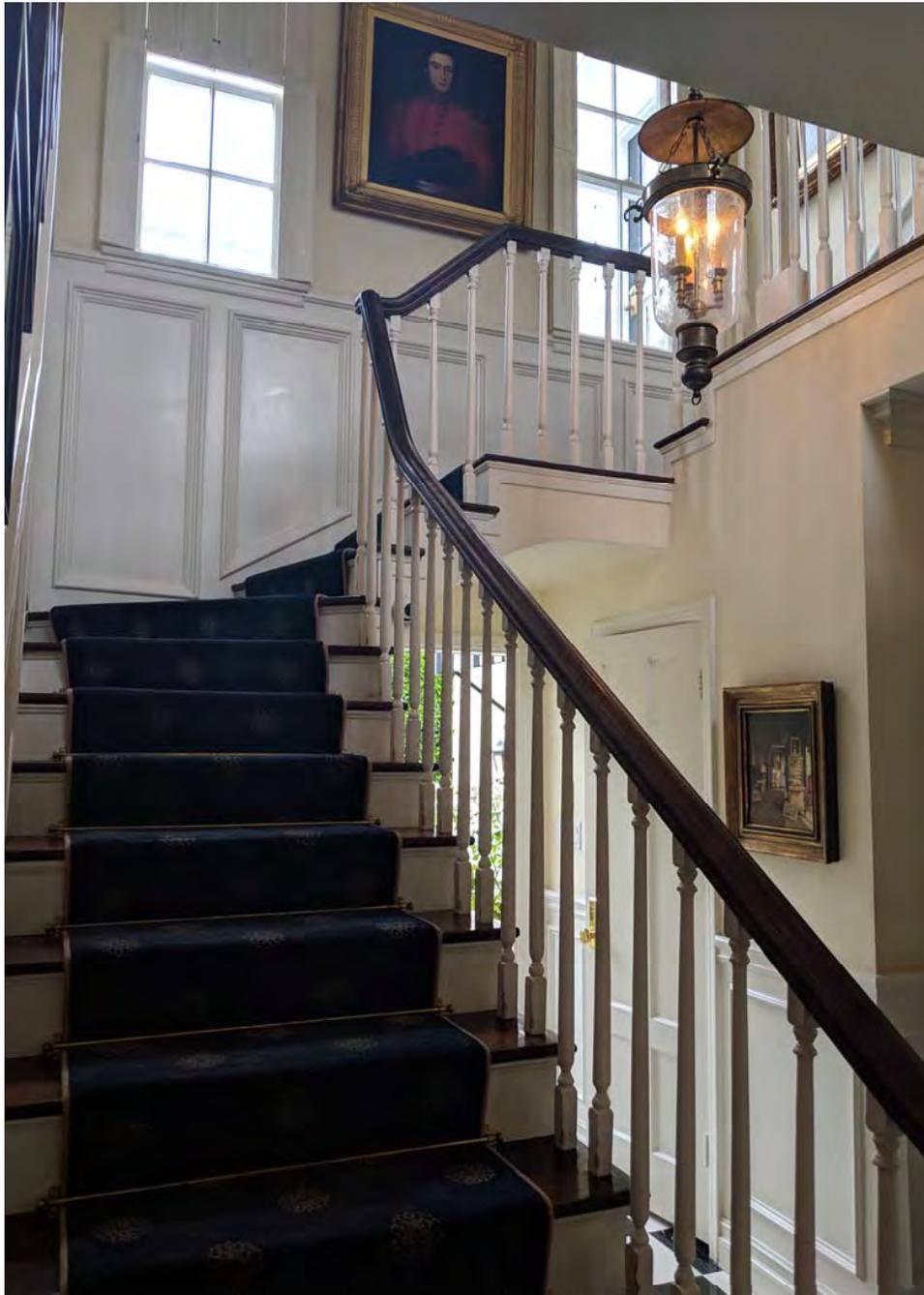


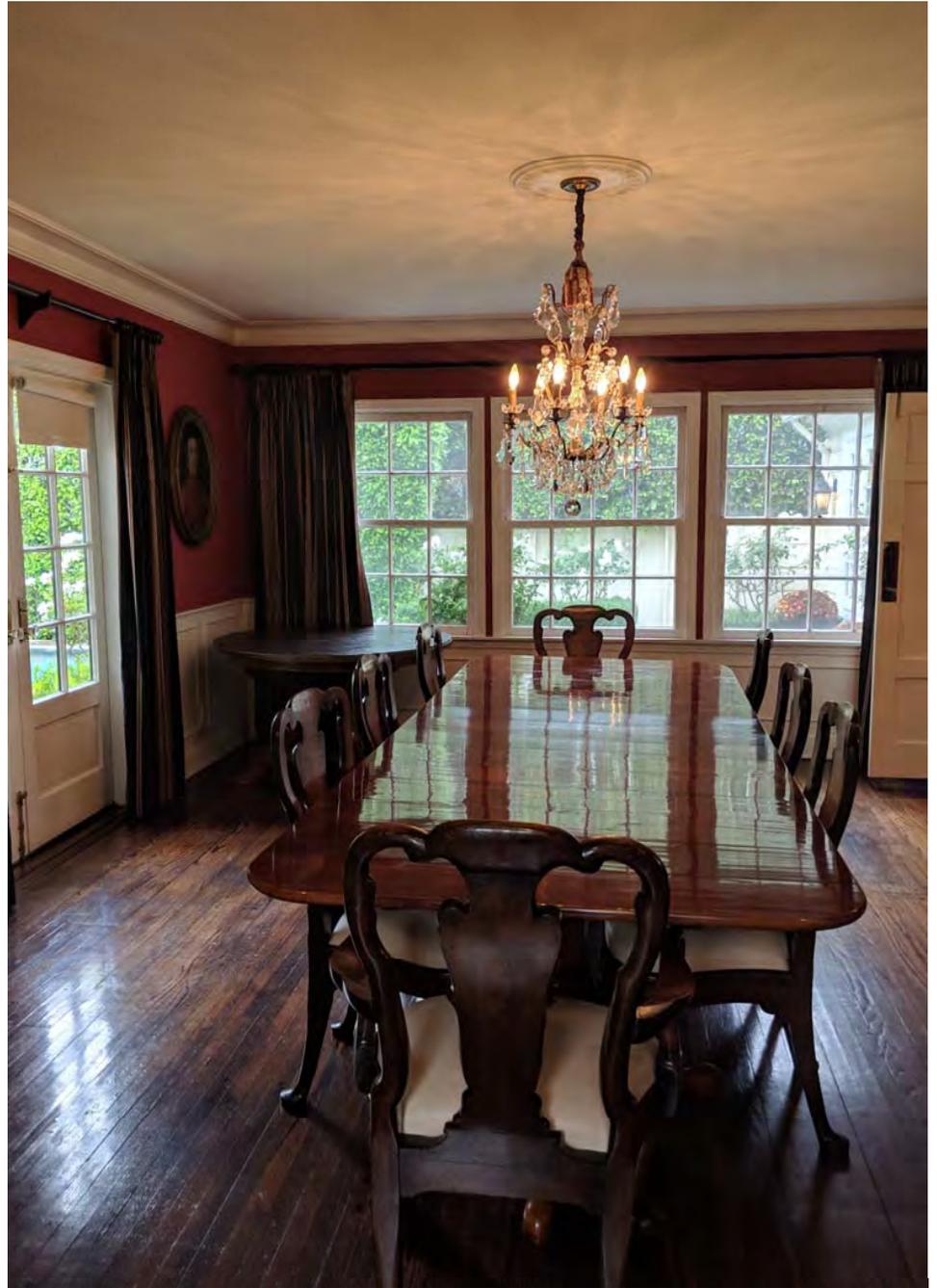


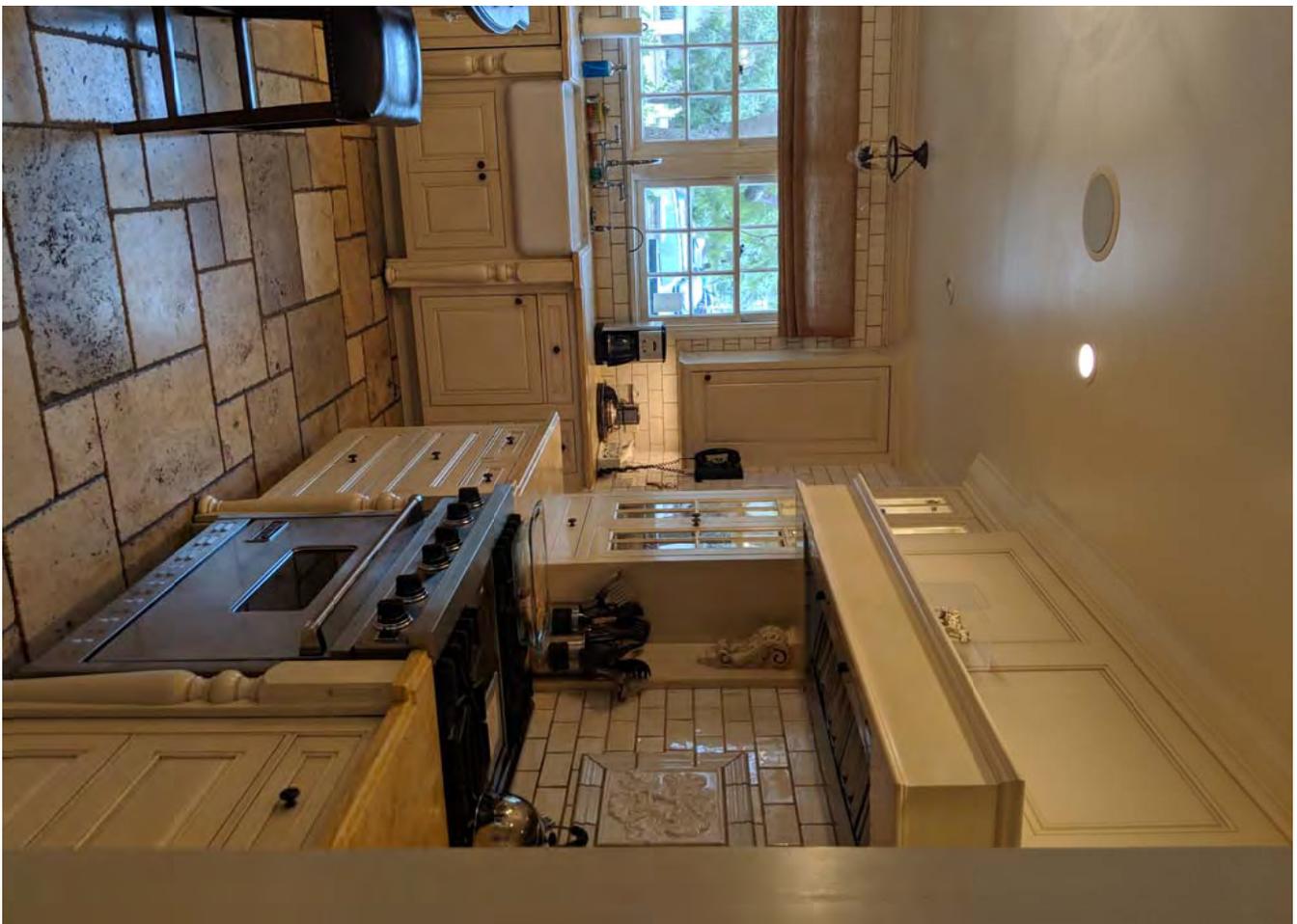












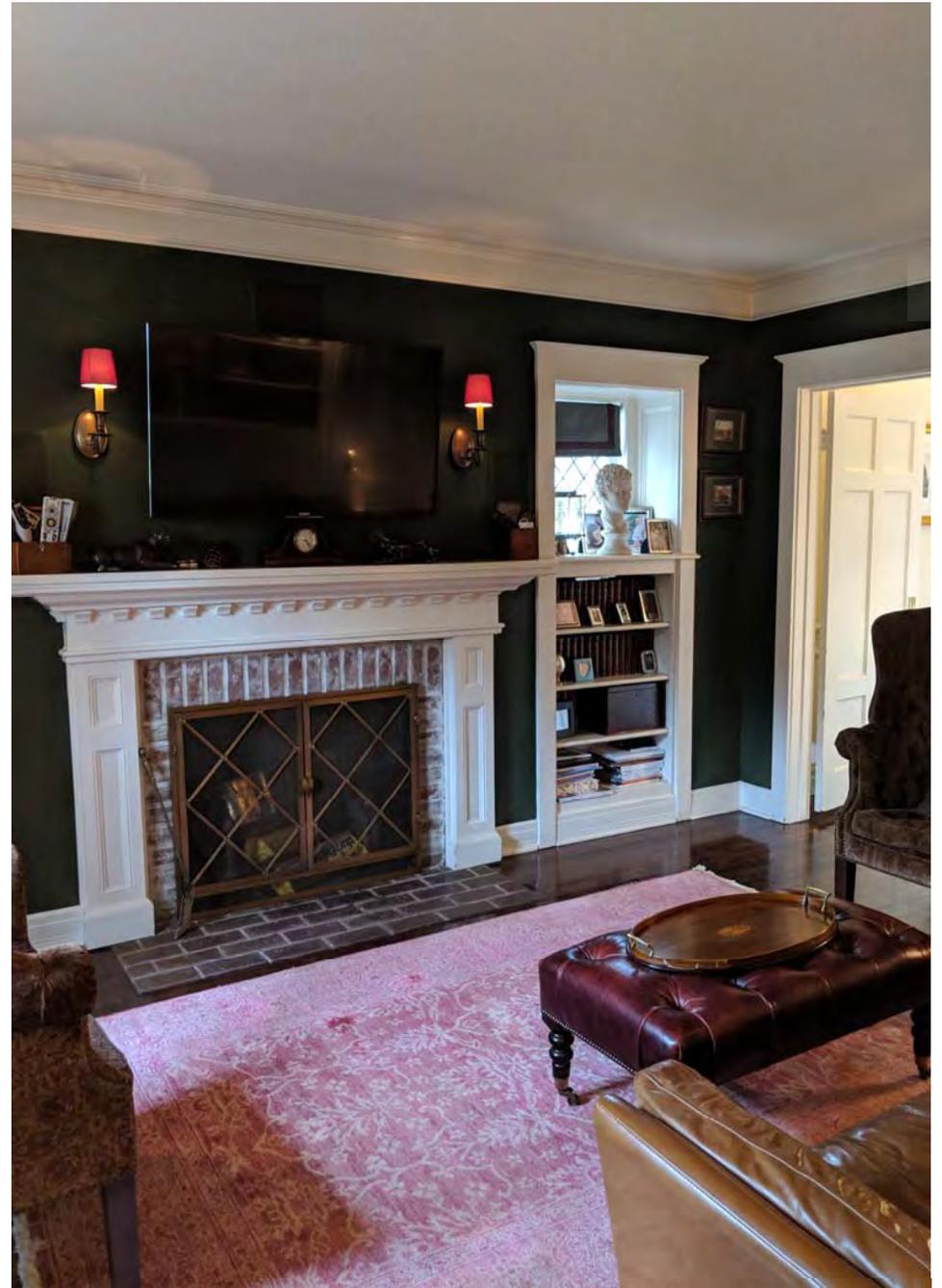
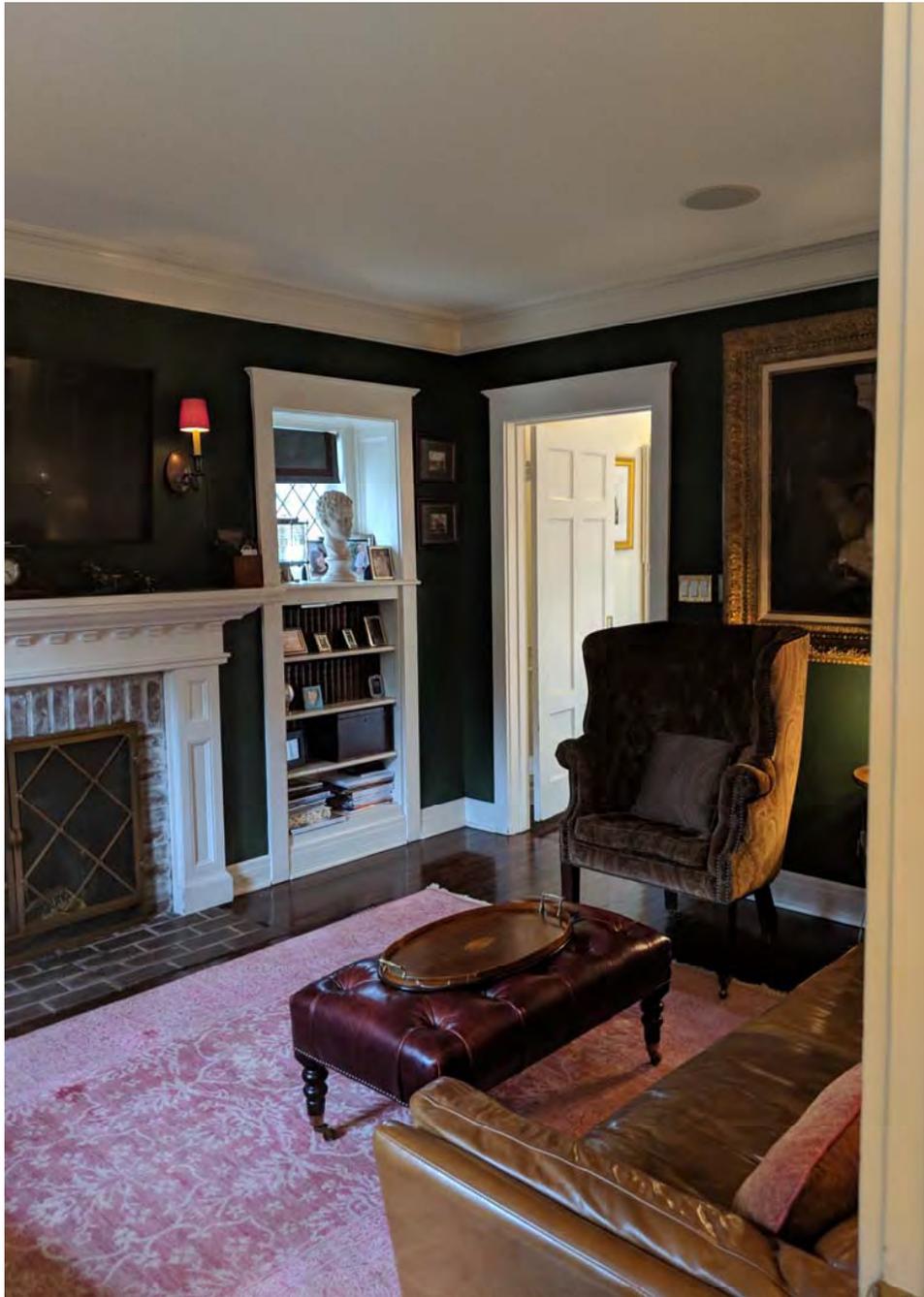
















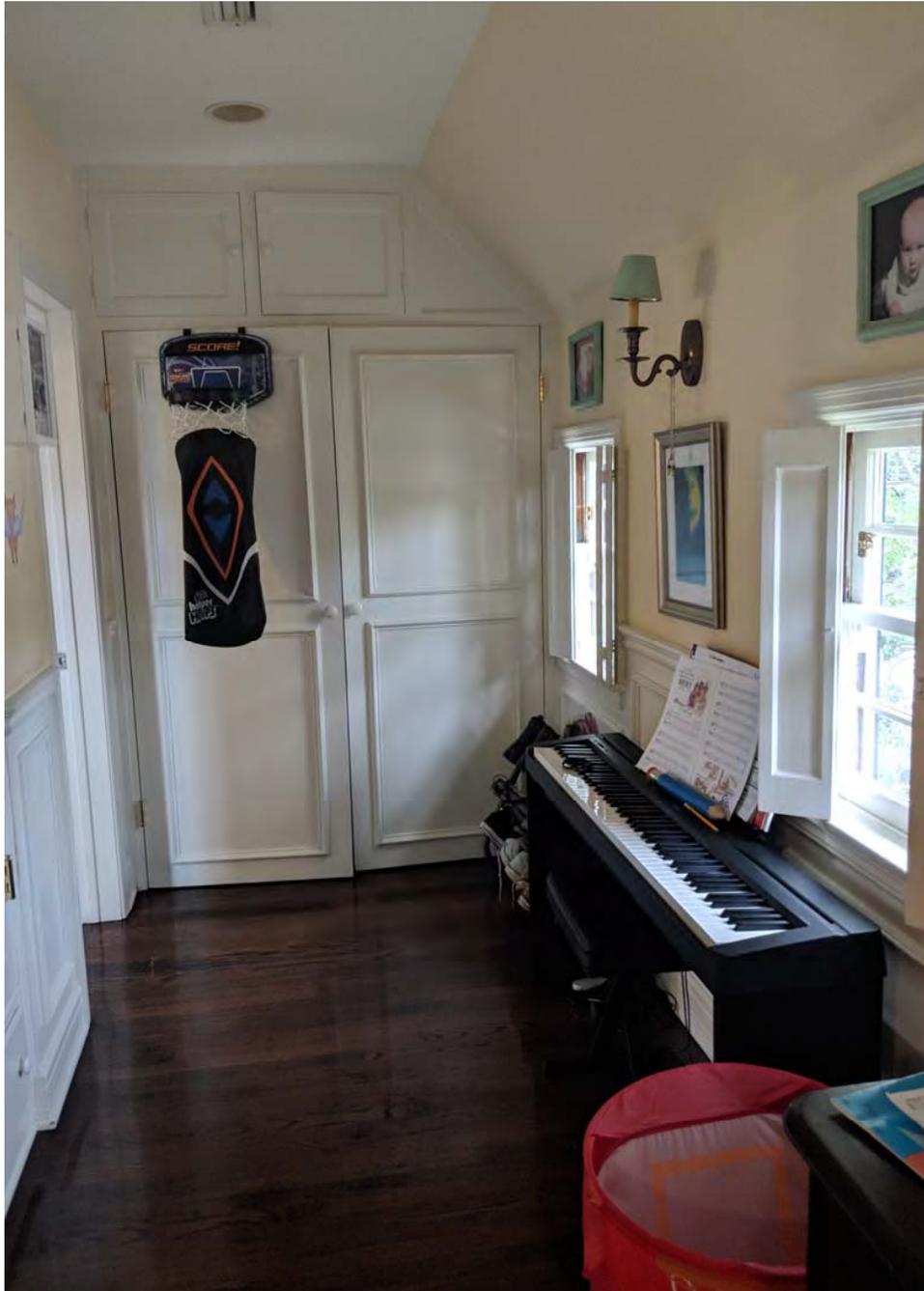


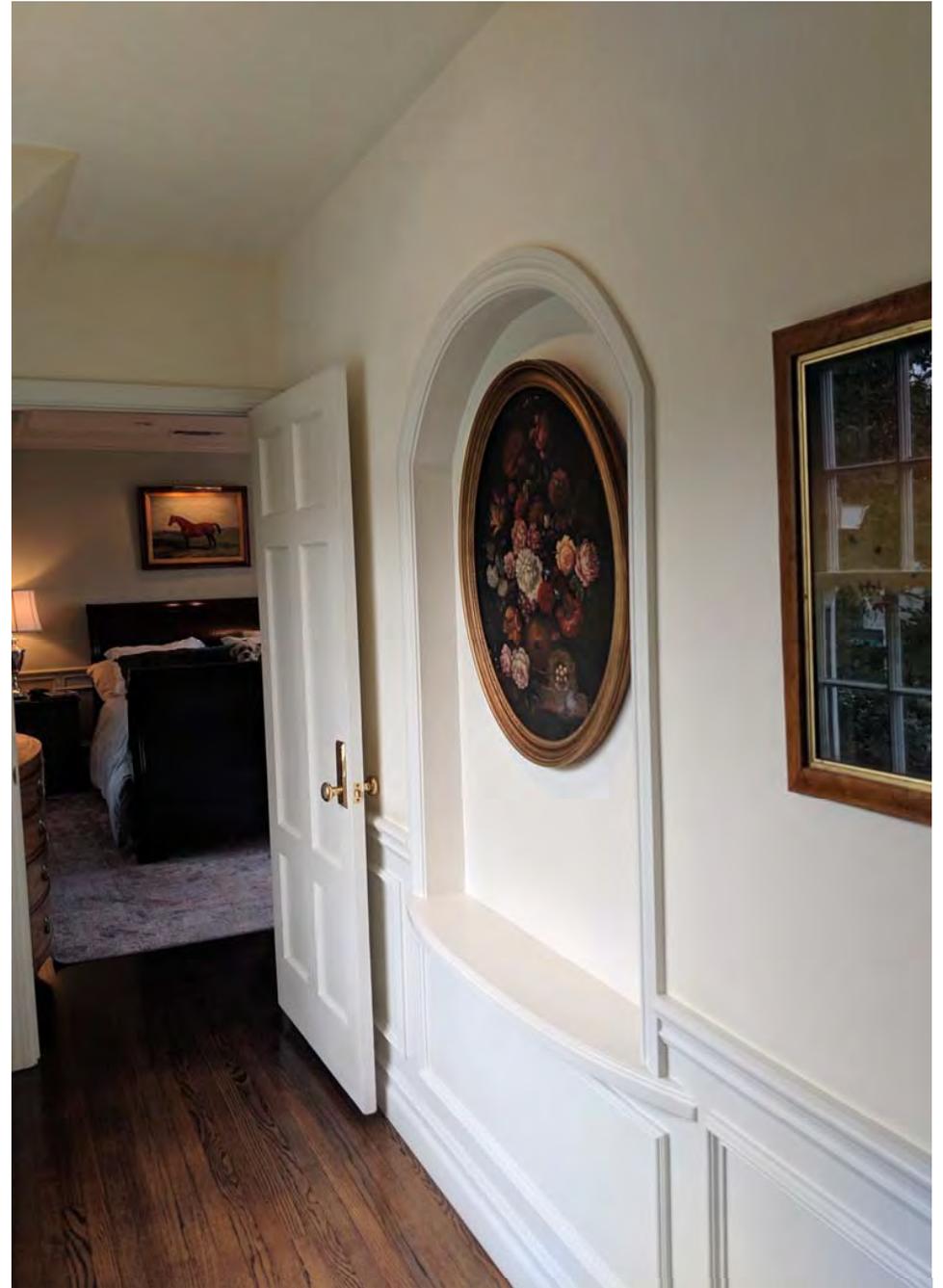


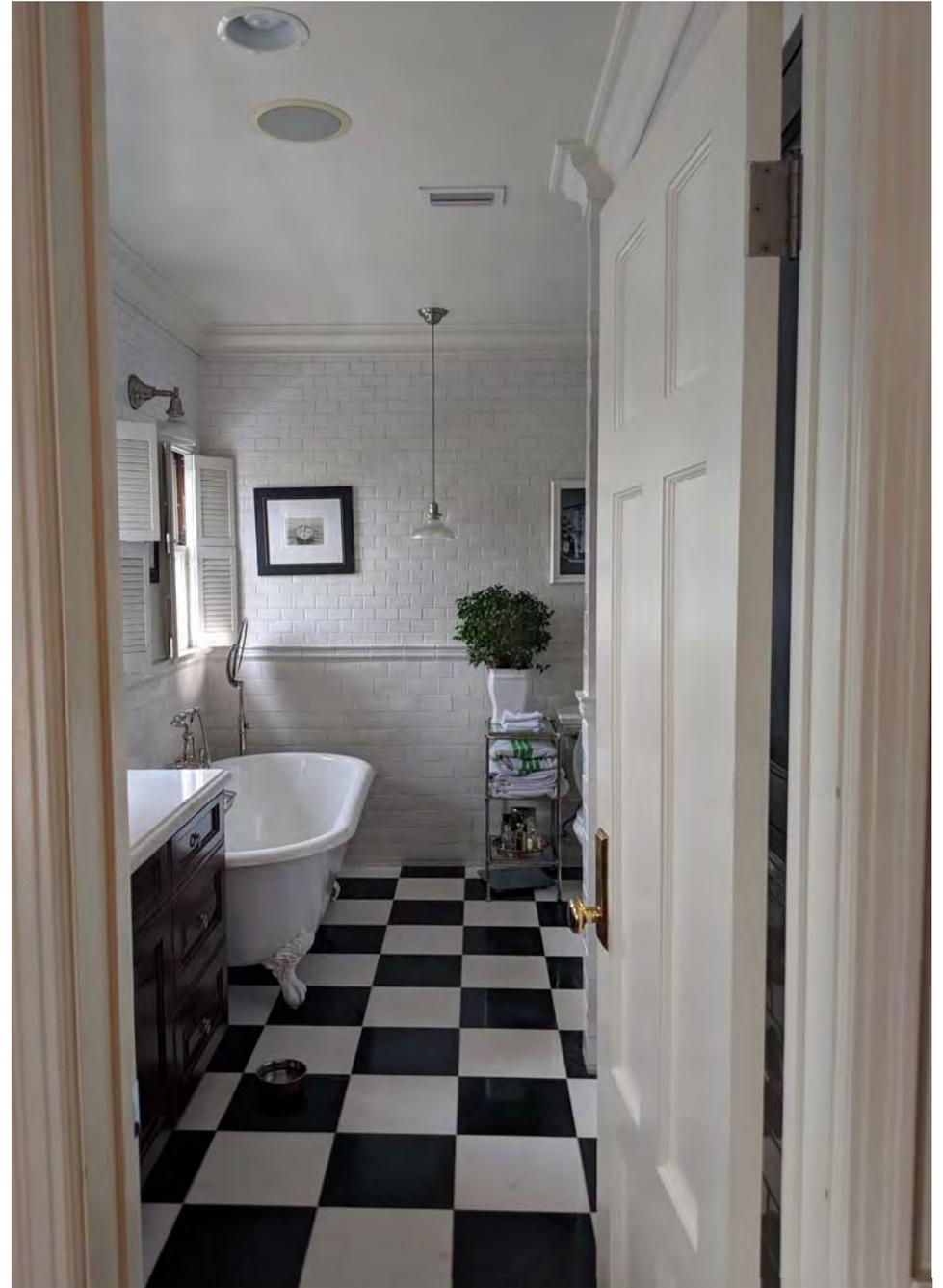


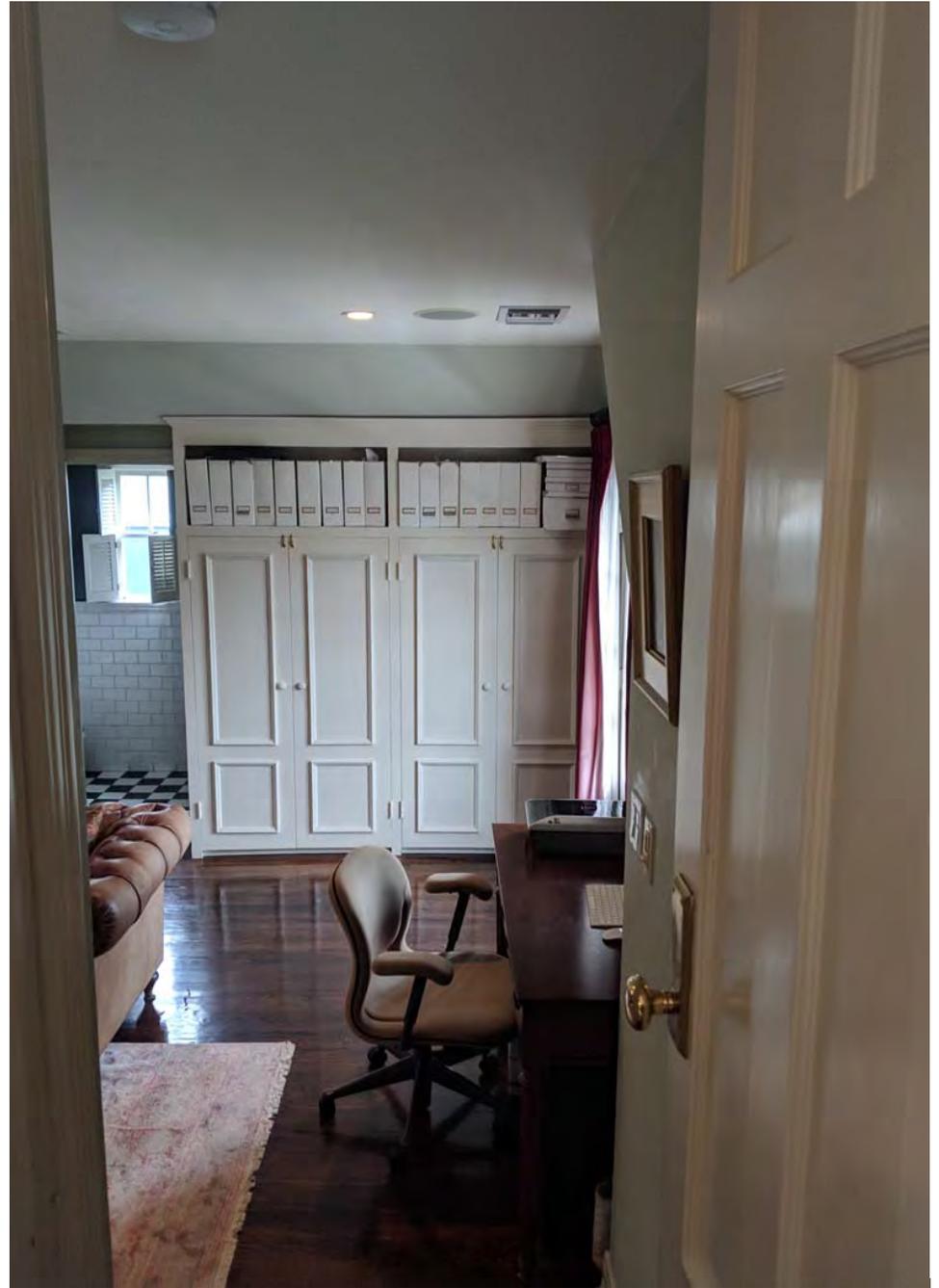






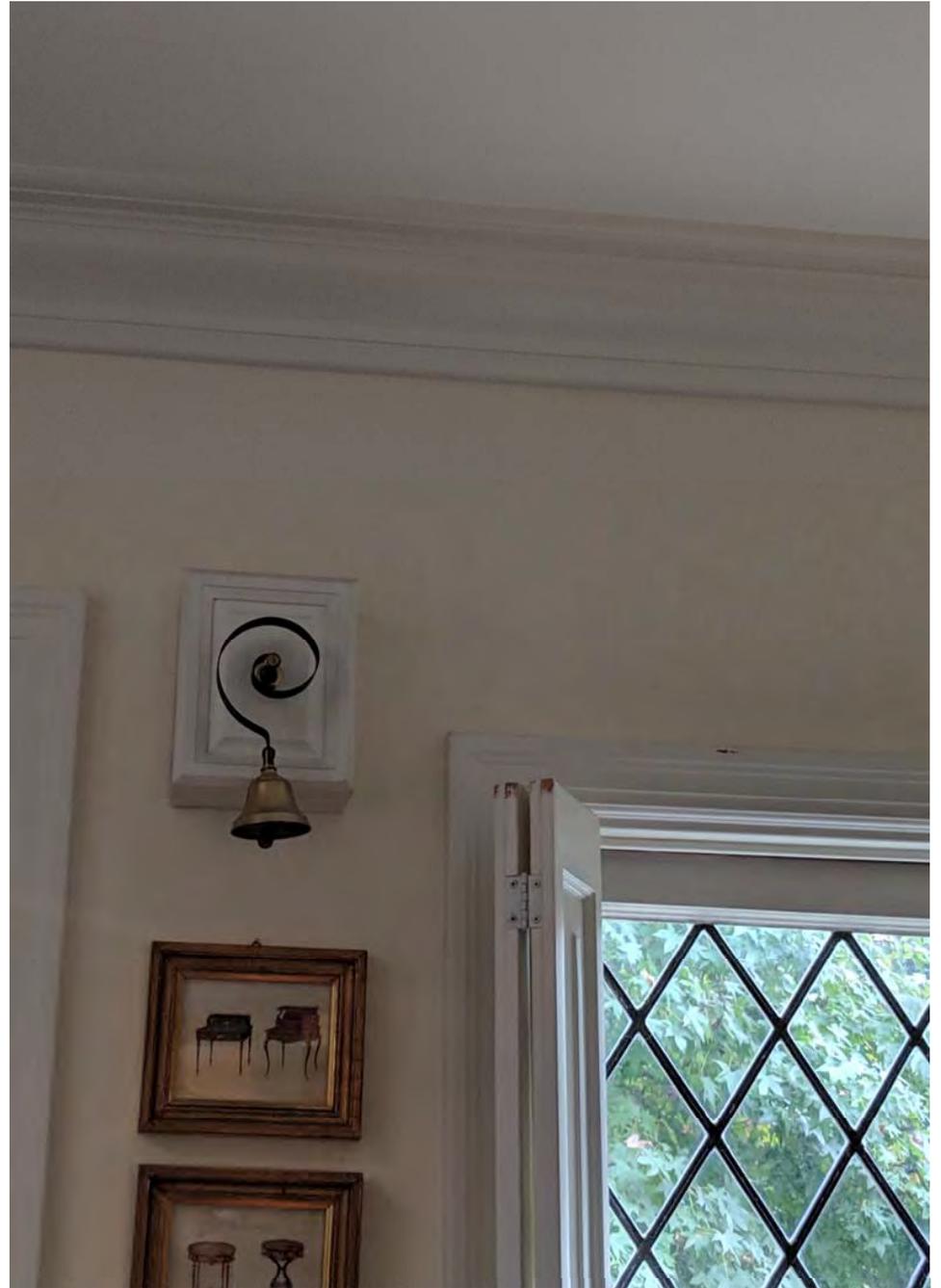
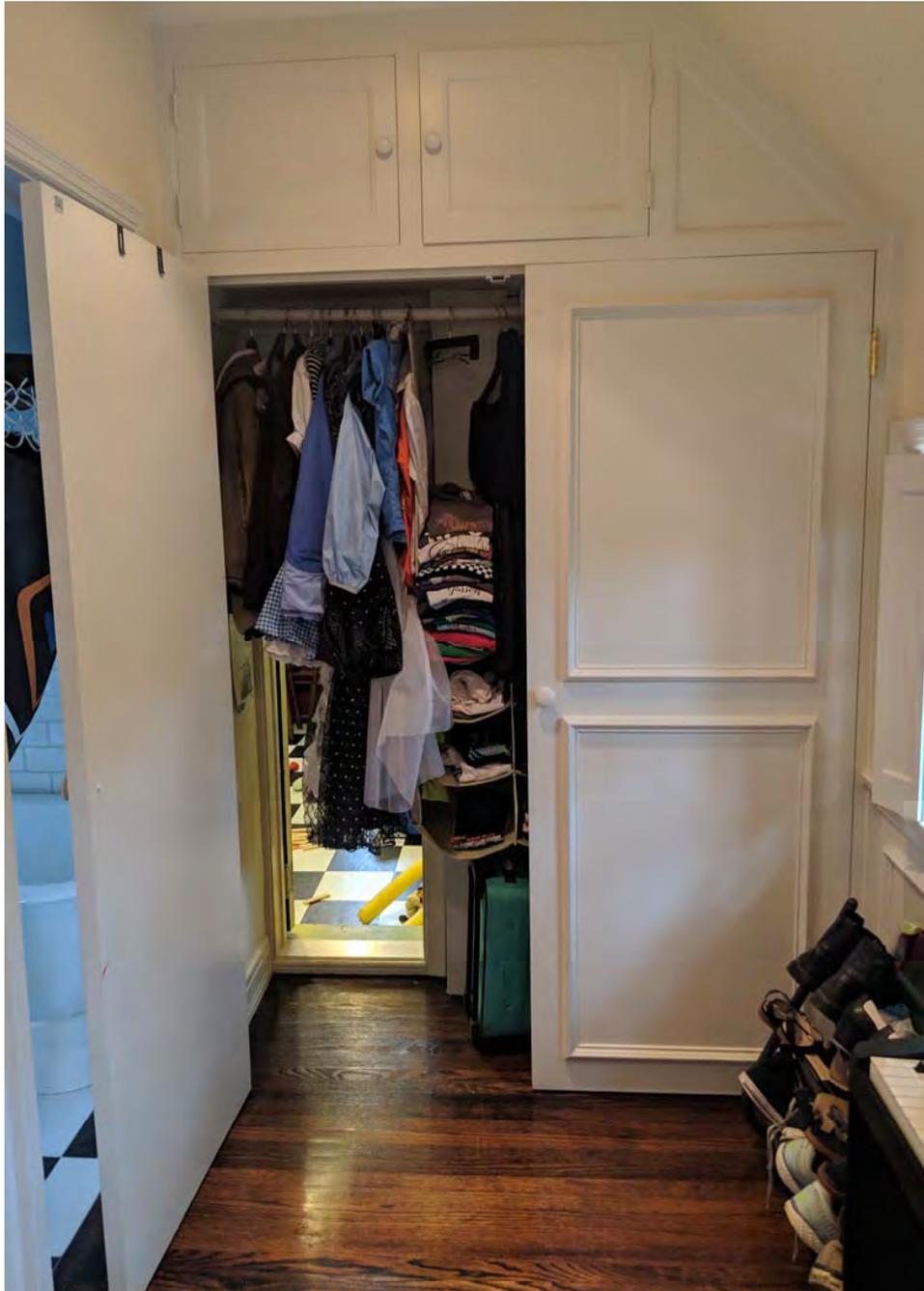
















COUNTY CLERK'S USE

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 City of Los Angeles Department of City Planning	COUNCIL DISTRICT 4
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PROJECT TITLE A.P. Carter Residence	LOG REFERENCE ENV-2018-5299-CE CHC-2018-5298-HCM
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PROJECT LOCATION
 5020 Ambrose Avenue, Los Angeles, CA 90027

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
 Designation of the A.P. Carter Residence as an Historic-Cultural Monument.

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

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 847-3679	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)
x 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 **A.P. Carter Residence** as an 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 [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE November 9, 2018
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-2018-5298-HCM
ENV-2018-5299-CE**

HEARING DATE: October 4, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 5020 Ambrose Avenue
Council District: 4 – Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Los Feliz
Legal Description: Tract TR 9633, Block 5, Lot 9

PROJECT: Historic-Cultural Monument Application for the
A.P. CARTER RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: Sherry D. Klein
5020 Ambrose Avenue
Los Angeles, CA 90027

PREPARER: Anna Marie Brooks
1109 4th Avenue
Los Angeles, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The A.P. Carter Residence is a two-story, single-family residence with an attached garage located at 5020 Ambrose Avenue (originally 2030 Alexandria Avenue) on the southeast corner of Alexandria Avenue and Ambrose Avenue in the Los Feliz neighborhood of Los Angeles. Commissioned in 1936 by realtor A. Pelham Carter for him and his family, the subject property was built in the American Colonial Revival architectural style by architect Kurt Meyer-Radon (1885-1962).

Irregular in plan, the subject property is of wood-frame construction with wood clapboard siding. The roof is side-gabled and has composition shingles. The primary, north-facing elevation is asymmetrically composed with four pedimented dormers, a prominent chimney, and an off-centered entryway accentuated by flanking pilasters and an entablature with corner blocks. Fenestration on the first story consists of double-hung, multi-lite wood windows with shutters and a single leaded diamond pane window. On the second story there are double-hung, multi-lite wood windows with window boxes. The west-facing elevation features a pedimented dormer with a double-hung, multi-lite wood window, paired four-over-four double-hung wood windows with shutters under a bracketed cornice, a pedimented six-panel entry flanked by fluted pilasters, and paired six-over-six double-hung wood windows. A two-car garage is attached on the east side of the north elevation, and there is a swimming pool at the rear of the residence. Original elements on the interior include built-in shelving and storage, marble entry floor, arched entryways, paneled wainscoting, wood floors, crown molding, and pocket doors with divided lites.

Kurt Meyer-Radon was born in Berlin, Germany in 1885 and immigrated to the United States in 1923, eventually settling in Glendale, California. During the 1920s he practiced architecture with his brother Hans with their firm, Meyer-Radon Bros. Throughout his career Meyer-Radon constructed several residential and commercial buildings in the Greater Los Angeles area, including the Seeley Studios Building in Glendale (1925), Chateau des Fleurs in Hollywood (1927, HCM #799), and the Sovereign Apartment Hotel in Santa Monica (1928). He died in Santa Barbara, California in 1962, at the age of 77.

The subject property appears to have undergone minor alterations over the years that include the replacement of French doors with aluminum and tempered glass sliding doors in 1968, and a kitchen and bathroom remodel and replacement of two windows with French doors in 2003.

The subject property was identified as eligible for listing under the national, state, and local designation programs through the citywide historic resources survey, SurveyLA, as a Contributor to the Los Feliz Square Single-Family Residential Historic District. The Los Feliz Square Single-Family Residential Historic District was identified as significant as a highly intact collection of Period Revival style residential architecture in Hollywood and as an excellent example of automobile-related residential development by prominent Los Angeles developers Arthur Letts, Sr. and the Janss Investment Company.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

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

2. CONSTRUCTION HISTORY & CURRENT STATUS

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

3. STYLE & MATERIALS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

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

Property Owner

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

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

Nomination Preparer/Applicant’s Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Anna Marie Brooks
Name:

January 16, 2018
Date:

Anna Marie Brooks
Signature:

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

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

Phone: 213-978-1200
Website: preservation.lacity.org

A. Proposed Monument Description

American Colonial Revival style residences typically are one or two stories in height with hipped or gabled roofs, most often with boxed eaves. Colonial Revival residences feature simple classical detailing, sometimes with exaggerated proportions. The façade normally has symmetrically based windows and a centered door, and less commonly an off-centered door. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, sometimes paired and often with fixed shutters. The usually paneled entry door is accented, often with a decorative pediment supported by pilasters, or extended forward and supported by slender columns to form an entry porch and the doors commonly have overhead fanlights, transoms or sidelights. The windows typically have double-hung sashes, usually with multi-pane glazing in one or both sashes and the windows are frequently in adjacent pairs. Other often employed details include multiple roof dormers, pediments, columns or pilasters. Architect Meyer-Radon introduced a hyphen which is a connecting link between two larger building elements; a dependency which is a subsidiary building connected to the main building, often one of a symmetrical grouping; and a sub-dependency which is a smaller dependency appended to a larger one. All of these basically Palladian details add interest and required square footage in a sophisticated manner.

It is said that American Colonial Revival architecture and its related Revival styles were not as widely utilized in Los Angeles as other historical styles, but master architect Meyer-Radon was commissioned by A. P. Carter to design a home and attached garage in the American Colonial Revival style with Palladian accents. It is sited at the T-intersection of Ambrose where Alexandria slopes downward in the Los Feliz Square neighborhood.

The stately Colonial Revival, L-shaped, two-story single-family residence with attached two-car garage at the east, also has a western hyphen and a western dependency with a sub-dependency at its south, these distinctive details introduced by the hand of master architect Meyer-Radon. The residence was erected under the original address of 2030 Alexandria Avenue. The house was designed by architect Dr. Kurt Meyer-Radon in 1936. The address of the corner parcel was later switched to 5020 Ambrose Avenue.

The Alexandria Ave./west elevation bore the original address of 2030 Alexandria Avenue. It is a dependency with composition shingle clad side gable roof, originally wood shingled, pedimented dormer with an eight-over-eight double hung wood frame window with tails which are on all of the windows. It is off-set by paired four-over-four double hung louvre-shuttered windows beneath the bracketed cornice. The ground floor is asymmetrical with an eight-over-eight double hung wood frame window to the north of the raised, pedimented six-paneled entry door with Doric pilasters, decorative corner posts, and paired six-over-six double hung windows. A one-story sub-dependency at the south is original. The small one story, side gabled composition roof with bracketed cornice has a four-over-four double hung window with louvered shutters.

The north elevation/main entrance is at 5020 Ambrose Ave. The main residence has a hyphen at its west, connecting to the dependency. The western-most north pedimented, gabled wall of the dependency is symmetrical with a centered, shaped brick chimney; vertical vents in the gable; six-over-six double hung windows at either side of the chimney at the upper level; and a single, leaded diamond glazed window on each side of the chimney at the ground floor. The pedimented dormer with an eight-

over-eight double hung window is the dominant feature of the hyphen to the east of the dependency with bracketed cornice. The window is echoed at the ground floor with the addition of louvered shutters.

The main residence is side gabled with bracketed cornice with three pedimented dormers at the north, each with eight-over-eight double hung windows and a window box with brackets beneath each window. Two eight-over-eight double hung windows at the east mirror the second floor and a six-panel entry beneath an entablature with Doric pilasters and corner blocks. The west gable is pedimented with a vertical vent and a single leaded diamond pane window at the first level. The east gable of the main residence is given emphasis by a centered chimney. The east mini-hyphen of the residence beyond the east chimney is intersected by the pedimented gable. At the east elevation of the garage, a narrow pedimented dormer with a two-over-two double hung window over an eight-over-eight double hung window with shutters is at the ground floor.

The south elevation Deck, which was originally nearly 20' x 10', and matched the dimensions of the Red Cement Floor, below, not extant, at the south, has been greatly reduced in width and the balustrade has been changed from radiating spokes to a sectioned vertical balustrade which extends from the second floor exit of the west bedroom at the east of the pedimented gable of the west hyphen, along the residence to the east end, where it originally narrowed to the present width, then steps down and proceeds to the east end of the garage extension. At the underside of the balcony are plain, alternating width decorative beams. The pedimented gable of the garage, with centered curved vent and centered paired French doors, which originally stepped onto the deck from the Studio, now utilized as an Office, complete the south garage elevation. Paired paneled doors with sidelights exit to the balcony from the master bedroom to the west of the garage. These doors, along with the door from the southwest bedroom originally opened to a large, airy deck at the south. A recently added lap pool is at the south border of the property with a hot tub and cabana at the southeast.

At ground level, south, an extension of the living room, to the west of the garage, houses paired eight-glazed-panel-over-a-single wood panel doors and matching sidelights, which originally opened to a 20' x 10' Red Cement Floor, not extant. At the west, a single eight-glazed-panel-over-single-wood-panel is the rear entry to the main hallway/stairs which also opened to the cement area. A small window is to the west.

Paired eight-panel glazed over single panel wood doors in the east elevation of the dependency enter the dining room; there are paired six-over-six double hung windows at the second story which is in a pedimented gable. Paired eight panel doors over single wood panel with matching sidelights are in the sub-dependency at the south which is crowned by a bracketed cornice.

The south elevation of the addition to the western dependency has a pedimented gable, a centered vertical vent, a six-over-six double hung window at the second level, all centered. A property line fence is at the south with a pedestrian gate is at the west.

INTERIOR

Access to the Colonial Revival residence is from Ambrose at the west end of the main core to the east of the hyphen and dependency through the 6-panel entry to the original black and white squares marble vestibule which runs to the south under an arch at the underside of the stairs, which proceed to the second floor with hallways to the east and west. Paired 8-pane glazed with single panel wood doors open to the west hall with an eight-over-eight double hung window across from the pocket doors in a paneled

entry to the dining room at the south. At the opposite end of the west hall, through a 6-panel door is the library with fireplace on the north wall with a bookcase and a single diamond glazed window at either side. An eight-over-eight double hung window is at the west wall. The east wall is blank. The south wall leads to a short hall with the Alexandria entry at the west, the California cellar at the east and the kitchen at the south. To the east of the kitchen is the double swing door to the dining room and paired eight-pane glazed over wood exit to the southeast yard. The kitchen east wall has paired eight-glazed panes over single wood panel with matching sidelights. An eight-over-eight double hung window is at the south. The former maid's bath is also at the south, entered from the east. The dining room is entered from the west through a double swing door. Leaded glass cabinets are at either side of the centered pocket doors, in a paneled entry, leading to the west hallway. The east, paired eight-over-eight glazed panes over single wood doors lead to the rear yard. A triumvirate of eight-over-eight double hung windows is at the south.

Off the east hall is the original paneled living room with ceiling molding and paneled wainscot, an original wooden fireplace mantle featuring entablature and colonettes at the east wall; a jut-out with paired doors and sidelights is at the south; the west wall has a pocket door to the hall and the north wall contains two eight-over-eight double hung windows.

One proceeds from the main vestibule upstairs to the central hallway with paired windows and frames which appear to make them palladium windows. Paired doors open onto the west hallway. The north wall with paneled wainscoting has a linen closet at each end and an eight-over-eight double hung window at the center. The south side has a paneled opening which enters the south bedroom. Steps at the east wall of the bedroom which open to the former deck, now a narrow balcony, which goes eastward the length of the residence and steps down to the attached garage. The south wall has a window; the west wall leads to the bathroom which proceeds to a hall area off the northwest bedroom at the end of the west hallway.

The paneled east hallway is a bit more formal than the west. One steps up through the arch with paneled wainscoting; an eight-over-eight double hung window is at the north; a master bath is at the south along with a curved grotto at the south wall. The master bedroom has paired 8-glazed panel over single panel wood doors at the south exiting to the balcony and an 8-over-8 double hung window at the north. Two-over-two double hung windows are in the south master bathroom. At the east of the bedroom is the former Studio, now an office. A paneled entry, down steps east of the bedroom, leads to the office through the west wall. At the west is an original fireplace. The north wall has two six-over-six double hung windows. The east wall, with a centered entry to the half bath is lined with shelves and cabinets. The south wall has paired French doors to the balcony.

The Colonial Revival with Palladian accents is a masterpiece of residential revival style designed by master architect Dr. Kurt Meyer-Radon.

B. Statement of Significance

5020 Ambrose Avenue, at the corner of Alexandria Ave., is significant as an Exemplar of the Period Revival work of Master Architect Dr. Kurt-Meyer Radon in the American Colonial Revival style with Palladian touches.

The Architect: Dr. Kurt-Meyer Radon is a Recognized Master Architect

The Colonial Revival single family residence with attached garage which graces the southeast corner of Ambrose and Alexandria avenues, with original address of 2030 Alexandria, later changed to 5020 Ambrose Avenue, was designed by architect Dr. Kurt Meyer-Radon in 1936. The home is an exemplar of Meyer-Radon's period revival residential works.

Kurt Meyer-Radon was born in Berlin, Germany, in 1885. Lisa Radon, a granddaughter, wrote on the website askART that her grandfather earned a doctoral degree in architecture which lead to him being addressed as Herr Doktor in Germany and Doctor after he arrived in the United States, sometimes causing confusion among people who mistakenly viewed him as a medical doctor.

Another grandchild, John Potter, wrote on the same website that Meyer-Radon led an architecture firm in Germany before and after WWI. He served on the Eastern Front during the War as a communications officer.

He emigrated to the United States in 1923. Meyer-Radon and family made their home in Glendale, CA. A family friend said, "He played the violin like a gypsy." He created many copperplate etchings from nature as well as architectural themes, both formal and fantastical. His artwork was influenced by his favorite artist Francesco Piranesi (1756–1810), an Italian engraver who was instructed in engraving and architecture by his famous father, Giovanni Battista Piranesi.

John Potter shared that during Meyer-Radon's work with Allied Architects Association of Los Angeles which was founded in 1921, Mayer-Radon described himself as, "an architect of everything." Among Allied Architect's works are the current Los Angeles City Hall and the original Los Angeles County Hospital. The purpose of Allied Architects was to "advance the art of architecture and by professional cooperation and collaboration to secure for and provide municipal, county, state, and national governments and organizations formed for civic betterment, or mutual or business advancement with the highest and best expression of the profession of architecture at the least possible cost..." The AAALA did not accept or perform architectural services for private individuals or firms.

Meyer-Radon wrote that he maintained friendships with Neutra, Schindler and Lloyd Wright. He is also known to have been an advisor to Julia Morgan on antiques acquisition for the Hearst Castle.

During the 1920s he and his brother Hans practiced architecture from their firm, Meyer-Radon Bros. The brothers created Chateau des Fleurs, A French Norman Revival Style apartment building at 6626 Franklin Avenue built in 1927. The building featured 50 single and double sound proof apartments; a roof top garden and adjoining children's playground; the walls, ceiling and woodwork carry decorative motifs in oil paint; electric refrigerators and ranges are in all kitchens; different Norman inspired hardware is in each apartment. The Chateau des Fleurs is Los Angeles Historic-Cultural Monument 799. It is unclear what ended the Meyer-Radon brothers partnership.

In 1929 Meyer-Radon designed 13 two-story Spanish-Mediterranean Revival style single family residences in a development in Pasadena. Also in 1929, the architect designed the seven-story 58 unit Castles Argyle Arms Annex (apartments) at 1921 Argyle Ave in 1929 with the top floor as the home of the majority stock owner and his family, Dr. Alfred G. Castles.

Meyer-Radon is honored by National Register status for the Sovereign Hotel, also erected in 1929 as an apartment hotel. The Sovereign, a five-story Spanish Colonial Revival building is the work of the Meyer-Radon brothers according to early press coverage, yet only Kurt received National Register credit for the Sovereign. Once again, no reason could be found.

Meyer-Radon designed the Mediterranean Revival residence at 121 S. Hudson St. in Los Angeles in 1930. In 1931 he designed a corner-featured eight-unit apartment building at 201 Poinsettia Place and West 2nd Street in Mediterranean Revival style. For Edmund J. Krause, at 3525 Griffith Park, he designed a stucco residence and garage. In 1937 he designed a two-story apartment building for Mary J. Oliver at 1331 N. Brand Blvd.

His 1941 design for a 7-room Colonial home for \$8,300 was featured in a photography spread in the *Los Angeles Times* on Feb 16, 1941, page G7. The home was of a single story with wood shingle roof, a living room with fireplace, dining room, den, kitchen, breakfast room, master bedroom with dressing alcove, a second bedroom, 2 bathrooms and a covered, large rear/side porch. The March 23, 1941, *Los Angeles Times* carried a photo spread featuring a modern Mediterranean 2-story home with attached garage, a shingled roof and a terrace on the second-level of the stuccoed home. The architect also designed in the Mid-Century Modern style, a single-family home erected in 1952 at 1641 Fernbrook Place in Glendale.

Kurt Meyer-Radon became a naturalized United States citizen April 13, 1934. His wife Paula and children Anna, John and Walter followed him. He registered for the United States World War II draft at age 57. He died in Santa Barbara, California, on September 20, 1962, at age 77.

The A. P. Carter Residence, is an American Colonial Revival home with attached garage is an exemplar of the single family residential revival design work of architect Dr. Kurt Meyer-Radon. The architect came to the United States from Germany where he and his brother had a recognized-in-the-literature-of-that-nation for works accomplished there, where they had an architectural firm that functioned pre-World War I, Post WWI and for a short time after the war. They immigrated to the United States where they became citizens and practiced architecture by designing several recognized apartment buildings and residences. No cause could be found for

the breakup of their practice. Dr. Kurt Meyer-Radon's architectural works are thus recognized on two continents. He was a part of the Allied Architects Association of Los Angeles, working on City Hall and the original County Hospital. He has works on the National Register. Kurt-Radon is an architect who had a flourishing practice in another nation, who Post-World War I chose to come to the United States and open a practice here, thus bringing a foreign education and architectural practice to this nation and adapting them to his practice here. Dr. Kurt Meyer-Radon is a master architect.

The Original Owner: A. Pelham Carter, not a historic personage, but a person of interest, as well as important events in the main currents of national, state or local history.

While the original owner of the residence was A. P. Carter aka A. Pelham Carter who was born at Era, Texas, a farming community north of Dallas/Fort Worth on February 2, 1894, does not rise to the level of historic personage, the information included about owner Carter is simply to add to the understanding of the time and of the residence. It is uncertain when Carter relocated to Los Angeles. As a Realtor, he had the connections to commission Dr. Kurt Meyer - Radon, a master architect, to design a home for his family.

A story was discovered in the *Los Angeles Times* about the Realtor. Quite active in the 1920s, A. P. Carter, in 1927 took a female friend from the apartment building in which the two resided, out for a moonlight ride. He told her about an easy money producing scheme; a real estate investment. After a few more moonlight rides she succumbed, investing her life savings of \$6,000 in a development known as Modjeska Acres in Lynwood, CA. Carter told her that he could buy it at, "a reduced price," adding that he, "would let her in on the deal." Suddenly, Carter became, "less friendly and later married another." She found out that the lots had been purchased by him for a mere \$2,630, swindling her out of more than \$3,000. Carter was charged with obtaining money by false pretenses by the Municipal Court judge, who fixed bond at \$5,000. It seems the remainder of his real estate deals were less shady, which is of interest since 1927 was near the height of the real estate market and pre-crash. However, he retained his license and built a financially successful career before and during the Depression which allowed him to commission Meyer-Radon to design the residence at 2030 Alexandria Ave., postal address later changed 5020 Ambrose Ave., toward the end of the Great Depression in 1936.

Edna Carter, A. Phelam's wife, was active in many women's organizations. Mr. Carter lived to be 87 years of age, dying Jan 28, 1981. Carter is representative of the real estate industry in the boom times of the 1920s. The fact that he was able to commission a 4,402 sq. ft. house as the city was emerging from the Depression speaks to his success as a Realtor, both before and more importantly, during the Depression.

Several important historic events took place in Los Feliz during the Depression which affected all who lived there, and just as importantly, in the Los Angeles Metro and beyond. The Greek Theatre at Griffith Park was opened on September 25, 1930, as an additional entertainment venue in the open air, beneath the stars; John Marshall High school opened in 1931 thus giving Los Feliz its own high school to serve its burgeoning population; the Griffith

Observatory and Planetarium gave the public its first public planetarium experience on May 14, 1935, as well as stellar views of Los Angeles, the surrounding area plus the Pacific Ocean, and the completion fulfilled one of Col. Griffith's great dreams. The Los Angeles Zoo, which had not had a great reputation, was improved by the toilers of the Federal Works Project and many improvements were made to Griffith Park by the same program. The Federal Works Project provided jobs for many who had previously lost them, thus providing a small stipend that allowed them to enjoy life once more, albeit at a minimal level, most likely spending a few cents as they left Los Feliz for the day, to return for another. Many of the above institutions and improvements thereunto granted the citizens of the region a chance to share these venues for free or at a lesser rate, adding some hope and a bit of joy during the Depression years. Therefore, the aforementioned were important events during the Depression with a lasting affect both for Los Feliz and the Los Angeles Metro.

The A. P. Carter Residence: An American Colonial Revival Residence with Palladian touches which embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for the study of a period, style, or method of construction.

Colonial Revival style buildings gained popularity beyond the east coast of America as a result of their inclusion in the Columbian Exposition of Chicago in 1893. Their popularity was bolstered by the restoration of Colonial Williamsburg in the 1920s and 1930s which furthered interest in the architecture of eighteenth century America. They became more popular by the publication of colonial architecture in books and magazines making the styles widely accessible to audiences throughout the nation.

Residences in the American Colonial Revival style are typically one or two stories in height, symmetrical in design with the entryway as the primary focus. They have hipped or gabled roofs, most often with boxed eaves. Colonial Revival residences feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, often with fixed shutters and paneled front doors. They sometimes possess sidelights and transoms. Other often employed details include multiple roof dormers, pediments, columns or pilasters. Dr. Meyer-Radon added Palladian hyphens and dependencies for greater interest and increased square footage in the Carter design.

While American Colonial Revival architecture and its related Revival styles were not as widely utilized in Los Angeles as other historical styles, architect Meyer-Radon was commissioned by A. P. Carter to design a home and attached garage in the American Colonial Revival style with Palladian touches. It is sited at the T-intersection of Ambrose where Alexandria slopes downward in the Los Feliz Square neighborhood.

The L-shaped 1936 design by architect Dr. Kurt Meyer-Radon faces Ambrose and has side pedimented gables, north facing pedimented dormers, bracketed cornices, eight-over-eight double hung windows with bracketed window boxes beneath at the second level, and louvered shutters adorning the windows at the ground floor along with a raised, six-paneled entry door

with Doric pilasters and decorative corner posts supporting an entablature. This is not a simple American Colonial Revival design for it has a west hyphen with eight-over-eight double hung windows and shutters which connects to the west dependency with symmetrical features on its north elevation including a pedimented gable, central shaped chimney, paired vents, six-over-six double hung windows and single leaded diamond pane windows at the ground floor. The asymmetrical west elevation of the dependency includes an eight-over-eight double hung window at the pedimented dormer which is offset by paired six-over-six windows and shutters and a bracketed cornice. The ground floor eight-over-eight window with shutters is at the north, a six-panel entry beneath a pediment with Doric pilasters and corner blocks finish the west at the center and paired windows at the ground level. A one-story sub-dependency is at the south with one two-over-two shuttered window and a pedestrian gate to the southeast/rear yard. At the east is a two-car garage with a pedimented gable, paired six-over-six windows above paired window boxes and the garage door. A gently expanding brick driveway leads to the garage and a brick sidewalk leads to the entry. [For a more in-depth description, please see, “A. Potential Monument Description”].

The A. P. Carter residence is an exemplar of the American Colonial Revival with Palladian touches by master architect Dr. Kurt Meyer-Radon.

Los Feliz Comes of Age During the Depression of the 1930s, reflecting the broad cultural, economic or social history of the nation, state or community.

Los Feliz came of age during the Depression of the 1930s. The population for Los Feliz in the 1930 Census was 1,400 single family residences, a 400% increase from the 1920 census. (Seligman, pg. 196). No similar data could be found for the decade of the 1930s. However, a comparison of census data for 1920 with a total population of 576,673; the 1930 census reveals a total population growth of 1,238,048 for the Los Feliz area or an increase of 47% or a total population increase over 1920. To have grown a total of 47% during the Depression set a benchmark for Los Feliz. One fact is clear, the population of Los Feliz was increasing and continued to do so.

Eighteen of the twenty-one single family residences on the 5000 block of Ambrose were built between 1922 and 1927, with two remaining to be built in 1933 and 1936. A final residence was added in 1947. On the 2000 block of Alexandria six single family residences were erected between 1923 and 1928. The final two were erected in 1933 and 1935. The A. P. Carter residence at 5020 Ambrose Ave., originally at postal address 2030 Alexandria, is not representative of the block because it was a later addition. The original owner was A. P. Carter, a Realtor who sold his way through the Depression of the 1930s. He celebrated by commissioning master architect Dr. Kurt Meyer-Radon to design the American Colonial Revival residence with Palladian touches which dominates the slope, a physical reminder of the decade when Los Feliz truly came of age.

Several institutions, whose reach is far wider than Los Feliz, were added to and improved in Los Feiz during the Depression. The 1930s decade began when the Greek Theatre at Griffith

Park was opened on September 25, 1930. The John Marshall High school opened in 1931 with 1,200 pupils and 48 teachers. Snowfall blanketed Griffith Park in the winter of 1932, perhaps as metaphor for the Depression and a notable event in the hills of Los Feliz. In mid-1933 the erection of one of Col. Griffith's great dreams began: The Griffith Observatory and Planetarium above the Greek Theatre. The public was first allowed to enjoy the observatory experience on May 14, 1935. Courtesy of the Los Angeles Improvement Association, Deodar Cedars were planted along Los Feliz Blvd. The Los Angeles Zoo had a less than stellar reputation. The Federal Works Project began expansion and improvement of the zoo in 1937. The Federal Works Project also took on the building of the water system, bridal paths, trails, roads, and sports facilities, brush clearance and landscaping for Griffith Park, thus providing jobs for many of the previously employed of Los Angeles and making it clear that some of the area's growth was a result of Federally promoted jobs programs. Griffith Park provided mostly free recreation as relief from the concerns of the Depression.

Thus, many of the civic institutions of the City of Los Angeles were born during the Great Depression in Los Feliz, thanks to civic contributions of private citizens and the make work programs of the Depression. Because of that combination, the City now boasts the Greek Theatre in Griffith Park; the Griffith Observatory and Planetarium; the Deodar Cedars along Los Feliz Blvd; and improvements to the Los Angeles Zoo and Griffith Park. These institutions and improvements which brought joy to the citizens of the Los Angeles Metro and economic gain to the City during the Depression continue to add to the cultural, economic and social history of the community.

To quote Los Feliz historian Donald Seligman:

As the [1930s] decade came to an end, Los Feliz could boast of nearly all the civic and social attractions that remain today. Although its most prolific development period was coming to a close, only about half the current homes [including the A. P. Carter Residence] had been built. Nevertheless, Los Feliz was now known as one of the city's prime neighborhoods...offering a beautiful environment full of commercial, social, entertainment and educational attractions. Los Feliz had come of age. (Seligman, pg. 93.)

Alterations History (including permits)

Permits list:

1936	Original building permit for 2030 N. Alexandria Ave. [corner lot: Alexandria/Ambrose]. Residence & garage for owner, A. P. Carter. Architect: Kurt Mayer-Radon. No engineer or contractor. 20' x 90' x 27' high.
1968	Replace existing French doors w/aluminum sliding and tempered glass – replaster bath (exist) bedroom. Owner: R. Sutton. Contractor: J. C. Washington.
2003	Add new downlights in ceiling and outlets.
2003	HVAC: 2- split systems, ductwork, gas line ext.
2003	Kitchen remodeling remove nonbearing wall to enlarge kitchen. Bathroom remodeling (replace fixture) 2nd floor- add nonbearing walls to create a walk-in closet. Remove two exterior windows & replace with French doors. Related electrical & plumbing work. Construction per type v sheet.
2003	Replace existing doors with new French doors in same size opening.
2003	Pool and spa excavation: 90 C.Y.
2003	Plumbing: Replace existing toilets & sinks re-pipe.
2003/04	(20) Pool-Spa Private.
2004	Plumbing: Install sump pump.

Alteration History for which no permits were discovered (taken from original blueprints):

- Wood shingle roof changed to composition shingles.
- Paired pedestrian gates at south of west dependency changed to singular gate of different style.
- 19'-11" x 10'-0" Red Cement Floor at rear of main residence removed.
- The dimensions of the second floor Deck which originally matched those of the Red Cement Floor, 19'-11" x 10'-0" on original blueprints, have been reduced to match the narrow piece of the Deck which originally ran along, and still does, the south of the Garage.
- South Deck balustrade changed from a radiating-pattern to a straight/partitioned one.
- The sidewalk leading from the corner along a curving path to the west entry on Alexandria has been moved and runs a straight perpendicular to Alexandria from the residence.
- The original Den was converted to a Library, retaining the fireplace and diamond pane windows.
- The original Breakfast Alcove became part of the Kitchen.
- The original Maid's Room became part of the Kitchen.
- The original Bathroom off the original Maid's room remains in the original location but is now off the expanded Kitchen.

- The paired wardrobes and window seat north of the Dining Room are no longer in place. It is a regular hallway with an eight-over-eight double hung window at the center of the north elevation.
- The red cement landing and segmented sidewalk no longer emanate from the main entry at Ambrose.
- The usage of the original Studio has been changed to Office with an added Half-Bath in the recess.
- The Master's Bedroom, east, opened unto the south Deck, granting a much more spacious feeling.
- The east Dressing Alcove with Wardrobes has been transformed into a Closet with a sink off the original Hall and a detached Bathtub and Shower have been added to the west half with a wall and passthrough between.

Unpermitted alterations:

Installation of alarm system, 2016.

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Record

Title:

[Designs for double house, shopping center, community center,
by H. **Meyer-Radon** ; Jüterbog community houses by A.J.
Koester ; Lichtenrade community by H. Jenssen]

Source:

[Berliner Architekturwelt](#), 1919, v. 21, p. n. 5-6, p. 130-135

Language:

English.

Subject(s):

[Housing -- Germany](#)

Title Variation(s):

Jüterbog community houses by A.J. Koester; Lichtenrade community by H. Jenssen

Document Type(s):

journal article

Revision Date:

20060604

Avery Number:

BURNHAM 720.53.B51

Accession Number:

554153

Record

Title:

[Two cottages with plans, by H. Meyer-Radon ; Employees' cottage, Frankfurt, A.O.]

Source:

Berliner Architekturwelt, 1919, v. 21, n. 5-6, p. 128-129 ; n. 7-8, p. 216-217

Language:

English.

Subject(s):

Cottages -- Germany

Title Variation(s):

Employees cottage, Frankfurt, A.O.

Document Type(s):

journal article

Revision Date:

20060604

Avery Number:

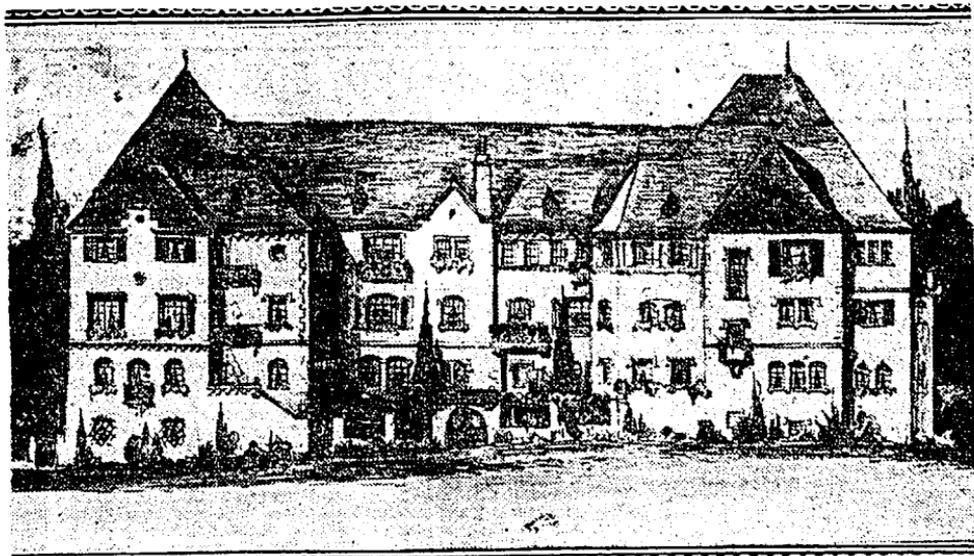
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BEAUTIFUL APARTMENTS OPEN TODAY

Every Modern Device in Atmosphere of Old-World Chateau



Chateau des Fleurs

THE Chateau des Fleurs, pronounced one of the finest apartment hotels in California, located on a commanding eminence in the hills of Hollywood on Franklin avenue at Cherokee street, will be opened formally today, according to an announcement made by Winifred Raab, owner, and William Danielsen, manager. Music and refreshments will be furnished from 3 to 11 p.m.

The Chateau des Fleurs has attracted wide attention for its beautiful approach, its impressive style of French Norman architecture, its elegantly furnished apartments, and its luxurious hotel accommodations.

There are fifty apartments, singles and doubles, and each is furnished with pieces of exclusive design. No two apartments are treated alike. The furniture strikingly reflects the old French Norman period, with the application of authentic motifs of carvings as portrayed by peasants in their humble way. Even the drawer pulls and other hardware are reproductions of peasant art.

Entrance is made through a patio that contains a wealth of flowers and shrubs, with an open fireplace and an ornamental pool that is illuminated with vari-colored lights. The spacious lobby has a massive fireplace and a roof of rough timbers. Adjoining the lobby is the club and music room, with a grand piano especially fashioned to reflect the Norman period.

The most modern equipment and conveniences have been provided in each apartment. The kitchens have electric ranges and electric refrigeration, the latter being free from the usual noises of operation, as the motor is located in the basement. In each of the refrigerators is a water cooler holding twenty glasses of water. Electric heat is used entirely. The guest merely presses a button for any temperature desired with the same convenience as he would turn on a light. A water-softening system gives guests soft water at all times.

One of the many structural features is complete soundproofing. Sound deadening areas separate the walls and floors of each apartment.

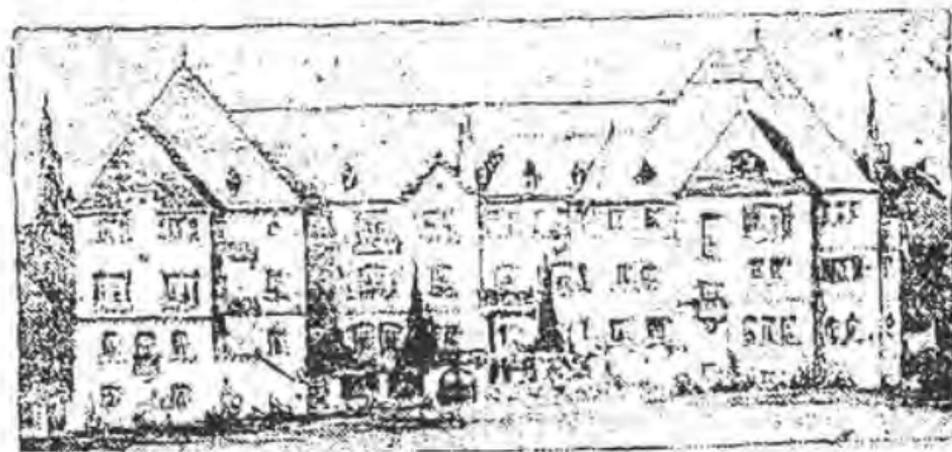
On the roof is a canopied roof garden amid beds of flowers from which a sweeping view of the city is to be had. Adjoining the roof garden proper is a separate fully inclosed playground for the children.

Meyer-Radon Brothers are the architects and the John A. Platt Construction Company, under the direction of J. E. Cartwright, the builders.

William Danielsen, manager of the Chateau des Fleurs, is a hotel executive of wide experience, being associated with various leading hotels in France and other continental countries before coming to the United States recently.

APARTMENT NEWLY COMPLETED

Franklin Structure Involves \$500,000



At Cherokee Street Corner

FEATURING old French-Norman architecture, the Chateau des Fleurs Apartment-house on Franklin avenue at Cherokee street, is scheduled for opening August 15. Mrs. Winifred Raab is the owner. Meyer-Radon Brothers are the architects, and the John A. Plat Construction Company is the builder.

There are fifty apartments, both singles and doubles, and each unit has furniture typifying the Norman period. Several have natural fireplaces. There are disappearing twin beds in the singles, and stationary, double-sized twin beds in the doubles. All floors are of oak. Decorations on the walls, ceilings and woodwork are all done in oil paint. Bathrooms are tiled and have separate compartments for shower, toilet and bath. Electric ranges and electric refrigeration are provided. The investment is declared \$500,000. One of the many structural features is complete soundproofing.

Valley Reports Record Season for All Crops

The San Joaquin Valley is declared in a year of unprecedented prosperity, due to abundant winter moisture and improved cultural methods, which has brought exceptionally high yields of all crops. This, together with a below-normal estimate of the probable middle western and eastern yields and also because of improved marketing facilities, has resulted in highly satisfactory financial returns to the growers. Barley at \$1.90 per sack, potatoes at 4 cents per pound, figs at 7 cents, apricots at 3 cents, peaches and plums at 4 cents and cantaloupes at \$1.50 per crate account for the prosperity.

The valley live-stock industry also comes in for its share with 11-cent hogs, 9-cent steers, 14-cent lambs and 70-cent butterfat. The extensive alfalfa plantings of recent years have come into their own.

The summer crops of maize, corn, rice, cotton and others which are important factors in the rotation scheme are in a healthy condition and quoted futures on these crops

indicate that the valley farmer will round out his crop seasons in a very satisfactory manner. The above conditions are particularly true of the crops grown on the vast San Joaquin land holdings of Miller & Lux, Inc., according to Max B. Arnold, sales manager.

Recent Leases and Sales Here Total Million

Sales and leases involving a consideration in excess of \$1,000,000 are announced by the H. Lew Zuckerman Company as being recently consummated.

Foremost is the completion of a deal with the Broadway Building Company, a subsidiary of the Paramount Famous-Lasky Corporation, for the leasing of the present Broadway entrance of the Metropolitan Theater Building, to the Moss Glove and Hosiery Stores, Inc. In connection with same, the Zuckerman company has leased for the Moss Glove and Hosiery Stores a portion of the new store to the International Millinery Company.

An apartment-house at 821 South Hope street was sold to an Arizona capitalist. The Perkins ranch near Pasa Robles, a 640-acre tract of walnuts and almonds, was sold for J. N. McFate to Howard Spellman. Negotiations for the leasing of the premises at 426 West Eighth street to the Gilbert Clothes Shop were completed. The Van De Kamp Bakeries have added two new stores to their chain, one at Forty-fifth street and Broadway and one at Broadway and Manchester.

Larry Harnisch Reflects on L.A. History



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Mary Mallory / Hollywood Heights: Chateau des Fleurs Provides Elegant French Style

Posted on [October 26, 2015](#) by



6626 Franklin Ave., [via Google Street View](#).

Hollywood, California, exploded in population during the late 1910s and early

1920s with the influx of moving picture companies arriving in town and people looking to work in the industry following suit. Originally a quiet, rural, farming community, Hollywood quickly grew more urbanized, with an increase in density.

Many people did not own their own homes during this period, renting single-family residences as well as apartment units from others. Subdivisions in the foothills began opening to cater to the more affluent new residents. Bungalow court apartments opened, appealing to middle-class singles and couples looking for somewhat independent living. Apartment houses were rushed into construction, replacing the family boarding houses that had dominated the scene.

[Mary Mallory's "Hollywoodland: Tales Lost and Found" is available for the Kindle.](#)



A postcard for Chateau des Fleurs, [listed on EBay as Buy It Now for \\$9.95.](#)

As Hollywood became a mecca both for bi-coastal actors and upscale tourists, it required more luxurious rental opportunities. Developers began constructing elaborate, lavish apartment-hotels to appeal to these people, offering long-term rentals for those looking for something more permanent, or a pied-à-terre while visiting the city. Among these establishments in Hollywood were such pretentious sounding buildings as the Fontenoy, La Leyenda, Hollywood Tower, Chateau Elysee, and the Chateau des Fleurs.

The Chateau des Fleurs, located at 6626 Franklin Ave. at the top of Cherokee Avenue, grew out of the investment needs of Carl and Winifred Raab as a way to diversify and grow their saving. Carl Raab, born February 5, 1873, was the first white child born in

what is now South Pasadena, son to German immigrants who established a successful dairy and creamery. Raab worked as the manager of his family's creamery. After the death of his first wife, he married his second wife Winifred and saved his money.

In the mid-1920s, the Raabs began looking for a way to draw more income by investing their money in real estate. They purchased a residence at 6626 Franklin Ave, the former home of directors Jack Conway and Howard Hawks, upon which to construct a regal apartment hotel. Per the February 2, 1927, building permit, Raab intended to build a \$275,000 four-story, fifty-unit apartment hotel, with concrete foundation and exterior, wood and plaster interior, wood floors, and slate roof. Twenty-five tons of steel and 500 bags of cement would be needed for construction of the 96'6" x 149'6" building, sixty feet tall at its highest point.

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Chateau des Fleurs

Apartment
Hotel

FORMAL
OPENING
TOMORROW

Saturday, September Twenty-fourth
Two to Eleven P. M.

Music and Refreshments

In the Hollywood Hills
On Franklin Ave. at Cherokee St.

WINIFRED RAAB, Owner.
WILLIAM DANIELSEN, Manager.

An ad in The Times, Sept. 23, 1927.

Architect Meyer-Radon Brothers designed a French Normandy-style Class C

building containing 137 rooms and 50 units to be constructed by John A. Platt Construction Company at the former location of an eight room, two-story house.

The July 17, 1927, Los Angeles Times featured a story on the soon-to-open building, describing how its interior and setting evoked the French Norman style through furnishings, decorations, and natural stone fireplaces. All of units contained electric ranges and refrigerators, along with complete soundproofing. An August 10, 1927 advertisement called it “the ultimate in luxurious comfort, smart distinction, and perfection in service.” It noted that a descriptive booklet was available for those looking for more information.

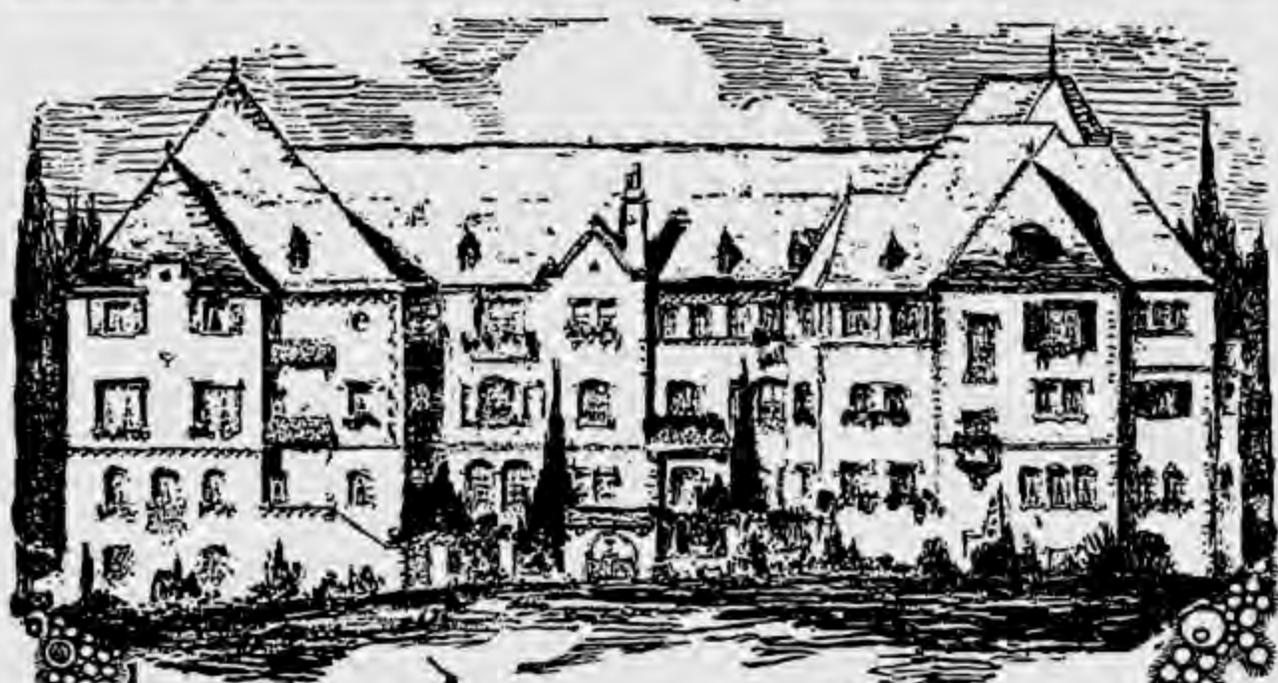
On September 24, The Times announced the grand opening that day of the one month delayed building, with a reception featuring music and refreshments from 2 p.m. through 11 p.m. Manager William Danielsen, experienced in running French and continental European hotels, saw to every resident’s need. The story noted the “elegantly furnished apartments” and “luxurious hotel accommodations,” combining old world charm with up-to-date amenities. Each of the fifty units, a combination of single or double units, featured its own exclusive furniture and design in the French Normandy style, with authentic carvings of peasants. Drawer pulls and hardware were authentic reproductions of peasant art as well.

Guests entered through an outdoor patio landscaped with flowers and shrubs containing an open fireplace and an ornamental pool lit up at night. The interior lobby featured a rough wood-timbered ceiling and a large fireplace. The club and music room adjoined the lobby, with an elaborate grand piano decorated in the Normandy style.

Each unit contained electric ranges and refrigerators, with each refrigerator containing a water cooler holding twenty glasses of water. Electric heat operated by a button in each apartment warmed the units. Water softeners provided soft water at all times.

Some apartments contained natural fireplaces and singles contained “disappearing” twin beds. Units featured oak floors, decorated ceiling beams, and carved wood knobs and pulls. All apartments contained tiled bathrooms, with separate compartments for bath, shower, and toilet.

A canopied rooftop garden beckoned residents, featuring both sleek landscaping and outstanding panoramic views in each direction. A separate but fully enclosed children’s playground adjoined the terrace.



For the Finest Apartment Home in All California

ENTHRONED on a commanding eminence in a setting of quiet refinement and restful beauty amid the enchanting hills of Hollywood, the *Chateau des Fleurs* invites inspection by those who would make their home in the finest apartment-hotel in all California. Long an ideal, soon a glorious realization, this magnificent structure of French Norman architecture was conceived and created to present to critical and discriminating people the very ultimate in luxurious comfort, smart distinction, and perfection in service.

There are but fifty apartments in all, including singles and doubles. Each is an individual home, with its own exclusive furnishings of special design, and the most modern equipment and conveniences. Every comfort, wish and desire of the guest has been anticipated in infinite detail.

Your Inspection Now, Before Formal Opening September 1st affords the widest possible selection

DESCRIPTIVE BOOKLET SENT ON REQUEST

Chateau des Fleurs

"In the Hollywood Hills"

Franklin Avenue at Cherokee Street

Winifred Raab-Owner William Danielsen-Manager

Telephone GRANite 5101

An ad for Chateau des Fleurs in The Times, Aug. 10. 1927.

The Chateau des Fleurs ran its own hyperbolic ad trumpeting the grand opening of the magnificent and plush building, stating, “Discriminating people who seek a home place that is delightfully different..where every detail of arrangements, appointments, furnishings and service is moulded into a consummate whole of infinite satisfaction and enjoyment.” They also noted all the companies who contributed to its opening, like Meyer-Radon Brothers, John A. Platt Construction Company, furniture from Roy Wertheimer & Co., landscaping by United Nurseries, linens and bedding from Pullman Linen Co., upholstery by Davis Upholstery Co., floor coverings by Thomas L. Leedom Co., draperies by Vermillion’s Drapery Studio, and bedroom, dinette, and living room furniture by the McClellan Manufacturing Co.

By January 25, 1928, the Chateau des Fleurs saw a change in management as they promoted themselves to the public. Their ad read, “Hollywood’s Most Exclusive Apartments – Beautiful Singles and Doubles of French Norman Design – Moderately Priced With Daily Service of Every Description.”

The building featured a large staff for guests over the early years, with many listed in the telephone book. Mrs. Nellie Valentine managed the building in 1929 and 1930, Chester Coldwell ran the hotel in 1934, Mrs. Ethel Brooks managed in 1938, with Mrs. Gretchen Warner managing in 1942. Sami Powers acted as engineer in 1928, with Mrs. Emma Krueger serving as housekeeper in 1929 and 1930. Ilene and Minne Baling served as maids in 1930, with Dorothy Haman acting as telephone operator, O. H. Stenzel as engineer, and L. Weiland Jeide and Donald McIver as clerks.

Celebrities, the affluent, and middle-class residents occupied the building over the years. Cinematographer Karl Freund resided in the building in 1930, per the Journal for the Society of Motion Picture Engineers. Diana Wynward occupied the building in 1932, as did Bramwell Fletcher, who often invited his friends like Ronald Colman to tea, per

the Los Angeles Times. Actor Ian Keith somehow accidentally slashed both his wrists while performing a trick with a straight razor for friends on November 25, 1936. Photographer Man Ray lived in the building with Juliet Brower in 1940, per “Man Ray: American Artist.”

Ambitious showgirls and actresses like 1934 WAMPAS Baby Star Mary Wallace. Jean Fursa, and Velma Greschan also lived in the building, trying to impress with the residence as well as their beauty. Some, like music teacher Claude Fleming and Feodor Gontzoff, tenor, offered singing and music lessons out of their apartments. The People’s Opera Company operated out of the building in 1932 as well. The Chateau also advertised to those coming to visit the Olympics in 1932, as well as those coming for the winter from the East. By the late 1940s-early 1950s, many press representatives lived in the building.

Formal
Opening
Today



Formal
Opening
Today

“— and there came
into the home life of Hollywood, the
Chateau des Fleurs

{APARTMENT HOTEL}
In the Hollywood Hills—Franklin Ave. at Cherokee St
{Winifred Raeb Owner—}
{William Danielson Mgr.}



UPREMELY distinctive in its luxurious setting in the golden hills of Hollywood—a truly masterful exposition of class, individuality and dignity—the *Chateau des Fleurs*, California's finest apartment hotel, in this day dedicated, and its dedicatory message is addressed to those whose love for and appreciation of beautiful things inspires their creation.

Discriminating people who seek a home place that is delightfully different . . . where every detail of arrangements, appointments, furnishings and service is moulded into a consummate whole of infinite satisfaction and enjoyment . . . are invited to

make inspection. It will be a privilege to show you through this magnificent structure, with its impressive gables of French Norman architecture enveloped by myriad flowers that spray you with their rich perfume as you enter.

Fifty elegantly-furnished apartments, singles and doubles, each with its own exclusive furnishings especially designed to reflect the old Norman period, and to provide the ultimate in comfort and luxury; a delightful patio with open fireplace, ornamental pools and a wealth of flowers; a masterly-appointed lobby and adjoining, exquisitely furnished music and social rooms; a cool garden with a view of resplendent beauty and unending fascination; a setting of matchless charm—the *Chateau des Fleurs* formally takes its place this day as the apartment home of homes of all California.

MUSIC AND REFRESHMENTS THIS AFTERNOON AND EVENING

*The Following Firms are Pleased to Acknowledge the Part
They Have Been Privileged to Play in the Creation of this
Distinguished Apartment Hotel*

Architecture

Meyer-Rubin Brothers
4362 Hollywood Blvd.

Construction

John A. Pugh Construction Co.
J. E. Corbridge
7229 Sunset Boulevard

Furniture

Ray W. Ferguson & Co.
834 S. Los Angeles St.

**Chinaware, Silverware,
Electric Ranges, Kitchen
Equipment**

Dickerson (Haid South) Co.
444 S. Broadway

**Bedroom and Dinette
Furniture, Living Room
Tables, Desks and Consoles**

The McCulloch Mfg. Co.
6700 Avalon Blvd.

Upholstered Pieces

Dana Upholstering Co.
1204 E. 26 Street

Draperies

Venette's Curtain Studio
3119 1/2 W. First St.

Floor Coverings

Thomas L. Larkin Co.
(The N. Miller)
430 S. Spring St.

Linens and Bedding

Pullman Linen Co.
634 S. Los Angeles St.

Springs

The Rouse Company
734 N. Atlantic St.

Landscaping

United Nurseries Co.
224 Wilshire Blvd., Beverly Hills

Advertising

Ray Alder & Associates
377 Town Ave.

P. A. Patrick, Supt. of Construction

An ad for Chateau des Fleurs in The Times, Sept. 24, 1927.

There were a few instances of notoriety at the Chateau des Fleurs. In 1931, resident and Hotel officer R. B. McConogue attempted to practice what Tom Lehrer preached in the song, "Poisoning Pigeons in the Park," when he applied to the Police Commission for a permit to do just that, per the September 2, 1931, Los Angeles Times. The Commission turned him down flat. Mrs. Ruth Levi, visiting the building from New York in 1946, climbed out of her bathroom window and jumped down a ventilation shaft to her death on August 19, 1946.

Ownership flipped over the years, and management attempted to keep up with changing interests, times, and tastes. On October 15, 1939, the Los Angeles Times reported that the J. E. Benton Management Company had been employed by Deposited Bonds and Shares Corp. to operate the Chateau Des Fleurs, along with other luxurious hotels in its portfolio like the Ambassador Hotel, The Gaylord, and the Park-Wilshire.

A 1942 ad listed singles for \$60 and doubles for \$75, calling the Chateau Des Fleurs a luxuriously furnished abode, noting the building featured spacious rooms, all outside exposure, beautiful gardens and patio, modern roof gardens, and switchboard as amenities.

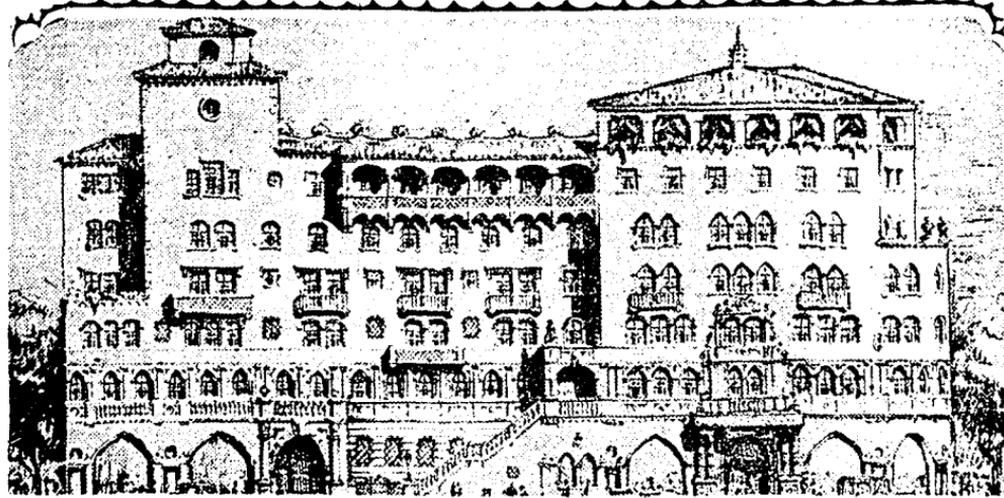
As Hollywood changed over the next several decades, so did the building and its clientele. The building was not as immaculately maintained as it had been in previous years, beginning to acquire a somewhat aged dowager look. While some still worked in entertainment, most were just regular middle class people. Newer, more hip buildings arose around it.

A 1978 ad for the building lists singles at \$235 and one bedrooms at \$275 plus utilities, calling the Chateau "an old classic building." By April, the estate of Victor Nichols sold the building at auction in probate court to A. P. Lopez for \$1.3 million, with the building

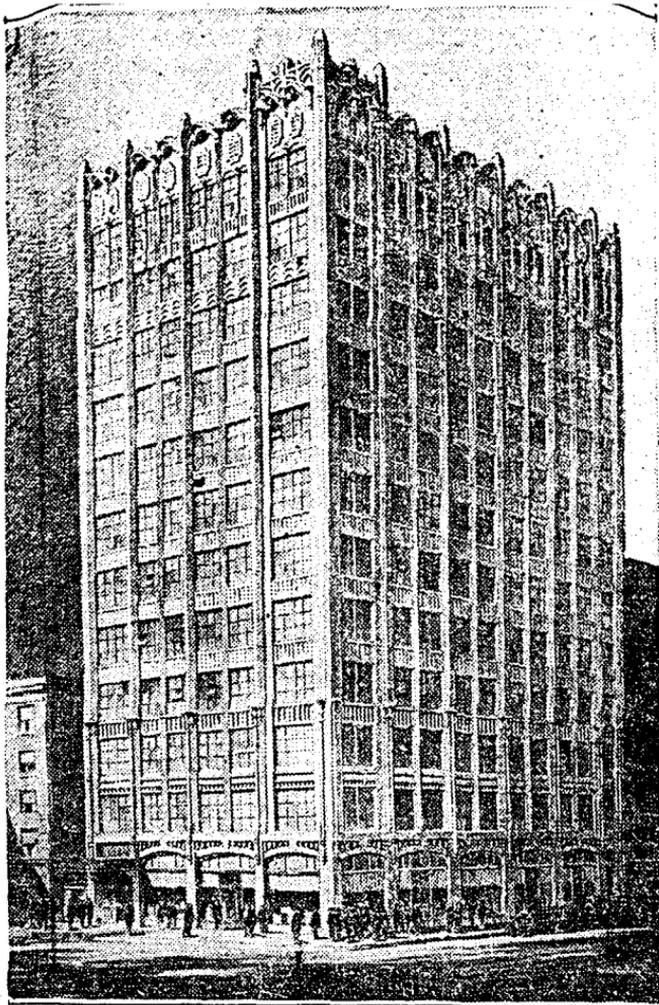
now containing 16 singles, 23 one bedrooms, and one large bedroom plus den for the owners unit. A problem for more contemporary audiences , the story reported the building contained only 21 parking spots.

The Chateau des Fleurs still stands at 6626 Franklin Avenue, a proud, gorgeous grand dame awaiting a refurbishing to return it to its glory days of the 1920s and 1930s.

Southland Structures Proposed During Past Week



VENICE HOTEL PROJECT



PROPOSED TRADES BUILDING

THREE PROJECTS SLATED

Venice Hotel, Los Angeles Loft Building, and South Coast Beach Club Are Scheduled

Three big projects including a \$300,000 Venice Hotel, a \$500,000 height-limit loft building and a \$1,000,000 beach club comprise the major Southland building developments for the week.

Plans for the immediate construction of a beautiful new \$300,000 hotel to be known as Venetian Gardens, six stories high in the heart of the new Venice business district, were announced by Oliver & Carver. This structure will rise at the corner of Riviera and Venice Boulevard and will be ready for occupation on New Year's Eve, 1927-28.

The hotel will contain 140 rooms and twenty apartments. An outstanding feature is a Venetian Grotto, or cabaret, which will cost \$70,000.

The hostelry was designed by Dr. Meyer Radom and it will be operated by the John A. Platt Holding Company.

LOFT STRUCTURE

Plans are being completed for a twelve-story, height-limit loft and manufacturing building, slated for the northwest corner of Seventh and San Julian streets, at a cost of \$500,000. This structure will be known as the Trades Building and is to be used for manufacturing and stock room purposes. Ground will be broken by March 15 and the building completed by January 1, according to present schedules.

The building is being designed and engineered by Arnold A. Weltzman for Dr. Louie Felger, Ambassador Hotel physician, Fred Horowitz, an attorney, and Adolph Kosches, diamond importer. There will be a radical departure from the old-time barn-like loft building. The exterior will be very ornate, being of pressed brick, modeled concrete and terra cotta.

The first beach club to be erected on the South Coast beaches is now under way at a cost of more than \$1,000,000. It will be known as the South Coast Club and will be located on the ocean front between Huntington Beach and Newport Beach on property recently taken over from the Pacific Beach Club. The new organization has purchased outright a 1550-foot strip of ocean frontage at a sum reported to be in excess of \$225,000. The plans specify constructing a three-story clubhouse, 70 by 400 feet, and work will be inaugurated at once. Boyd & Vaughn of Los Angeles, designers, are now completing the plans and it is understood that the Mathis Construction Company of Los Angeles, will have charge of the construction. According to officials of the project, the club is completely financed and will not depend upon the disposition of memberships to secure its money to carry on the building program.

BUILDERS' HI-JINKS

Members of the Builders' Exchange are to have their annual hi-jinks next Friday evening at Masonic Hall, Figueroa and Pico streets. Frank W. Plane, chairman of the entertainment committee, has arranged a program reminiscent of the '49 days of California. The affair is to be open to members of the exchange and their friends.

TRUNK LINE SEWER PLAN PROGRESSES

Improvement Project for San Fernando Valley Given Advancement

Plans for providing a complete trunk-line sewer system for San Fernando Valley, which has been completed as far west as Studio City, were advanced another stage following a conference held at the University Club in Los Angeles under the auspices of the Ventura Boulevard Chamber of Commerce.

Representatives were present from many of the communities in the valley and the unanimous expression was given that the general outline of the trunk-line sewers and interceptors for the valley as presented by the city engineering department would meet the present needs and that concerted action on the part of all parts of the valley should be taken as soon as possible to get the work under way.

President Green and Secretary Tanner of the Ventura Boulevard chamber offered the full co-operation of that organization in the efforts instituted by the valley branch of the Los Angeles chamber to provide the valley with an adequate sewer system.

Details of the plans, as far as they have progressed, were presented by L. O. Turner, district engineer, under whose supervision the surveys are being conducted.

Demand for Loans Strong During March

George L. Eastman, president of the Fidelity Savings and Loan Association, reports a stronger demand for loans during March than in the corresponding month of 1928, and a decided improvement over the closing months of the past year.

Since moving into their new quarters at Sixth and Spring streets, the Fidelity has enjoyed a heavy increase in assets. These funds have been loaned to aid in financing of the building or purchase of hundreds of new homes for Los Angeles citizens.

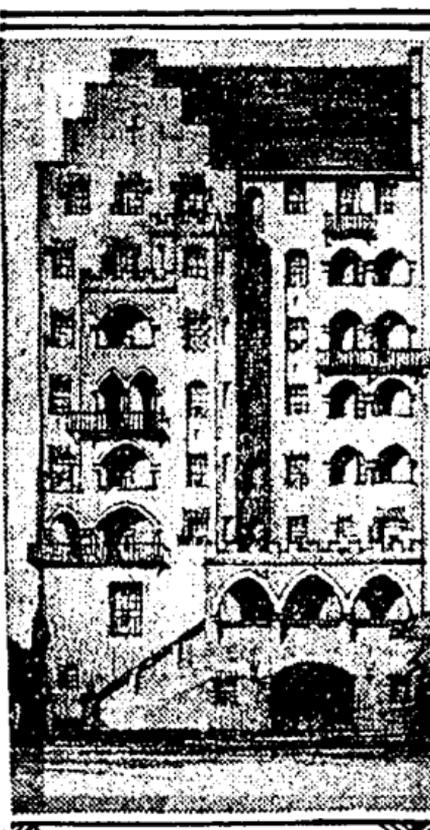
CHURCH TO RISE

Plans have been prepared by W. E. Young, architect, for the erection of a one-story and basement church building at 1511 East Fifty-second street, to be occupied by the Shiloh Baptist Church. Of brick construction, it will measure 32 by 89 feet and will contain an auditorium to seat 1500 persons.

GARAGE BIDS ASKED

Sub-bids are being taken for the erection of a two-story Class A steel frame garage building at Country Club Drive and South Spaulding avenue for L. Davino, it was announced yesterday by Architect W. S. Orme. The structure will cover an area 100 by 100 feet and will cost approximately \$90,000.

APARTMENT WILL BE STARTED SOON



Dr. Alfred G. Castles, the majority stockholder of the Castles Argyle Arms Corporation, will within a few weeks break ground for the erection of the Castles Argyle Arms Annex at 1921 Argyle avenue, Hollywood. The apartment-house is to be a seven-story Class A building and contain fifty-eight apartments of two, three and four rooms, with porches. All trim and doors will be finished in mahogany. Plans were prepared by Kurt Meyer-Radon, Hollywood architect. J. L. Crown, engineer and architect from Philadelphia, will superintend with him the erection of the building.

The top floor of the Castles Argyle Arms Annex will contain eight rooms built for Dr. Castles and family.

Spanish Tone Prevalent in Local Homes

White walls, colorful roofs and balconied windows which characterize the homes of Old Spain have inspired the architects of Southern California to create here a distinctive type of residence which is becoming increasingly popular, according to Millson William Downs, president of American Builders, Inc.

"Spanish-type homes predominate now in Southern California," Mr. Downs pointed out. "Building permit data and our contact with prospective home-builders lead us to believe that homes designed after the Spanish style, combining modern conveniences with Old World atmosphere, will continue in the majority."

"A survey reveals that of all homes in Los Angeles and vicinity costing upward of \$4000 to construct, more than one-half follow out the architectural design of old Spanish houses."

Witmer Street Apartments to Be Ready Soon

Construction of eight apartment-houses on Witmer street, between Second and Third streets, for the Los Angeles-Pacific Properties Corporation, will be completed before May 15, it was announced Friday by Alfred T. Pelton, president of the company.

Work was started February 4 and is proceeding rapidly on a 100-day schedule. Since the total investment in these apartment-houses amounts to approximately \$1,000,000, it means that an investment of \$10,000 a day is being made in Los Angeles by this apartment-house firm.

VENICE APARTMENT PLANNED

Plans have been completed by E. VanDenHoven, architect, for a four-story Class C brick apartment building to be erected at Ocean Front and Breeze street, Venice, at a cost of \$50,000. It will cover an area 36 by 100 feet and is to contain thirty apartments.

Photo Standalone 6 -- No Title

Los Angeles Times (1923-Current File); Aug 20, 1988;

ProQuest Historical Newspapers: Los Angeles Times

pg. AF16



This Spanish-Mediterranean Revival-style home in Pasadena was built in 1929 and has been extensively renovated. Priced at \$434,500, the two-story home has four bedrooms, a dining room, a den, a butler's

pantry and a patio. The home is in a complex of 13 homes in the same style, all designed by Meyer Radon. For more information, call Jackie Darling of Jim Dickson Realtors at (818) 795-9571.

PROPOSED STRUCTURE INDORSED

*Civic Center Building for
Use of County Recorder
Held Essential*

Proposal that a fireproof building for the exclusive use of the County Recorder be erected as a part of the Civic Center, was indorsed yesterday by J. W. Fewel, president of the General Title Insurance Shares Corporation, Ltd.

Valuable records of the department now are scattered throughout the Hall of Records and the old Courthouse, many of the files being in a room without windows or ventilation, Fewel pointed out. The space now occupied is virtually filled, and no provision has been made for the coming year's expansion, he added.

"Construction of a new fireproof building for the Recorder's office is a matter that should concern every person engaged in real estate and allied lines, as well as every other resident of the county," Fewel declared yesterday. "The vital need for such a structure should be presented to the Board of Supervisors by the Los Angeles Realty Board and other civic organizations, and the project should be pushed to an early consummation."

COMPLETION SET FOR APARTMENT BUILDING

Completion of an eight-family apartment-house at Poinsettia Place and West Second street is expected by June 1, according to Oscar Braun, owner and builder. The structure is being erected on a lot 55x147 feet on plans prepared by Meyer Radon, architect. Cost is estimated at \$30,000.

ATTORNEY TO GIVE ADDRESS

"Recent Court Decisions Defining Relation of Realtor to Client," to Be Explained

Alfred E. Dennis, attorney, will address the membership of the Southwest Branch, Los Angeles Realty Board, at 4143 South Figueroa street, tomorrow evening at 7:30 o'clock on "Recent Court Decisions Defining a Realtor's Relations to His Clients." Capt. C. D. Symes, general chairman of entertainment, announced yesterday. C. R. Read, chairman of the Southwest Branch, writes property owners to attend the meeting.

Clubhouse to Be Built Soon at Playground

Plans are being completed for a \$25,000 community clubhouse for Poinsettia Playground at 7341 Wiloughby street. It is anticipated that construction will start immediately after the drawings have been approved by the Los Angeles Art Commission and the building department. The playground furnishes recreational facilities for the Sunset Boulevard area.

The building will be of stucco and fashioned in modernistic style. It will contain a combination gymnasium and clubroom about 35x70 feet with smaller rooms for classes and recreational purposes, kitchen, offices, check room and other necessary additions. At the time the clubhouse is constructed, the playground department will increase the recreational facilities of the center. Tennis courts will be added and some of them flood-lighted to permit night playing, according to the Sunset Boulevard Development Association.

HOTEL TRADED FOR RANCH

ANAHEIM, April 4. (Exclusive)—B. Harrison Sidnam announces that he has traded the Park Hotel at Balboa for an eighty-acre alfalfa ranch at Lancaster formerly owned by C. F. Bell. The deal involves \$80,000 worth of property.

Sanding room only greeted late comers at the last regular meeting at which George A. Schneider, lecturer on Real Estate Financing at the University of Southern California, spoke on "The Present Real Estate Loan Situation."

The rapid growth of Los Angeles demanded street, sewer and storm drain improvements with their resultant assessments, Schneider said, and pointed out how such improvements affected property values and loans.

Schneider also told of the sources of loan money and analyzed the loan business from the lender's and borrower's viewpoint. He explained the effect of the usury law and discussed the important clauses in mortgages and trust deeds. He further stated the borrower pays as much for the use of money today as ever before despite the fact that money is cheaper than it has been in the past 100 years.

FOURTH DIAL PHONE UNIT OPENS SERVICE

Addition of a fourth dial telephone unit in the Whitney central office building, 666 South La Brea, was completed last week when the \$200,000 YOrk equipment was placed in service, according to M. L. Stannard, division manager of the Southern California Telephone Company. YOrk will handle the normal telephone growth in the Wilshire-La Brea section, and most of the new telephones in the district are being assigned YOrk numbers.

ACTIVITY SHOWN IN RESIDENTIAL WORK

HUNTINGTON PARK, April 4. (Exclusive) The largest permit in valuation for residential construction this year, was recently issued to Dr. O. M. Moore, who has started the erection of a \$10,000 residence on State street. Permits have been issued to J. F. Setzer for a \$2400 residence on Middleton street; Harold Z. Gabrielson for a \$3500 residence on Olive street; W. F. Hill for a \$3800 dwelling on Cedar street, and Cassie M. Williams for a residence on Middleton street to cost \$1500.

"Real Estate: Today's Best Investment!"

"Real estate—which can be put to use—is probably the best form of investment in Southern California today."

This statement, delivered by Herbert D. Ivey, president of the Citizens' National Trust and Savings Bank, was supported in text here yesterday by three other leading Los Angeles bankers, together with Stuart O'Melveny, first vice-president of the Title Insurance and Trust Company, as each of the five recognized the rising trend in Southern California real estate activity and passed their opinions on to The Times.

WHAT IVEY SAID

Banker Ivey's statement follows verbatim:

"Real estate—especially real estate which can be put to use—is probably the best possible form of investment today. Like any investment it may be subject to some variations in market price, but regardless of such changes it

continues to serve the purpose for which it is owned. It is gratifying that the fundamental value of land is being sensed increasingly, as shown by the growing number of inquiries for property and in more frequent sales, which are not limited to any one type, but cover both large and small pieces.

"It is significant, too, that many buyers are in position to pay cash."

PRICES RISING

The story of how land prices on residential property have risen from 15 to 20 per cent above the recent "low point" was told by Andrew H. Blackmore, vice-president of the Seaboard National Bank:

"A study of escrow transactions in Los Angeles," Mr. Blackmore said, "involving real estate deals over the past twelve months, show that a large portion of escrows handled up until May, were exchanges of equities.



HERBERT D. IVEY

"It is most pleasing to note that the majority of deals since May appear to be direct purchases of properties, mostly small homes.

"There seems to be a revival of building and construction activity.

"The number of escrow transactions has increased substantially and checks on the sales of vacant lots purchased for homesites, indicate a renewed activity in that direction. Lots in good neighborhoods of a class which, up until recently, were selling at sacrifice prices, appear turning quite readily now at 15 to 20 per cent above the low point.

PICTURE IMPROVING

Mr. Stuart O'Melveny said "the real estate picture seems to be improving." Commenting, he said:

"The real estate picture seems to be improving. There is a marked increase in the number of inquiries for properties, particularly in the small-home bracket. Vacant lots have shown an increase in activity, and close-in farm lands, particularly those adaptable to small acreage units, are meeting with some response.

"Equally encouraging is a decrease in vacancies of rentable units, there being practically no difficulty in securing desirable tenants for renovated apartments."

DISTRESS BUYING GONE

A Los Angeles real estate market dominated recently by distress sale bargain hunters has changed in the opinion of John T. Cooper, first vice-president in the real estate department of the Security-First National Bank, and "inquiries are now received from responsible investors who are seeking opportunity."

He said: "Not only has there been an appreciable increase in the number of inquiries in the various departments concerned with real estate in the Security-



STUART O'MELVENY

First National Bank, but it is more and more becoming evident that such applications as are now being received are from responsible investors who are not merely seeking distress bargains.

"It is highly significant that out of transactions completed within the past two weeks, four out of five of the purchasers are individuals who have long resided in this territory with wide experience in local realty values, indicating that operators of this character have reached the definite conclusion that the low point of prices has been passed and that usable real estate again has become a sound object of investment."

ESCROWS INCREASING

Increased escrow business in every one of its many Southern California branches is the sign taken by the Bank of America as proof of the strengthening market in land.



A.H. GIANNINI

The following observation was made by Dr. A. H. Giannini, chairman of the general executive committee of that institution:

"Throughout Southern California come reports of marked increase in the number of escrows handled by our bank. People of means have become convinced that not within a generation will it again be possible to buy California real estate at present-day prices, and are making substantial investments.

"California Lands, Inc., a subsidiary of Transamerica Corporation, has just sold for a cash consideration a \$17,000 farm in Ventura county, a \$20,000 ranch in San Diego county, a \$7000 farm near Los Angeles, while within the past two weeks cash sales of some magnitude have been consummated in Riverside and San Bernardino counties. For the past year, inquiries have been for small improved acreage. Today the large cash buyer is much in evidence.

"Our Capital Company reports more than \$60,000 of city property sold during July, which was almost double that of June, while the August sales were \$203,500. In the near-by districts, a choice parcel of business property in Santa Monica brought \$125,000, and an apartment in Hollywood was sold for \$25,000."



A. H. BLACKMORE



JOHN T. COOPER

New Building to Cost \$25,000

Permission is being sought from the building department for construction of a one-story and part two-story store and office building at 1139 Glendon avenue. Designed by N. A. Timmerman for Guy K. Harrison, the new structure is to be Class C brick construction, will cover a ground area 80x90 feet and will cost \$25,000.

BUILDING PERMIT ASKED

Application has been made to the building department for permission to build a \$6250 seven-room frame and stucco dwelling and garage at 3525 Griffith Park Boulevard for Edmund J. Krause. Kurt Meyer-Radon is the architect and Arthur Funder the contractor. The home is to be two stories in height.

Yucaipa Peach Growers Have Rich Season

YUCAIPA, Sept. 2. (Exclusive)—The J. H. Hale peach crop will bring \$150,000 to the Yucaipa Valley this year. The growers are receiving near to 2 cents a pound for the best fruit and there will be close to 300,000 boxes of grade A product.

This is the estimate of horticultural inspectors. For instance, H. M. Seeley of the Yucaipa Orchard Company packed 645 boxes one day and all but 180 boxes were Jumbo size, which will bring a premium. The orchard had 4500 boxes of the best fruit.

Nine Building Plans Told

Apartment Projects Slated at Cost of About \$155,000

Nine new apartment-house projects entailing a total expenditure of approximately \$155,000, exclusive of sites and furnishings, were among the construction announcements of the week.

At a cost of approximately \$30,000 a two-story structure is to be built at 1331 North Brand Boulevard for Mary J. Oliver. Kurt Meyer-Radon is the architect and Paul Hutchinson & Company the general contractor.

ON NORTH BERENDO

Work is to start at once on a \$20,800 two-story building at 1240 North Berendo street for the Gelax Investment Company. Louis Selden is the architect.

At 1128 North Gower street, a \$20,500, two-story building will rise for Lewis Strass.

A \$19,000, two-story structure is to be constructed at 1396 Veteran avenue, West Los Angeles, for Arthur and Linda Kachel. Edith Northman is the architect.

Work is to start shortly on an \$18,650, two-story structure at 1730 North Gower street for Mrs. Alice A. Ryan.

OTHER MULTIPLES

A two-story building will rise at 4447 Finley avenue for Gustave Richert. It will cost \$12,400.

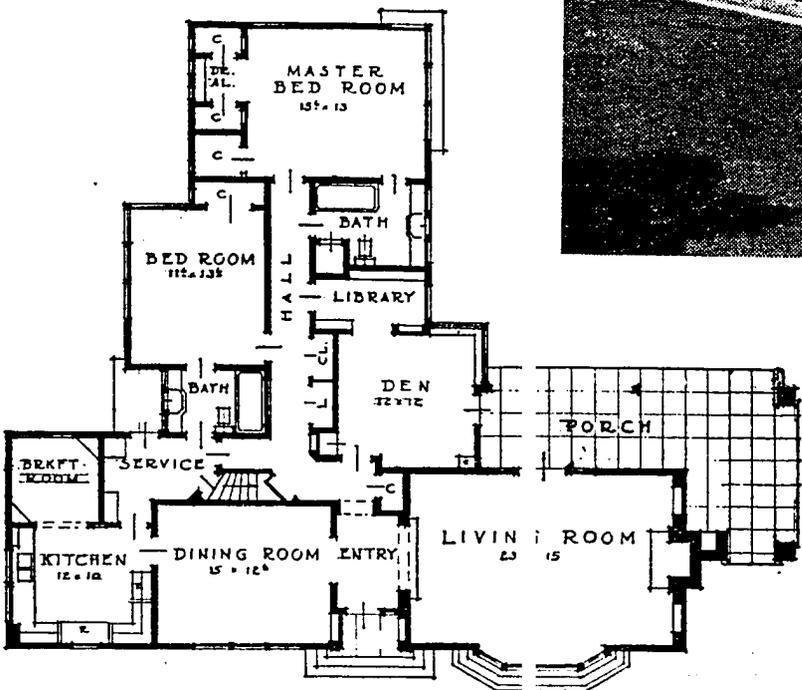
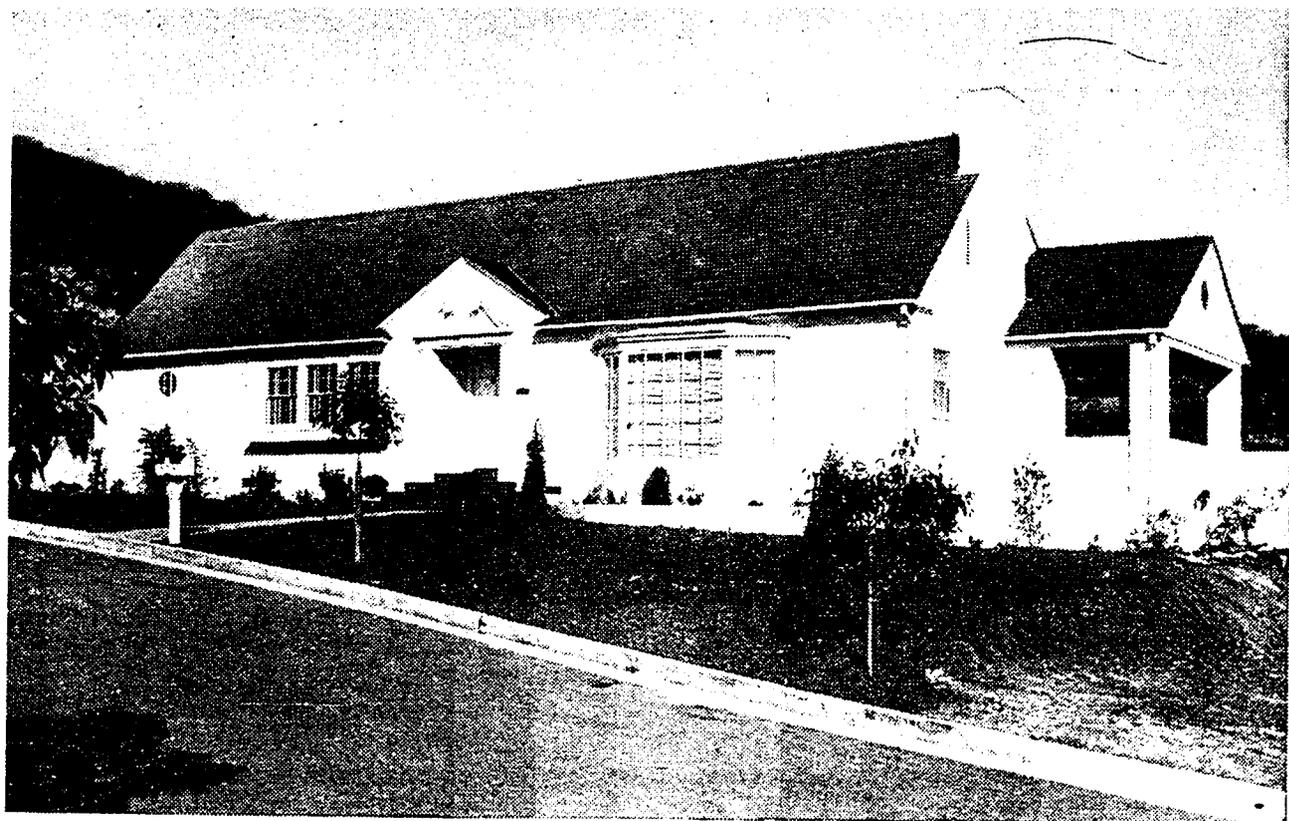
At a cost of \$11,750, a two-story structure will be built at 1608 Veteran avenue, West Los Angeles, for Sue G. Ramey. W. H. Coulter is the builder.

Construction is to start at once on an \$11,300, two-story building at 1766 Silver Lake Boulevard for G. E. Magrum. Saul H. Brown is the architect.

At a cost of about \$10,500, a two-story structure will be built at 734 Stanley avenue for Phillip and Sophia Friedman. A. Godfrey Bailey is the architect.

7 Rooms \$8300

This home designed by Architect Kurt Meyer-Radon demonstrates Colonial as adapted to the small home. This one involves an area of 1967 sq. ft. not including porches and garages, at a cost of \$4.25. The structure is of frame construction, seven rooms, with roof of wood shingles. Built on a sloping lot, the design is accommodated admirably to the particular site



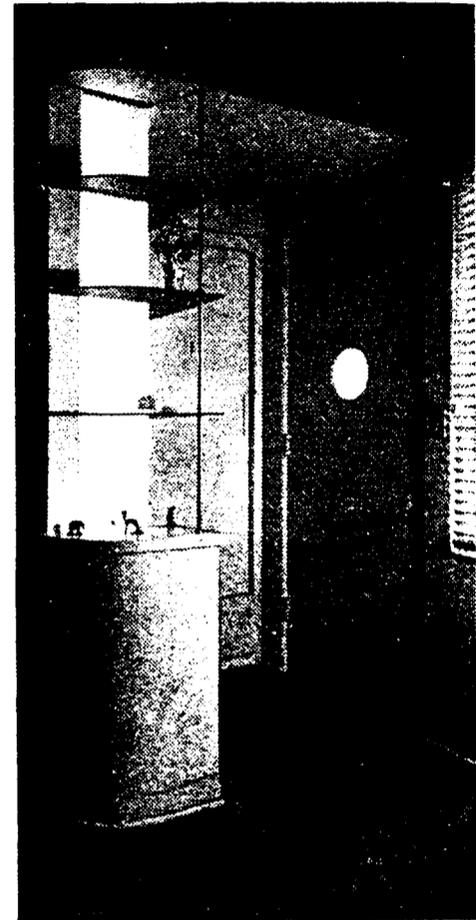
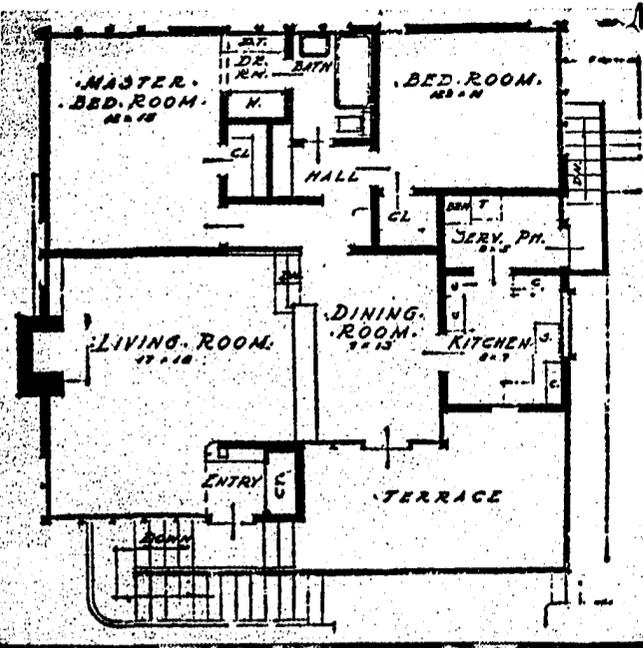
The living room is based on true Colonial design, modernized for contemporary life and its pattern



An interesting feature of the den is the corner window with ledges for plants and other ornaments

Modernized Mediterranean Design

An interesting feature of the Kenneth Dietels' house of contemporary design is the combined living room and dining room with a ceiling which goes clear through although the dining part is raised three steps above the living room. The dining room buffet of which you catch a glimpse is a plastered half-height wall from the living room side. The house, designed by Architect Kurt Meyer-Radon, has a shingle roof, plastered cornices on the outside. Original cost, \$4860; could be duplicated today for about \$5200. This is because of the added wartime construction costs.

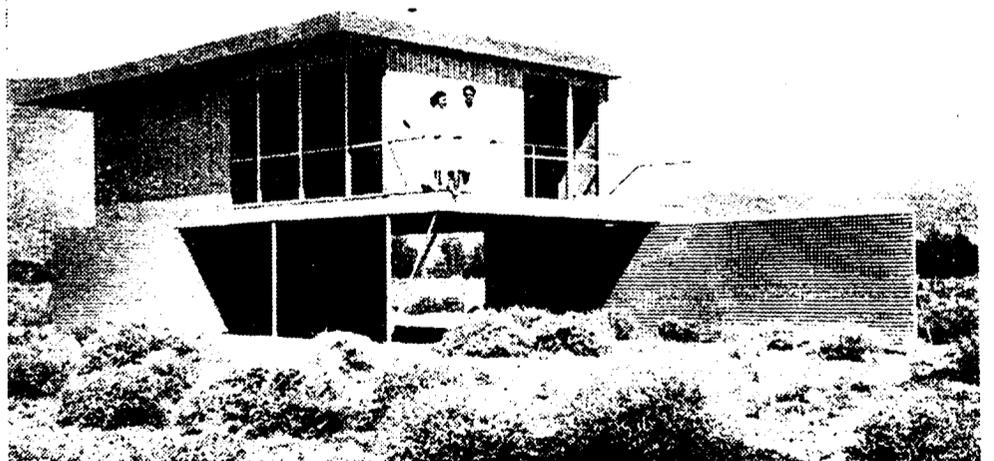


Shelves for flowers and small figures decorate the entrance

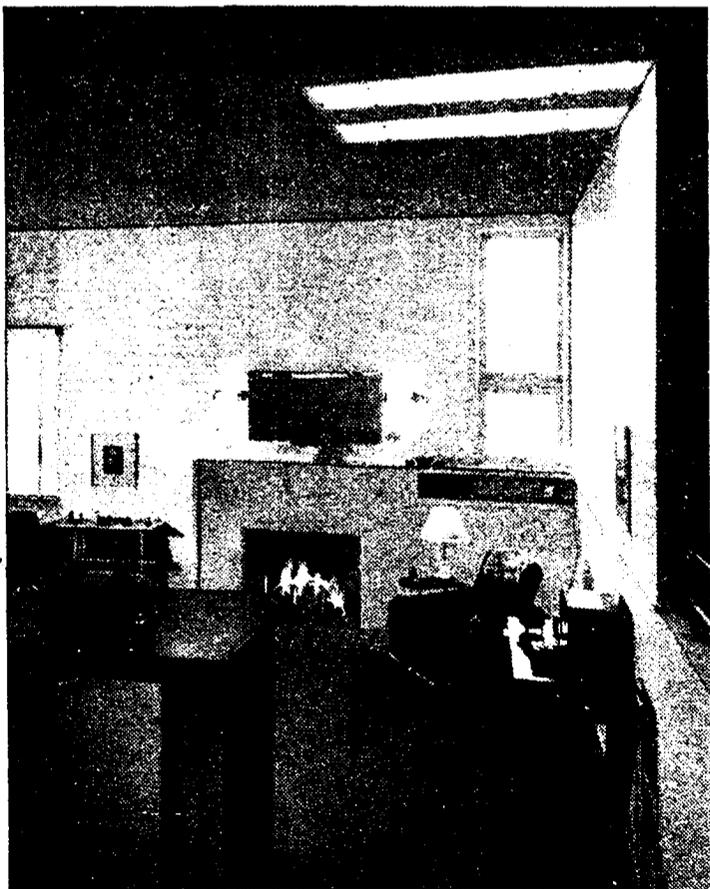


Modernized Mediterranean architecture like this fits well into the California scene and adapts itself well to our casual mode of life

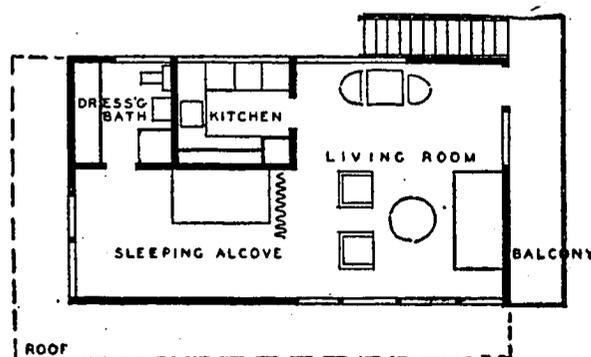
STYLED FOR DESERT COMFORT



The wide porch offers an opportunity to enjoy the sun and view



A feature of the modern living room is the lighting which comes from ceiling panels. Note the attractive small lights above the fireplace



This house is elevated to provide a view of the desert and has a car shelter underneath. There are 760 square feet of floor area and the house cost \$3000 or \$3.95 per square foot. Architect John Porter Clark designed this Palm Springs home. The floors, walls and ceiling are insulated with mineral wool; the exterior facing is made of corrugated iron

Glendale Mid-century modern

[GLENDALE](#)

[MIDCENTURY MODERN](#)

[LOS ANGELES OPEN HOUSES](#)

Mid-Century Modern by Kurt Meyer-Radon in Glendale's Verdugo Woodlands Asking \$1.1 Million

[8 comments](#)

BY [PAULINE O'CONNOR](#) JUL 12, 2015, 5:16P



GRID VIEW



1 of 28

Open House: Sunday, July 12 between 2 PM - 5 PM

1641 Fernbrook Pl, Glendale

Price: \$1,097,000

Beds, Baths: 3 BR, 2 BA

Floor Area: 2,040 sq. ft.

Per the Listing: "Ultra stylish mid century modern circa 1952 is the classic example of California living. Designed by **Kurt Meyer-Radon**, (whom Hearst commissioned to purchase items for San Simeon), located in the lush Verdugo woodlands of Glendale on beautifully landscaped 7800 sq. ft

grounds. 3 bedrooms, 2 baths + 2 offices and/or den. **Original details abound including walls of glass, polished concrete floors w/ radiant heat, extensive original built ins,** period recessed lighting, mason cut corner fireplace w/ clock. **Bordered by a brook, adjacent duck pond and century trees.** Beautiful front & back flat grassy grounds w/ incredible privacy surround the master suite w/ ribbed glass windows, terrazzo floors, angled soaking tub, floating toilet & seamless glass. Enclosed lanai, office, lovely laundry area, smashing St. Charles kitchen w/ stone & marble detail. All Viking appliances are just some of the details in this masterpiece home."

Born in Germany in 1885, architect/artist Kurt Meyer-Radon emigrated to the US in 1923, eventually settling with his family in Eagle Rock. Among his most notable projects are Santa Monica's [Sovereign Hotel/Apartments](#) and Glendale's [Seeley Studios](#) building.

askART

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Artist Bulletins for [Kurt Meyer-Radon](#)

4 archived bulletin(s) below. (Note: Bulletins are no longer updatable as of 2015.)

A little late for the discussion, but happy to join in.

[John Potter](#) (08/15/2011)

I see that my sister, Kathleen, and my cousin, Lisa, have contributed to the site. Grandfather Meyer-Radon was a remarkable man. One family friend said that "He played the violin like a gypsy". He led an architectural firm in Germany before and after WWI, designing model, planned communities in Berlin and Hamburg. He fought in WWI on the Eastern Front as a communications officer and emigrated to the U.S. in 1923. I remember his art in his Glendale home. He did a number of copperplate etchings, of nature themes and of formal and fantastic architectural scenes. He loved the artist Piranesi and was clearly influenced by his artwork. He described himself as "an architect of everything" during his work with Allied Architects. He maintained friendships with Neutra, Schindler and Lloyd Wright. Can you photograph your picture and send it to me? I was privileged to have known such a talented man.

artwork

[Jeanne Pistillo](#) (01/04/2010)

I believe I have a picture made by Radon. He simply signed the picture Radon. I was curious and googled the name and came up with this website. It fits. The picture was given to my partner by her father who lived in the San Fernando Valley. How do I know

if it is his work. What kind of things did he pain? Thanks,

Kurt Meyer-Radon

[Kathleen Shummy](#) (07/14/2009)

Kurt Meyer-Radon was my Grandfather and I would love to learn more about his artwork and show in Eagle Rock in the 1920's.
Thanks

Not that kind of doctor

[Lisa Radon](#) (08/06/2006)

Kurt Meyer-Radon was my grandfather. He was, in fact, not a physician, but an architect. In Germany, one who received a doctorate degree was addressed as Herr Doktor. And even when he moved to the United States, he was often addressed as Dr. Meyer-Radon.

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 - Paintings
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Julian Ritter's Life

Ritter was born September 19, 1909 in Hamburg, Germany the only child of an aspiring Polish actress. His mother, Angela Ritter, claimed that his father was a Count but never revealed his identity. Ritter grew up in Hamburg, Germany and was a solitary youth who enjoyed wandering the docks of Hamburg and dreaming of distant lands. He enjoyed sketching ships in Hamburg's harbor which kindled his interest in art. He was encouraged by both his teacher at school and also by de:Hugo Schnars-Alquist, a recognized seascape and ship painter who lived nearby. These interests turned to his two lifelong passions - art and the sea.

Julian and his mother immigrated to America in 1924 because of the severe deprivation in Germany following World War I. They stowed away on the Norddeutcher Lloyd steamship "Albert Ballin" to New York City. They had no money and knew little English but both Julian and his mother adjusted well to their lives in the US.

Ritter left New York landing in Philadelphia and Chicago before finally settling in Los Angeles. He held many menial jobs during this time - dishwasher, errand boy, order clerk. He also painted lamp shades and did freelance art. He was a frequent customer at vaudeville and burlesque theaters where the bawdy humor of slapstick comedians and strippers provided insight into the satire of the human condition. These experiences also provided the appreciation of dignity in the most common man which imbued his work as much as the formal schooling he would later achieve.

Ritter began to take a serious interest in art while living in Chicago. He audited the night classes of Dr. Schroeder at the Chicago Art Institute. He later won a scholarship to Art Center School (now, Art Center College of Design in Los Angeles). There he was introduced to figure painting under the tutelage of Stanley Reckless who studied at the Philadelphia Academy of Art and taught in the tradition of Frank Duveneck and the Munich School. This tradition involved the classical study of anatomy and used live models for subjects. The Munich School is characterized by a naturalistic style and dark chiaroscuro.

While still a student at Art Center School, Ritter received the following positive review for a showing of his work at the Brice-Lowe Galleries:

Still another young artist holding his first local showing is Julian Ritter, whose water colors are at the Brice-Lowe Galleries. Of German birth he

depicts various types and stages of man. Character is what interests him. His people are driven, by life or will. In one picture we see a procession of mendicants woefully singing or posing for sympathy, each a carefully studied type. In another a woman pushes the man who, in turn, pushes the wheelbarrow (his load) out on to the slender plank over the abyss. He has individual types of great interest: the old philosopher talking forever to a blank wall, the peasant woman going to church against the wind of life. Ritter's color is very delicate and helpful to his purpose, which is, however, mainly expressed through sensitive drawing.

Ritter graduated Art Center School in 1932 and found work at Los Angeles's film studios painting portraits for movie sets and doing other set design for Warner Brothers, MGM, Paramount and Universal. While visiting San Francisco, he was hired to paint murals for the Golden Gate International Exhibition of 1939. He continued his freelance painting and was commissioned to paint portraits of several prominent Californians.

Ritter exhibited at both the Gallery of Modern Art and the Newhouse Galleries in New York City during 1941. Both exhibitions were critically acclaimed. The Art News (March 15, 1941) wrote: "His style shows fluency and ease" and Arts Digest (November 15, 1941): "Ritter is more than versatile, he is complex, exceptionally talented." Edward Alden Jewell of the New York Times noted that Ritter's work was shown in the small entrance room of the Gallery of Modern Art, devoted to small oils, watercolors and gouaches in addition to the main exhibit. New York Times art critic, H.D., wrote of the Newhouse Galleries exhibition, "Paintings and drawings by Julian Ritter, who has done portraits of movie stars, studied anatomy and been under contract to act in the films, may be seen at the Newhouse Galleries. This is rather flashy work with more than a little cleverness, and includes three paintings accompanied by poems—rather dire comments on life today."

Ritter first married a woman named Franchesca. The family story is that Julian caught her in bed with another man and chased them, both naked, into the street.

Ritter later met Hildegard (Hilde) Sabena Meyer-Radon who was born 1919 in Berlin to Kurt and Gertrude Meyer-Radon. Kurt and his family immigrated to the US and eventually settled in Eagle Rock, CA. Kurt was an architect and a talented artist doing woodcuts and etchings. Hilde worked at the the original Walt Disney Studios on Hyperion Way where she ran the department that mixed the animators' paint colors for Snow White and the other early classics. Julian and Hilde were engaged before he enlisted in the Army.

Although he was not a US citizen, Ritter enlisted in the US Army on November 12, 1942 in Fresno, CA. He was assigned to the 40th Engineering Combat Regiment which was organized in Camp Pickett, VA under the command of Col. Mason and was attached to the 45th Infantry Division which was part of General George Patton's 7th Army. Ritter was a member of the 1st Battalion which trained at the Desert Training Center in California. The 40th Engineers received additional training at Fort Pierce, FL and then deployed to Algeria to train for the Invasion of Sicily. Ritter married Hilde Meyer-Radon in Alabama before deploying overseas.

After the successful landing in Sicily, the 40th ECR was commanded by Col. O.B. Beasley and completed the Sicily invasion and prepared for the Invasion of Italy. Patton was no

longer commanding the 7th Army and had been dispatched to England. The 40th ECR eventually became part of the Peninsula Base Station in Naples. They eventually participated in the invasion of Southern France and the liberation of the Dachau concentration camp. The 1st Battalion was charged with burying the many bodies at Dachau but it is unclear if Ritter was involved in this activity.

Ritter attained the rank of Technician Fourth Grade (T4) and is shown in the roster as having served at both Regimental headquarters and the headquarters of the 1st Battalion. He reportedly served as a photographer and combat artist during his service.

The confirmation of Ritter's unit comes from the roster maintained by former members of the 40th ECR in an email exchange with Al French, the historian and website editor for the 40th Engineering Combat Regiment. The email response is included below:

Mar28,11 A "Julian Ritter" is listed in the ROSTER of the 40th Engineer Combat Regiment. He is shown as a T4 Technician(grade)4. The roster in the "History of the 40th Engineer Combat Regiment in WWII lists 2 Ritters. "Francis E." is listed as a corporal with his home possibly in New York with the note "rgt photog." Julian Ritter Technician 4th grade(T4) is shown as having served in Regimental headquarters and also in headquarters 1st Battalion with home town Hollywood, CA. When I compiled this roster for publication in the 1950s I asked the survivors in the national association to review the company rosters from which it was compiled and add details and correct errors. I rechecked most suggested revisions with other surviving members of each company. We believed this resulted in fairly reliable and accurate data, but I certainly realize there is possibility of errors.

Ritter was honorably discharged from the Army in 1945 and returned to Los Angeles to paint and to raise a family.

Ritter began his most prolific period upon returning to Southern California after the war. Julian would regularly work long hours and he became known for the high quality and fine craftsmanship of his nude studies and clowns. Collectors acquired his paintings throughout the West, particularly in Southern California, San Francisco and Las Vegas - all places that he had worked.

Ritter first settled in the Hollywood where his mother, Angela, had parlayed years of hard work as a hotel maid into an apartment building in the Hollywood Hills. Ritter's work continued to receive favorable reviews. Art critic Arthur Miller of the Los Angeles Times wrote in a 1947 review:

Julian Ritter, still-young painter and etcher who has not shown here in many years, has a large exhibit at the James Vigeveno Galleries to June 12. It shows him remarkably gifted and various.

Some will like his many paintings of girls or nudes, done in charming colors, or his characterful portraits of older folk or children. Others may prefer his slightly sardonic, action-packed grotesques of circus clowns or of merely comical people. He also can turn deeply serious with "Refugees" or "Slums."

The world is evidently a stage for this imaginative artist, who has the wit and the craft to present it filled with teeming humanity. A. M.

In a 1948 "Brush Strokes" column in the Los Angeles Times commented "Julian Ritter's paintings of clowns, on view in the gallery at 401 S Lake Ave., Pasadena, are notable for liveliness of expression and color. Ritter has chosen to paint clowns, he explains, because "In the clown one sees all the emotions a man can express; to record him is to depict humanity itself."

Ritter moved the family to Don Pio Drive in Woodland Hills, CA in the early 1950s. The home included a studio building on a hilltop which, like all his studios, featured a pot-belly stove. In addition to his painting, Ritter was an talented landscaper and he terraced the front and rear hills with steps, paths and pools all made from slabs of broken concrete.

Ritter began selling his paintings in Las Vegas in the early 1950s with the assistance of his brother-in-law, Stewart Potter, who helped in finding contacts. Ritter's first sale in Las Vegas sold for a mere few thousand dollars for a year's worth of work. The collection was stolen and recovered and Ritter was commissioned to "restore" the paintings for \$1000 each. Ritter employed an unusual technique for these restorations. He took all of the masonite paintings out of the frames, turned the garden hose on them and scrubbed them with Comet Cleanser, using large potatoes, cut in half the long way, as scrub brushes. He let everything dry in the sun and set up an easel under the elm tree and touched up and re-varnished them.

Julian and Hilde had two children in the early 50s: Michael and Christine. Hilde became pregnant with a 3rd child around 1955 and suffered a miscarriage.

The Ritters sold the Woodland Hills home in 1956 and moved to Mexico, primarily in San Blas, Nayarit, a somewhat sleepy town on the Pacific Coast of Mexico located between Mazatlan and Puerto Vallarta where Ritter continued his painting. Ritter wrote in a note published in the Los Angeles Times that "the place is a paradise for landscape painters and living is cheap." Ritter's children, Michael and Christine, attended a Mexican school during this time.

After nearly a year in San Blas, Ritter returned to California in 1957 and purchased the house at 2321 Edgewater Way in the Santa Barbara Mesa neighborhood. Ritter again turned the yard into a remarkable garden and the Ritter house was a popular destination for the neighborhood kids. Many family members also looked forward to spending time at the house during their summer vacations.

Hilde worked at the noted Brooks Institute of Photography while Julian continued to paint prolifically. Julian's work was represented in continuing exhibitions at the Poulsen Galleries in Pasadena and at frequent showings at the James Vigeveno Gallery, Westwood, CA.

In 1958, Circus, Inc (Los Angeles, CA) published and distributed five reproductions of mounted 8x10 inch paintings. The paintings included the clowns Dilly, Flim, Flam, Helter and Skelter.

Julian learned to sail from his youngest brother-in-law, John Meyer-Radon, a seasoned sailor who used to take off 6 months each year to crew on trans-Pacific yacht races. Meyer-Radon once crewed for James Michener, sailing the Pacific researching for his book, "Hawaii". John is remembered in the memoir "Bachelor in Paradise" as "The Dutch [sic] carpenter who cooked like a Frenchman." John knew that Julian was a lousy sailor. He was surprised that he got as far as Central America after leaving Santa Barbara, and was not surprised that he was nearly lost at sea on his Pacific voyage. Ritter purchased his first sailboat, "The Hilde".

Not all reviews of Ritter's work were glowing. A 1964 Los Angeles Times review by Constance Perkins stated:

The variety of exhibitions shown at the Poulsen Galleries ranges from the experimental intaglio drawings and prints by Dean Meeker to the familiar seascapes by Bennett Bradbury, the delicate Limoges enamels executed on copper by Liza Selzer and a retrospective viewing of the works of Julian Ritter whose fame rests largely on his sensual paintings of the nude figure.

Second in popularity are Ritter's clowns. From any aesthetic viewpoint, both the pink nudes and the clowns become ingratiatingly sickly, redundant and commercially dull although technically capable enough.

Almost unknown are the artist's portrait pieces and a series of both large canvases and small abstract drawings in which the surreal element is dominant. The portraits are traditional and the most genuine. The drawings become very "slick." The large canvases, on the other hand, tend to be too personal and too involved in allegory to hold as significant statements.

Hilde died on January 22, 1966. She was diagnosed with breast cancer in 1963, had a mastectomy and struggled for two years before succumbing to the disease. Julian chose the second movement of the Beethoven Symphony # 7 as the music for her service, leaving a copy of the record on her coffin and then sobbing uncontrollably at the loss of his muse. She was only forty-six when she died.

Ritter was commissioned to paint a portrait of Lauren ("Laurie") Kokx based on a recommendation her mother received from an art restorer in Ventura who knew Julian. Ritter later became involved with Kokx who was forty years younger than Ritter. She was from a prominent Orange County family.

After Hilde's death, Ritter sold the house on Edgewater Way and its contents for \$37,000. He bought a custom-built yawl still in dry dock in Morro Bay, CA which he christened "The Galilee" and planned a voyage around the Pacific with the intention of painting as he travelled distant ports. In 1967, Ritter sailed "The Galilee" south before heading west onto the Pacific high seas.

On February 2, 1968, Ritter set sail from Santa Barbara, CA aboard his 45-foot yawl, The Galilee, headed south on the initial leg of his Pacific voyage. His plan was to paint along the way, hoping to draw new inspiration from his travels. He was living the dream he had held

since childhood involving his two great passions - the sea and painting. After the fateful trip, Ritter was quoted in the Los Angeles Times as saying "You don't buy a boat in order to have a boat, you buy a boat in order to fulfill your frustrated dreams of some kind."

Ritter planned to sail from harbor to harbor along the coast of the Americas before turning west into the South Pacific after visiting the Galapagos Islands. He was accompanied by a frequently changing crew although his young girlfriend, Laurie Kokx, joined the cruise in Acapulco and was part of the crew at the end of the ill-fated trip.

The voyage went smoothly at first with the Galilee and her crew visiting North and Central American ports and later Tahiti, Moorea and Bora Bora amongst other places and Julian painting the beautiful landscapes he saw.

Winfried Heiringhoff joined the crew at the South Pacific island of Bora Bora. Ritter prepared the Galilee for the 2500 mile trip to Hilo, HI, making sure the vessel was seaworthy. The Galilee departed Bora Bora on June 17, 1970 expecting to make it to the harbor at Hilo in about 30 days.

Then things started going wrong according to an account in the Los Angeles Times:

Both the motor and a starter coil went haywire. The oil pump and generator broke down. The battery went dead. The sextant proved faulty. And the radio went out. In the days that followed, the boom fell and missed Ritter by a few inches, and once he fell 20 feet while rigging the forward mast.

"And we were in the kind of climate where the stitching in the sails worked loose so we were constantly having to repair sails," Ritter said. Then the sturdy oak-framed Galilee began to take on water, developing leaks forward and aft.

"We were taking on 75 to 250 gallons of water a day and pumping it out by hand," he said. What began as a pleasant voyage became an 87-day struggle for survival for Ritter and his two companions.

The Galilee and her crew spent the next 87 days adrift. The crew ran out of food after 40 days and survived by making a soup from the algae they would scrape from the hull and seasoning it with nutmeg and cloves. They supplemented this meager diet with the occasional flying fish and a couple of squid.

On September 14, 1970, the Galilee was sighted by the U.S. Navy combat stores ship, USS Niagara Falls. Ship doctors described the emaciated crew members as "living skeletons only four days away from death."

The Coast Guard said finding the ship was "simply a stroke of fate." Ritter always maintained that they were not lost but simply a distressed vessel unable to right its course. Ritter was quoted as saying "'I think the boat is bewitched. I don't like to use that term because people think that you are an idiot, but I do feel it is bewitched, I can't help it."

Ritter decided to sell the Galilee, which had been towed by the USS Niagara Falls into a Hawaiian port, nearly as soon as he was safe on shore. The slightly superstitious captain loved her, but he could not trust her anymore. He wanted to make sure the boat would go to someone who would take care of her so he arranged a direct sale to a couple from Redondo Beach, CA, based on a down payment with future monthly payments to follow. After a couple of years of missed payments, Ritter decided that he had to repossess the \$35,000 boat. Unfortunately, the boat was missing from Redondo Beach harbor. A few days later, a search found the deserted boat in San Diego, CA.

Ritter had the boat cleaned and repainted and brought to Newport Beach, CA, to be sold through a yacht broker. The boat was purchased by Thomas Carney Jr.

Julian and Laurie settled into a house in a rural Santa Barbara location at 2934 Torito Road where they stayed until moving to Maui in 1985. During this period, Ritter was arguably at the peak of his artistic expression. He was already a fulfilled artist who saw himself as a maestro and people treated him accordingly. His subject matter included paintings which were more mystical as he worked out the demons from the voyage, his loss of Hilde and his own alcoholism. Ritter had a sufficient number of patrons at this point in his life so that he no longer needed to rely on gallery showings. However, these patrons were most interested in his commercial nudes and clowns rather than the more artistic paintings. One painting which did stand out was a crucifixion - Ritter had posed and was photographed and then painted himself onto the cross in a self-portrait. Although his work for patrons was not expressing his full artistic talent, the paintings from this period are considered some of his best.

On February 5, 1976 the 45-foot yawl once again ran into trouble when she ran aground a sand bar and tipped onto its side near the entrance to the Long Beach Marina in Alamitos Bay. Rough waters prevented U.S. Coast Guard attempts to secure a line to the boat so it could be towed to safety. The boat was completely submerged at the bay entrance.

Mr. and Mrs. Steve Carney, the son and daughter-in-law of the boat's owner, managed to swim to the breakwater. The boat's skipper and another passenger were rescued from the water. Even as this was happening, looters swam from the breakwater and stole the boat's wheel before the Coast Guard chased them off.

The \$70,000 Galilee began breaking up.

When Ritter heard of the boat's demise he said "I had my own experiences, but the people who own it now had no bad experiences. And the boat was in capable hands." Ritter, of course, still felt that the ship was jinxed.

Ritter donated six of his clown paintings for an auction to raise money for a group working for the release of American prisoners of war held in North Vietnam. The auction was held after a buffet dinner at the home of Mr. and Mrs. William R. Morgan of Pasadena during mid-December, 1970. Among the guests of honor was Francis Gary Power whose U-2 spy plane was shot down over Russia. One painting, a 24x36 oil, was reportedly sold for \$3600. Ritter made the contribution out of sympathy for the prisoners and their families and personal gratitude to the Navy for his rescue.] Ritter said "I know what deprivation is after that ordeal. I can relate to the terrible suffering of those POWs."

Ritter appeared on the TV game show "To Tell the Truth" along with two "imposter" contestants and the celebrity panelists in an episode that aired December 22, 1970. All three of the panelists picked Julian since he was the only one of the three contestants who looked like he had been lost at sea without food.

Ritter moved to Hawaii in 1985.

In December, 1985, Julian suffered a debilitating stroke, however he continued to paint, write and teach.

In 1989, a 30-minute video was made about Julian Ritter in 1989. It is titled "Julian Ritter-- Palette of passion" . It was written and produced by Keith Gilchrist and was filmed and directed by Christopher Gentsch.

Julian passed away on March 4, 2000 at the age of ninety years old.

Albert Einstein's words serve as his epitaph, "The most beautiful thing we can experience is the mysterious."

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On the Town: Historical Society lets the '20s roar

December 18, 2012 | By Ruth Sowby



Sonia Montejano, in a '20s flapper dress, matches... (Courtesy photo)

- -
 -
 -

What better way to celebrate some holiday cheer than at a speakeasy? How about one at the Roaring '20s-era Seeley's Furniture Company Building on South Brand? That's just what members and guests of the Glendale Historical Society did. On Sunday (Dec. 16), for one night only, "prohibition punch" flowed freely as some 200 guests also enjoyed Urban Palate-catered hors d'oeuvres and cool jazz.

Like in the old days, visitors had to announce the code word "P-s-s-s-t" to the bouncer before they were allowed to enter the tiny first-floor space for reveling. The code stood for "preservation." And that's what Historical Society members do every day.

Guests, welcomed by society President Greg Grammer, had the chance to go on one of the several tours of the building during the 4 to 6 p.m. hours of the party, just as night was falling. Tour guide and former society board member Marty Bracciotti led his group to the 41 creative studios and office space opened just 90 days ago.

Advertisement

Bracciotti described the Seeley's building as "an example of preservation and adaptive reuse." It was a recipient of the society's 2012 Preservation Award. "I live in the neighborhood," Bracciotti said. "We were afraid the building would be torn down and turned into a mini-mall."

Fears now aside, Bracciotti explained that the building was built in 1925 in the Spanish Revival style by architect Alfred Priest. In 1940 the building's facade was transformed into Art Deco/Moderne by architect Kurt Meyer-Radon. Today's restoration converted the building into the Seeley Studios. The restoration took six years and cost \$8 million.

Some visitors stopped in one of the studios. Glendale residents and society members Alex Van Speybroeck and wife Carla German admired a pop-art Superman painting. Sonia Montejano, in '20s flapper garb, preferred Catwoman. Both works are by artist Deborah Flattery.

Society board member and supporter of L.A. Arts Alliance Julio Hechavarria Jr. was another tour guide who introduced visitors to some more of the artists present, including Mkrtych Sarkisyan, who showed off his "My Feeling." The colorful acrylic on canvas was a visitors' favorite. Sarkisyan's studio is rent-free for several months in order to attract more artists to the Seeley Studios.

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"EASY MONEY" PROVES HARD LOSS

Woman Charges Glib Acquaintance Coaxed Her Under Spell of Moonlight Rides to Give Him Life Savings for Property Worth Only \$2000

Rides in the moonlight while she listened to the smooth talk of her charming companion on easy money to be made in real estate, induced Mrs. Beulah Green to give her life savings of \$6000 to the glib conversationalist to invest in property worth but little more than \$2000, she told Municipal Judge Westover yesterday.

Mrs. Green confided her story to the court while on the stand as complaining witness against A. P. Carter on a charge of grand larceny. The felony charge is based on Carter's asserted appropriation of the difference in the money given him and the cost of the land he bought with it for Mrs. Green, according to Dep. Dist.-Atty. Clarke.

The couple met while living in the

same apartment-house, Mrs. Green said, and they became friendly. Then came the moonlight rides and the conversation on real estate profits. On one ride, she said, Carter pointed out ten lots known as Modjeska Acres, and said he could buy them at a reduced price. He also said he would let her "in" on the deal, Mrs. Green said.

So one day she handed him the \$6000 and was given a deed to the property. Then, she said, Carter became less friendly and later married another. Then she found out the lots had been bought by him for \$2630, swindling her out of more than \$3000, Prosecutor Clarke showed.

In holding Carter to answer he charged, Judge Westover fixed bail at \$5000 and ordered a special commitment charging obtaining money by false pretense.

War Work of D.A.R. Outlined

**Mrs. Frank Lee,
Regent of State,
Tells Program**

BY CECILE HALLINGBY

"We cannot carry guns, but we can be faithful workers who support the men in the armed forces. No sacrifice is too small or too great."

So declares Mrs. Frank E. Lee of Santa Monica, State Regent for the California Society D.A.R. in opening her year's work. And emphasizing her statement is the program of war work planned by the society, with U.S.O. and Red Cross work foremost among the activities.

Leaders in Charge

Mrs. Alvin M. Dunn of Los Angeles and Mrs. W. W. Wy-more of San Francisco will be in charge of U.S.O. work and Mrs. James McGiffin of Los Angeles and Mrs. Leon M. Wilbor of San Francisco have accepted the Red Cross chairmanship for the State society.

The blood-plasma fund, a war project of the national society, also has the full support of the State society and Mrs. Lee is looking forward to reporting that 100 per cent of the State membership has contributed to this fund.

For Mobile Units

The proceeds are used to purchase mobile units and medical and surgical equipment to aid the government in the expansion of the blood-plasma program.

In addition to its war program, the D.A.R. is planning to carry on its regular philanthropic projects, and a special State project this year will be the building of a potato storage house for the Kate Duncan Smith School at Grant, Ala., which is owned and operated by the D.A.R.

Deb Dedicates Cake to War Aid

Today is Marian Beach's 17th birthday and when she cuts her birthday cake she not only will be staging a celebration but be aiding the Los Feliz Woman's Club Juniors in their project of buying a \$100 War Bond.

Marian is president of the Juniors and to help them in the buying of the bond she will sell pieces of her birthday cake to members of the Los Feliz Woman's Club Red Cross unit. The Juniors are raising money for the bond in many different ways, some of them even having taken on the job of mowing their families' lawns to earn money for the project.

Mrs. Edgar Lampton, president of the senior club, will be the guest of honor Thursday when Mrs. Charles Willard entertains with a bridge-luncheon at the Beverly-Wilshire.

Guests will include Mmes. Carl Bush, Harry Lukens, Franklin Potter, Albert Johnson, John Sebrell, Le Val Lund, J. Henry Orme, Otto Grua, Horace Sessions, Floyd Brown, La Verne Hayes, Don Douglas, Charles Bluske, Robert McJohnston Jardine, Norman Giesy, C. F. DeWitt, Frank Huddleston, Pelham Carter and W. E. Beatty.

Ensign Weds Ruth Larson

Ruth Kathryn Larson, daughter of Mrs. Avis Larson, and Ensign Robert Johnson Clark, son of Mr. and Mrs. Roy M. Clark of Alhambra, were married in the Church of the Angels, Pasadena, last evening at 7 o'clock. Rev. Edwin Moore read the service. A reception followed at the Vista del Arroyo Hotel.

Virginia Larson was maid of honor and Miss Barbara Clark, bridesmaid. Ensign Louis Volve Jr., a classmate of the bridegroom at the Coast Guard School in Connecticut in June, was best man.

Colorado Chief Executive Here

Governor Ralph L. Carr of Colorado, accompanied by his daughter Cynthia, who is vacationing from the University of Colorado, is the house guest of Dr. and Mrs. E. Kost Shelton of 760 Beverly Glen Blvd., Westwood Hills. Governor Carr will leave shortly, but his daughter, who christened H.M.S. Bentinck at Mare Island Saturday, will remain in the Southland for a week or longer.

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Los Feliz Leader to Be Honored

Los Angeles Times (1923-Current File); May 29, 1941;

ProQuest Historical Newspapers: Los Angeles Times

pg. A7

Los Feliz Leader to Be Honored

Honoring Mrs. Charles Willard, retiring president of the Los Feliz Woman's Club, Mrs. Horace Sessions will entertain at luncheon today at the Garden of Allah.

Her guests will include Mmes. Harry M. Lukens, Stuart S. Goode, Ebbert Irl Kellams, Emily Scott, M. F. Joyce, Otto T. Grua, LaVerne M. Hayes, C. F. Dewitt, Albert E. Johnson, C. F. Gowanlock, William Bradford, LeVal Lund, Henry Fisk, Charles Elliott, Pelham Carter, Hazlehurst Noyes. Ruth Rice and Matty Krueger.

Group Slates Welfare Day

The second Tuesday of each month has been set aside by the Los Feliz Woman's Club as welfare day, with Mrs. C. F. DeWitt, welfare chairman, in charge.

Sewing for the city Health Department, local hospitals and the Red Cross will be the outstanding project of the committee which includes Mmes. Pelham Carter, assistant chairman; Guy Finney, secretary; J. A. Van Kuick, treasurer; LaVerne M. Hayes, milk fund; William E. Beatty, telephone.

Also Mmes. S. V. Beach, Francis J. Connolly, Fred L. Cowan, J. J. Costello, Paul M. Pritchett, Theodore D. Ralston, M. W. Cornitius; H. I. Proulx, Warren C. Tichenor and Miss Ruth Rice.

President Fetes Club Group

Picnicking and planning were combined by the Adelpic Business and Professional Women's Club members recently when they were entertained by their president, Mrs. Nina Cheney. Mrs. Helen Blewett, junior past president, assisted the hostess.

Officers and chairman who will aid Mrs. Cheney in carrying out the plans which were discussed include Mrs. Bernice Tobias, vice-president; Mrs. Lorene Clevenger, recording secretary; Mrs. Vera Bittleston, corresponding secretary; Mrs. Betty Moore, treasurer; Mrs. Florence Thalmier, membership chairman; Miss Agatha Callahan, public affairs, and Mrs. Rita Kinnear, publications and publicity.

Jayne Ed Brown Will Be Bride

Mrs. George Alexander Carlisle of Alhambra is announcing the engagement of her daughter, Miss Jayne Ed Brown, and Thomas E. Hall, son of Mr. and Mrs. Clifton Hall of Littlefield, Ariz.

Miss Brown, a former student at the University of Arizona, with her mother will leave Alhambra Sept. 12 for Peoria, Ill., where the wedding ceremony will be read Sept. 27.

Family Frolics Prove Popular

Family frolics are proving increasingly popular with Cornelia Club members, who will have their September gathering Saturday at the Colorado St. lagoon clubhouse in Long Beach.

Mrs. Elliott Thompson and Mrs. Donald Shepard are planning swimming, dinner, games and dancing as the entertainment.

Texans to Return Home on Friday

Mrs. Tilford Jones and daughter, Miss Audrey Jones, daughter-in-law and granddaughter of Jesse Jones, are leaving Friday for their home in Houston.

They have been vacationing for several weeks in San Diego. They are traveling on Southern Pacific.

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

505

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. 9 Block 5 Tract 9633

Tract Alexandria Ave

Location of Building 2030 N. Alexandria (House Number and Street)

Between what cross streets S.E. corner of Alexandria & Ambrose

Approved by City Engineer R.F. Blough Deputy

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building Residence & Storage Families 1 Rooms 9
2. OWNER (Print Name) A. P. CARTER Phone 896.0786
3. Owner's address 2931 Live Oak
4. Certificated Architect KURT MEYER-RADON State License No. B License No. 3 Phone Douglas 1475
5. Licensed Engineer None State License No. Phone
6. Contractor None State License No. Phone
7. Contractor's address None
8. VALUATION OF PROPOSED WORK including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. \$ 10,000
9. State how many buildings NOW on lot and give use of each. vacant lot
10. Size of new building 20 x 90 No. Stories 2 Height to highest point 27' Size lot 60 x 130
11. Type of soil Sand Foundation (Material) Concrete Depth in ground 12"
12. Width of footing 16" Width of foundation wall 8' Size of redwood sill 2' x 6"
13. Material exterior wall Frame Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 8 Second floor 2 x 12 Rafters 2 x 4 Material of roof Shingles
15. Chimney (Material) Brick Size Flue 11 x 17 No. inlets each flue 1 Depth footing in ground 2 1/2'

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building 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 Kurt Meyer-Radon (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By

PERMIT NO 22693
FOR DEPARTMENT USE ONLY
Plans and Specifications checked
Zone
Fire District
No.
Bldg. Line
Street Widening
Application checked and approved
SPRINKLER
Required Valuation included
Specified Yes-No
Inspector
AUG 31 1936

FOR DEPARTMENT USE ONLY

Application <i>Jan</i>	Fire District <i>CP</i>	Bldg. Line <i>CP</i>	Forced Draft Ventil.....
Construction <i>Jan</i>	Zoning <i>MS</i>	Street Widening <i>CP</i>	

(1) **REINFORCED CONCRETE**

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2) The building referred to in this Application will be more than 100 feet from _____ Street

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.

Sign here.....
(Owner or Authorized Agent)

(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.....
(Owner or Authorized Agent)

REMARKS:

PLAN CHECKING

RECEIPT NO. *8750*

VALUATION \$ *10000*

FEE PAID \$ *20*

8-28-36

Sec. 6(d) Ord. 74145

permits 20' front yard

on this lot

Department of City Planning

Earl Spencer

I hereby certify that no contractor is employed, and/or will be employed to do the work mentioned in this application.

(Signed) *Earl Spencer - R.A.M.*

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

Address of Building 5020 Ambrose Ave.
Permit No. and Year LA 29245 1949
Certificate Issued 4/11/50 19.....

CERTIFICATE OF OCCUPANCY

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

This certifies that, so far as ascertained by or made known to the undersigned, the building at 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 Act,—for following occupancies:

1 Story, Type V, Accessory to R Occupancy

Owner Barbara A. Sutton
Owner's Address 5020 Ambrose Ave.
Los Angeles 27, Calif.

Faye Greenberg

Form B-25a—20M—1-50 G. E. MORRIS, Superintendent of Building By.....

3 APPLICATION TO ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS:				1. Application to Complete Numbered Items Only		2. Plot Plan Required on Back of Original.		CENSUS TRACT	
1. LEGAL DESCR.	LOT	BLK.	TRACT	DIST. MAP		150-197			
2. PRESENT USE OF BUILDING	01 Dwelling		NEW USE OF BUILDING		01 Same		ZONE		
3. JOB ADDRESS		5020 Ambrose				FIRE DIST.			
4. BETWEEN CROSS STREETS		Alexandria		AND		Kenmore		INSIDE COR. LOT	
5. OWNER'S NAME		R. Sutton		PHONE		LOT SIZE			
6. OWNER'S ADDRESS		5020 Ambrose		P.O. BOX		ZIP			
7. ARCHITECT OR DESIGNER		STATE LICENSE NO.		PHONE		REAR ALLEY			
8. ENGINEER		STATE LICENSE NO.		PHONE		SIDE ALLEY			
9. CONTRACTOR		STATE LICENSE NO.		PHONE		BLDG. LINE			
10. SIZE OF EXISTING BLDG.		STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		AFFIDAVITS			
30 x 50		2	16'	1 & Att garage		695			
11. MATERIAL OF CONSTRUCTION		EXT. WALLS	ROOF	FLOOR		14075			
wood		wood	shingle	wood		DISTRICT OFFICE			
12. JOB ADDRESS		5020 Ambrose				L.A. GRADING			
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		\$2,500				Yes			
14. NEW WORK: (Describe)		Replace exist. french doors w/alum sliding & temp glass - replaster bath(exist) bedroom				Yes			
NEW USE OF BUILDING		SIZE OF ADDITION		STORIES	HEIGHT	FLOOD			
SAME									
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED		VALUATION APPROVED		CONS.			
✓	R								
BLDG. AREA	MAX OCC.	TOTAL		PLANS CHECKED		ZONED BY			
						Howe			
DWELL. UNITS	GUEST ROOMS	SPACES REQ'D	PARKING	REQ'D	PROVIDED	PLANS APPROVED		FILE WITH	
1				NC					
P.C. No.	CONT. INSP.		APPLICATION APPROVED		INSPECTOR				
P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPYST		
			12-	1			lh		

COMBINED INSPECTION

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six month after fee is paid if construction is not commenced.

JAN-10-68 047865 •60269 X-1CK 12.00

CASHIER'S USE ONLY

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. 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 described herein, or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 L.A.M.C.)

Signed	<i>J.C. Washington</i>	Name	Warren	Date	1-30
Bureau of Engineering	ADDRESS APPROVED				
	SEWERS AVAILABLE				
	NOT AVAILABLE				
	DRIVEWAY APPROVED				
	HIGHWAY DEDICATION REQUIRED				
	COMPLETED				
	FLOOD CLEARANCE APPROVED				
Conservation	APPROVED FOR ISSUE				
	FILE #				
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED				
Planning	APPROVED UNDER CASE #				
Fire	APPROVED (TITLE 19) (L.A.M.C. S700)				
Traffic	APPROVED FOR				

5020 W AMBROSE AVE 90027

Application / Permit

03041-10000-17671

Plan Check / Job No.

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Group

Electrical

Type

Electrical

Sub-Type

1 or 2 Family Dwelling

Primary Use

()

Work Description

ADD NEW DOWN LIGHTS IN CEILING & OUTLETS

Permit Issued

Issued on 8/6/2003

Issuing Office

Metro

Current Status

Permit Finaled on 5/6/2004

Permit Application Status History

Issued	8/6/2003	HENRY TONGSON
Permit Finaled	5/5/2004	NICHOLAS PARISI

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor

Owner-Builder

,

Inspector Information

ROBERT MINASSIANS, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough	11/6/2003	Approved	NICHOLAS PARISI
Rough	11/25/2003	Approved	NICHOLAS PARISI
Final	4/21/2004	Not Ready for Inspection	NICHOLAS PARISI
Service/Power Release	4/21/2004	Corrections Issued	NICHOLAS PARISI
Final	5/5/2004	Permit Finaled	NICHOLAS PARISI

5020 W AMBROSE AVE 90027

Application / Permit

03016-10000-15591

Plan Check / Job No.

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Group

Building

Type

Bldg-Alter/Repair

Sub-Type

1 or 2 Family Dwelling

Primary Use

(1) Dwelling - Single Family

Work Description

REPLACE EXISTING DOORS WITH NEW FRENCH DOORS IN SAME SIZE OPENING

Permit Issued

Issued on 8/6/2003

Issuing Office

Metro

Current Status

Permit Finaled on 4/22/2004

Permit Application Status History

Issued	8/6/2003	HENRY TONGSON
Permit Finaled	4/21/2004	NICHOLAS PARISI

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor

Owner-Builder

,

Inspector Information

ROBERT MINASSIANS, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANNY TOLENTINO, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough-Frame	11/10/2003	Approved	NICHOLAS PARISI
Final	4/21/2004	Permit Finaled	NICHOLAS PARISI

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5020 W AMBROSE AVE 90027

Application / Permit

03030-20000-02069

Plan Check / Job No.

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Group

Building

Type

Grading

Sub-Type

1 or 2 Family Dwelling

Primary Use

(70) Grading - Hillside

Work Description

POOL AND SPA EXCAVATION: 90 C.Y.

Permit Issued

Issued on 7/30/2003

Issuing Office

Valley

Current Status

Permit Finaled on 4/21/2004

Permit Application Status History

Not Issued	7/30/2003	JASON HEALEY
Issued	7/30/2003	ERIKA ANDERSON
Permit Finaled	4/20/2004	VAHE SARKISSIAN

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor	Aquatic Pools Inc; Lic. No.: 271696- C53	15438 DEVONSHIRE ST 91345	MISSION HILLS, CA
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Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

Excavation	8/1/2003	Approved	LESLIE TRUJILLO
Final	2/24/2004	Corrections Issued	VAHE SARKISSIAN
Final	4/20/2004	Permit Finaled	VAHE SARKISSIAN

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Application / Permit

03042-10000-24938

Plan Check / Job No.

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Group

Mechanical

Type

Plumbing

Sub-Type

1 or 2 Family Dwelling

Primary Use

()

Work Description

REPLACE EXISTING TOILETS & SINKS REPIPE

Permit Issued

Issued on 8/6/2003

Issuing Office

Metro

Current Status

Permit Finaled on 4/22/2004

Permit Application Status History

Not Issued	8/6/2003	CHANAIL JONES
Issued	8/6/2003	HENRY TONGSON
Permit Finaled	4/21/2004	NICHOLAS PARISI

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor

Owner-Builder

Inspector Information

ROBERT MINASSIANS, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough	11/6/2003	Partial Approval	NICHOLAS PARISI
Rough	11/10/2003	Conditional Approval	NICHOLAS PARISI
Rough	11/14/2003	Approved	WINFIELD HINKSON
Rough	11/25/2003	Approved	NICHOLAS PARISI
Final-Plumbing	1/13/2004	Not Ready for Inspection	NICHOLAS PARISI
Rough	1/13/2004	Corrections Issued	NICHOLAS PARISI
Rough	1/15/2004	Not Ready for Inspection	NICHOLAS PARISI
Shower Pan	1/15/2004	Not Ready for Inspection	NICHOLAS PARISI
Rough	1/16/2004	Partial Approval	JOHN WEIGHT
Final-Plumbing	4/21/2004	Permit Finaled	NICHOLAS PARISI
Gas Test	4/21/2004	Not Ready for Inspection	NICHOLAS PARISI

5020 W AMBROSE AVE 90027

Application / Permit

03047-20000-01039

Plan Check / Job No.

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Group

Building

Type

Swimming-Pool/Spa

Sub-Type

1 or 2 Family Dwelling

Primary Use

(20) Pool/Spa - Private

Work Description

REPLACE EXISTING TOILETS & SINKS REPIPE

Permit Issued **Permit Issued**

Issued on 7/30/2003

Issuing Office

Valley

Current Status

Permit Finaled on 5/12/2004

Permit Application Status History

Pre-Insp Completed	7/28/2003	JASON HEALEY
PC Fees Due	7/30/2003	JASON HEALEY
PC Fees Paid	7/30/2003	BOSCO TANG
Issued	7/30/2003	ERIKA ANDERSON
Permit Finaled	5/11/2004	NICHOLAS PARISI

Permit Application Clearance Information

Sewer availability	Cleared	7/30/2003	DAVE COCKER
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Contact Information

Contractor	Aquatic Pools Inc; Lic. No.: 271696- C53	15438 DEVONSHIRE ST 91345	MISSION HILLS, CA
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Engineer Miles, Farrel T; Lic. No.: C9398

7136 HASKELL AVE STE 204 VAN NUYS, CA
91406

Inspector Information

ROBERT MINASSIANS, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANNY TOLENTINO, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Deck	8/4/2003	Conditional Approval	NICHOLAS PARISI
Excavation/Setback/Form/Re-Bar	8/4/2003	Approved	NICHOLAS PARISI
Gas Piping or Gas Test	8/4/2003	Corrections Issued	NICHOLAS PARISI
Grounding or Bonding	8/4/2003	Conditional Approval	NICHOLAS PARISI
Pool Piping	8/4/2003	Approved	NICHOLAS PARISI
Pre-Gunite	8/4/2003	Conditional Approval	NICHOLAS PARISI
Rough-Electrical	8/4/2003	Not Ready for Inspection	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	8/4/2003	SGSOV Not Required	NICHOLAS PARISI
SWPPP-Storm Water	8/4/2003	SWPPP Not Required	NICHOLAS PARISI
Enclosure/Fence	2/24/2004	Approved	JOHN WEIGHT

SGSOV-Seismic Gas S/O Valve	2/24/2004	SGSOV Not Required	JOHN WEIGHT
Equipment Noise Level	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
Final-Pool/Spa	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
Grounding or Bonding	5/5/2004	Approved	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
SWPPP-Storm Water	5/5/2004	SWPPP Not Required	NICHOLAS PARISI
Final-Plumbing	5/10/2004	Corrections Issued	NICHOLAS PARISI
Final-Pool/Spa	5/10/2004	Partial Approval	NICHOLAS PARISI
Final	5/11/2004	Permit Finaled	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	5/11/2004	SGSOV Approved	NICHOLAS PARISI

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Application / Permit

03042-10000-24938

Plan Check / Job No.

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Group

Mechanical

Type

Plumbing

Sub-Type

1 or 2 Family Dwelling

Primary Use

()

Work Description

REPLACE EXISTING TOILETS & SINKS REPIPE

Permit Issued

Issued on 8/6/2003

Issuing Office

Metro

Current Status

Permit Finaled on 4/22/2004

Permit Application Status History

Not Issued	8/6/2003	CHANAIL JONES
Issued	8/6/2003	HENRY TONGSON
Permit Finaled	4/21/2004	NICHOLAS PARISI

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor

Owner-Builder

Inspector Information

ROBERT MINASSIANS, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough	11/6/2003	Partial Approval	NICHOLAS PARISI
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Rough	1/13/2004	Corrections Issued	NICHOLAS PARISI
Rough	1/15/2004	Not Ready for Inspection	NICHOLAS PARISI
Shower Pan	1/15/2004	Not Ready for Inspection	NICHOLAS PARISI
Rough	1/16/2004	Partial Approval	JOHN WEIGHT
Final-Plumbing	4/21/2004	Permit Finaled	NICHOLAS PARISI
Gas Test	4/21/2004	Not Ready for Inspection	NICHOLAS PARISI

5020 W AMBROSE AVE 90027

Application / Permit

03047-20000-01039

Plan Check / Job No.

--

Group

Building

Type

Swimming-Pool/Spa

Sub-Type

1 or 2 Family Dwelling

Primary Use

(20) Pool/Spa - Private

Work Description

REPLACE EXISTING TOILETS & SINKS REPIPE

Permit Issued **Permit Issued**

Issued on 7/30/2003

Issuing Office

Valley

Current Status

Permit Finaled on 5/12/2004

Permit Application Status History

Pre-Insp Completed	7/28/2003	JASON HEALEY
PC Fees Due	7/30/2003	JASON HEALEY
PC Fees Paid	7/30/2003	BOSCO TANG
Issued	7/30/2003	ERIKA ANDERSON
Permit Finaled	5/11/2004	NICHOLAS PARISI

Permit Application Clearance Information

Sewer availability	Cleared	7/30/2003	DAVE COCKER
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Contact Information

Contractor	Aquatic Pools Inc; Lic. No.: 271696- C53	15438 DEVONSHIRE ST 91345	MISSION HILLS, CA
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Engineer Miles, Farrel T; Lic. No.: C9398

7136 HASKELL AVE STE 204 VAN NUYS, CA
91406

Inspector Information

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Office Hours: 7:00-8:00 AM MON-FRI

DANIEL GONZALEZ, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

DANNY TOLENTINO, (213) 202-3438

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Deck	8/4/2003	Conditional Approval	NICHOLAS PARISI
Excavation/Setback/Form/Re-Bar	8/4/2003	Approved	NICHOLAS PARISI
Gas Piping or Gas Test	8/4/2003	Corrections Issued	NICHOLAS PARISI
Grounding or Bonding	8/4/2003	Conditional Approval	NICHOLAS PARISI
Pool Piping	8/4/2003	Approved	NICHOLAS PARISI
Pre-Gunite	8/4/2003	Conditional Approval	NICHOLAS PARISI
Rough-Electrical	8/4/2003	Not Ready for Inspection	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	8/4/2003	SGSOV Not Required	NICHOLAS PARISI
SWPPP-Storm Water	8/4/2003	SWPPP Not Required	NICHOLAS PARISI
Enclosure/Fence	2/24/2004	Approved	JOHN WEIGHT

SGSOV-Seismic Gas S/O Valve	2/24/2004	SGSOV Not Required	JOHN WEIGHT
Equipment Noise Level	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
Final-Pool/Spa	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
Grounding or Bonding	5/5/2004	Approved	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	5/5/2004	Not Ready for Inspection	NICHOLAS PARISI
SWPPP-Storm Water	5/5/2004	SWPPP Not Required	NICHOLAS PARISI
Final-Plumbing	5/10/2004	Corrections Issued	NICHOLAS PARISI
Final-Pool/Spa	5/10/2004	Partial Approval	NICHOLAS PARISI
Final	5/11/2004	Permit Finaled	NICHOLAS PARISI
SGSOV-Seismic Gas S/O Valve	5/11/2004	SGSOV Approved	NICHOLAS PARISI

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A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Original west-facing dependency. Original address 2030 Alexandria Ave. with deep parkway before, view east. Pedimented dormer. Original sidewalk began at corner curb, proceeded diagonally along meandering path to front entry; current one flows straight from public sidewalk.



Original raised pedimented entry/6-panel door/Doric pilasters/corner blocks. 8-over-8/6-over-6 double-hung sash with tails, louvered shutters; spaced clapboards; sub-dependency at south. Original address, 2030 Alexandria Ave., view northeast.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Original garage, at east end of north façade/5020 Ambrose Ave, current address; east chimney, view south. [Jan. 2018]



Original entrance at 5020 Ambrose Ave.: Residence/pedimented gable dormers, 8-over-8 double hung sash windows with tails, louvered shutters, window boxes/brackets second story, 6-panel door, chimney; front/north lawn, view west.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016



North elevation: Pedimented dormer; cornice/brackets; 8-over-8 double hung fenestration; 6-panel entry/Doric pilasters, corner posts, entablature; attached garage at east; hyphen at west, view south.



North hyphen: Pedimented dormer; cornice/brackets; 8-over-8 double hung fenestration. North elevation, west dependency: 6-over-6 fenestration either side of chimney; leaded diamond single fenestration either side of chimney on ground floor, view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks August 2016 ~



North/west elevations: Residence west wall; hyphen/pedimented gable; dependency/shaped chimney/leaded diamond single-pane windows either side at ground; 6-over-6 double hung sash windows at upper level. Pedimented upper 8-over-8 double hung sash/with louvered shutter lower level; pedimented entry/6-panel door/Doric pilasters/corner blocks. Shuttered 6-over-6 double hung above paired 6-over-6 double hung at ground. South sub-hyphen: shuttered 6-over-6 double hung window, view southeast. [Jan. 2018]



North elevation, view southeast. [Jan. 2018]

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



Garage, south elevation: East pedimented residence gable/chimney/vertical vents. Garage bracketed cornice. Pedimented south gable/balcony before. 6-over-6 with centered 6-panel door, view northwest.



Garage, east elevation: Pedimented dormer above bracketed cornice, 8-over-8 double hung window/louvered shutters, view northwest.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



South elevation, residence/attached garage, east. Balcony/plain/decorative beams beneath. French doors/sidelights in projection. Symmetrical garage projection, east, view northeast.



West and south elevations: Upper level balcony/segmented balustrade from south bedroom along south elevation; cornice brackets; two-over-two bathroom windows, view west.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



South elevation: South border fence, west gate of same; pedimented gable, vertical vent, 6-over-6 double hung window, southeast corner, view west.



South elevation: South border fence, west gate of same; 6-over-6 double hung window, crawl space vent, southeast corner, view west.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Entry hall from Ambrose: Original marble floor; paneled wainscot; stairs/curve beneath; exit to south yard, view south.



Entry hall from Ambrose: 6-panel door; marble floor; newel post/balustrade along stairs; upper hall, view north.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Paneled wainscoting along hall from sitting room, past dining room to Ambrose entry hall; paired, paneled 8-pane over one wood panel doors, view east.



North elevation 8-over-8 double hung window; east paired doors open, revealing Ambrose entry hall from front/north to rear lawn/south, paired doors; south pocket doors in paneled recess to dining room, view east.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016



Library: South paneled wainscot; books selves flanked by 6-panel doors; ceiling molding; view south.



Library: Fireplace flanked by bookshelves and recessed leaded diamond pane windows, view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



West elevation: West wall, north wall, kitchen; original entry, west/basement entry, east of entry; library at northwest, view north.



Detail, dining room: One of pair of leaded glass front dining cabinets; inset paneled pocket doors semi-open to west hallway, view north.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



California cellar: Water heater, various plumbing pipes; wood stairs enter cellar.



California cellar: Furnace and flues, west.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks, August 2016.



Kitchen: North wall; west double swing door to dining room, view north.

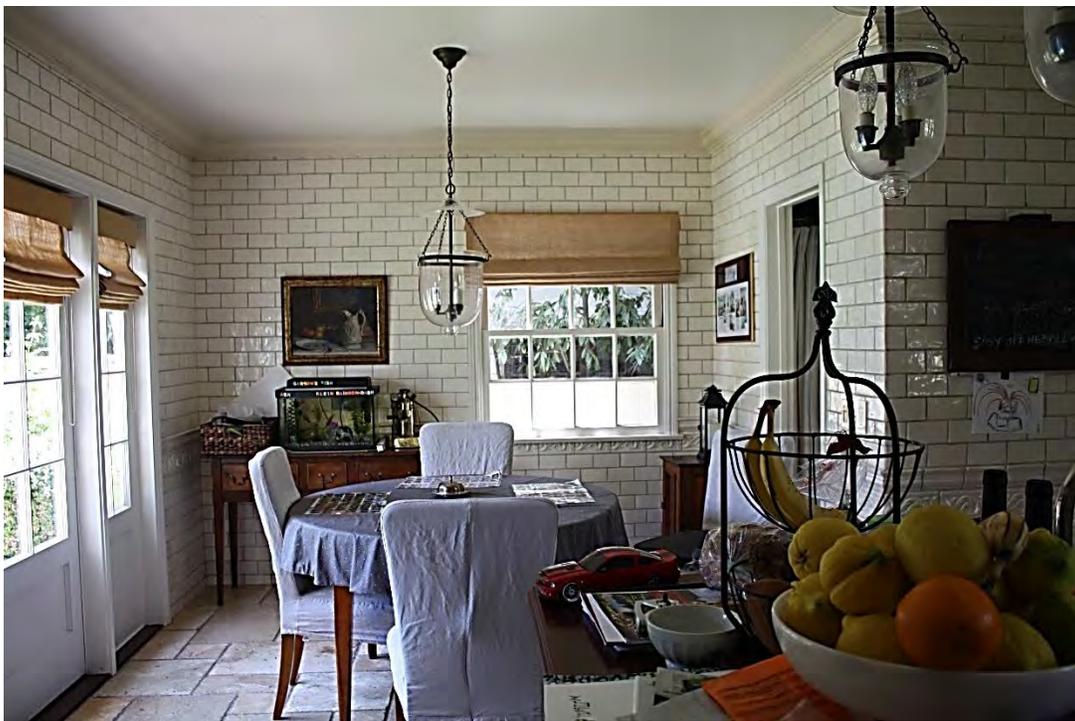


Kitchen: East doors/sidelights to pool at southeast; southeast corner, view southeast.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Kitchen: North; west double-swing door between kitchen/dining room, rear yard



Kitchen: East paired doors/sidelights; south; 8-over-8 double hung window, west; railroad tile walls; tile floor; view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks, August 2016



Dining room: West wall, north wall original leaded glass cabinets, centered pocket doors,
north hall, east wall, view north.



Dining room: West wall, south wall/tripartite 8-over-8 double hung fenestration; paneled
wainscoting; east wall double swing 6-panel door to kitchen, view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016 ~



Living room: North, east fireplace paneled wainscot/walls, ceiling molding paired/
paneled doors sidelights in south projection, view east.



Living room: South, west paneled wainscot/walls, ceiling molding, pocket doors to hall
with single leaded diamond pane window, north, view west.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Entry: Original marble floor; stairs, with paneling, newel post, balustrade to second floor, view southeast.



Entry: Original marble floor, stairs, paneling, balustrade, second floor hallway, view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



Upper west hallway: South; northwest bedroom; north paired linen closets either side of window; east paired, paneled doors, paneled wainscot, view west.



West hallway: North paired linen closets to either side of 8-over-8 double hung window with colonial shutters in paneled recess, view northwest.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



South bedroom: East paneled wainscot; steps/paneled door to balcony; one of paired 6-over-6 windows, view southeast.



South bedroom: North 6-panel entry, paneled wall, northeast corner, view north.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016 ~



South bedroom: East one of paired 6-over-6 double hung windows; south window,
view south.



South bedroom: South window; south bathroom, south window; closet 5-panel
entry; paneled wainscot; north open 6-panel entry, view southwest.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



South bathroom: East wall open entry; south wall with 4-over-4 double hung window, above sink; west wall open entry, mirror reverse side, view southwest.



South bathroom: Northeast commode alcove; east 6-panel entry; south wall; subway tile wainscot, view east.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks August 2016 ~



Northwest bedroom: Paneled wainscot; east 8-over-8 double hung window; south 6-over-6 double hung windows; open west entry, view south.



Northwest bedroom: Paneled wainscot; north projection; east 8-over-8 double hung window; south 6-over-6 double hung windows; open west entry, view east.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks, August 2016.



Second story west hall: Paneled wainscot; 8-over-8 double hung windows/vertically hinged folding Colonial shutters, north hall elevation; west bedroom, 6-panel door; curved grotto at hall south elevation, view west.



Second story east hall: Paneled wainscot; 8-over-8 double hung windows/vertically hinged folding Colonial shutters, south hall elevation; arched east entry/steps down to hallway; curved grotto at hall south elevation, view east.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: Anna Marie Brooks. August 2016.



Master bathroom: Southeast corner; 2-over-2 double hung windows/louved colonial shutters, marble floor, subway tile walls, view southeast.



Master bathroom: Northwest corner commode and shower in recess, view northwest.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016 ~



Master bedroom: North wall window; east wall, closet entry; south wall, view southeast.



Master bedroom: East wall; paired south 8-glazed over single panel wood exit to balcony;
west wall; view south.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016 ~



Second floor office: Steps down at west wall; northwest corner, view west.



Second floor office: North computer; open door to half-bath at east, view northeast.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Photographs: © Anna Marie Brooks August 2016 ~

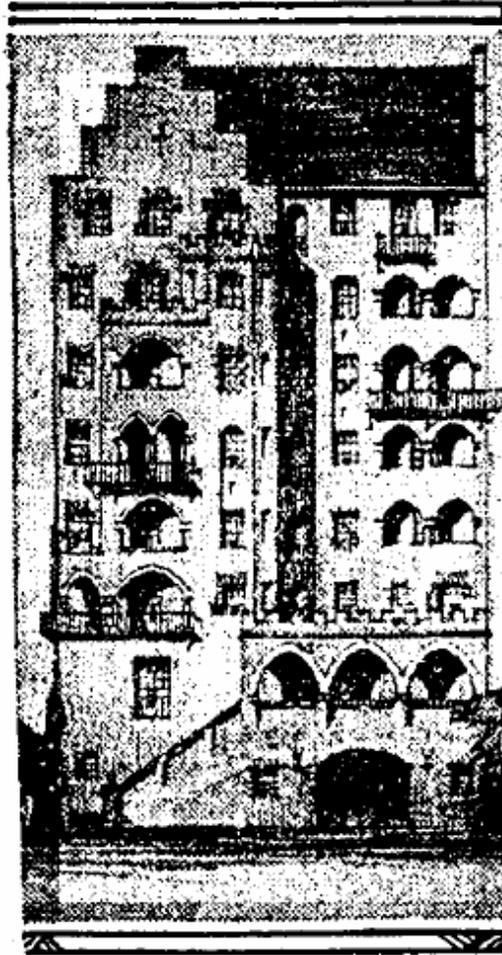


Second floor office: South paired French doors to deck along south elevation of garage west steps to office from hall, view southwest.



Second floor office: East half-bathroom; east office wall; south paired French doors to deck along south elevation of garage, view east.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~
Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Historic Images ~



Announcement for the Castles Argyle Arms Annex
1921 Argyle Avenue

A seven-story class A apartment building
Kurt Meyer-Radon, architect.

The top floor of the Castles Argyle Arms Annex will contain
eight rooms built for the owner, Dr. Castles and family.

Source: *Los Angeles Times*, Aug 7, 1925, p. E 16.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~
 Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Historic Images ~

For the Finest Apartment Home in all California

ENTHRONED on a commanding eminence in a setting of quiet refinement and restful beauty amid the enchanting hills of Hollywood, the *Chateau des Fleurs* invites inspection by those who would make their home in the finest apartment-hotel in all California. Long an ideal, soon a glorious realization, this magnificent structure of French Norman architecture was conceived and created to present to critical and discriminating people the very ultimate in luxurious comfort, smart distinction, and perfection in service.

There are but fifty apartments in all, including singles and doubles. Each is an individual home, with its own exclusive furnishings of special design, and the most modern equipment and conveniences. Every comfort, wish and desire of the guest has been anticipated in infinite detail.

Your Inspection Now, Before Formal Opening September 1st affords the widest possible selection

DESCRIPTIVE BOOKLET SENT ON REQUEST

Chateau des Fleurs
 "In the Hollywood Hills"
 Franklin Avenue at Cherokee Street
 Winifred Raab-Owner William Danielsen-Manager
 Telephone GRanite 5101

Chateau des Fleurs
 Opening advertisement.
 Architects: Meyer-Radon Brothers
 Los Angeles Times, Aug. 10, 1927.

Formal Opening Today

and there came into the home life of Hollywood, the
Chateau des Fleurs
 (APARTMENT HOTEL)
 In the Hollywood Hills-Franklin Ave. at Cherokee St
 (Winifred Raab-Owner)
 (William Danielsen-Manager)

UPREEMELY distinctive in its luxurious setting in the golden hills of Hollywood—a truly masterful expression of charm, individuality and dignity—the *Chateau des Fleurs*, California's finest apartment hotel, in this day dedicated, and its dedicatory message is addressed to those whose love for and appreciation of beautiful things inspires their creation.

Discriminating people who seek a home place that is brightly different . . . where every detail of arrangement, appointments, furnishings and service is moulded into a consummate whole of infinite satisfaction and enjoyment . . . are invited to make inspection. It will be a privilege to show you through this magnificent structure, with its impressive garb of French Norman architecture enveloped by myriad flowers that gray you with their rich perfume as you enter.

Fifty elegantly-furnished apartments, singles and doubles, each with its own exclusive luncheonette especially designed to reflect the old Norman period, and to provide the ultimate in comfort and luxury; a delightful patio with open fireplace, monumental pools and a wealth of flowers; a smartly-appointed lobby and adjoining, exquisitely furnished music and social rooms; a roof garden with a view of splendid beauty and unending fascination; a setting of matchless charm—the *Chateau des Fleurs* formally takes its place this day as the apartment home of homes of all California.

MUSIC AND REFRESHMENTS THIS AFTERNOON AND EVENING

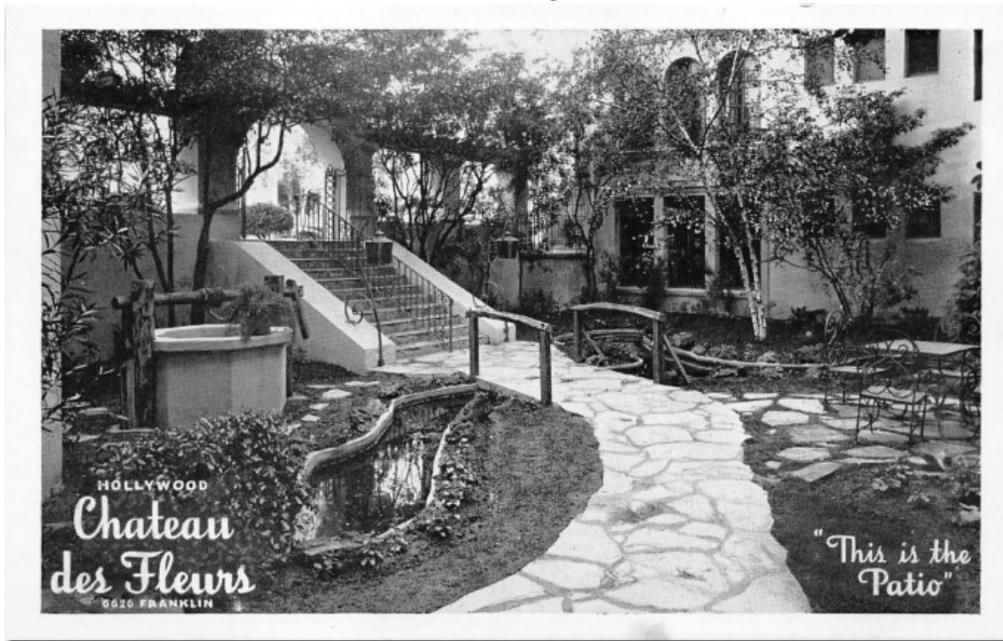
The Following Firms are Pleased to Acknowledge the Part They Have Been Privileged to Play in the Creation of this Distinguished Apartment Hotel

Architecture Meyer-Radon Brothers 6162 Hollywood Blvd.	Bedroom and Dinette Furniture, Living Room Tables, Desks and Consoles The McClellan Mfg. Co. 6206 Ardine Blvd.	Linens and Bedding Palmer-Lewis Co. 834 S. Los Angeles St.
Construction John A. Platt Construction Co. E. C. Campbell 2222 Sunset Boulevard	Upholstered Pieces Dora Upholstery Co. 7204 E. 8th Street	Springs The Howe Company 716 N. Alameda St.
Furniture Ray W. Johnson & Co. 434 S. Los Angeles St.	Draperies Furniture Drapery Studio 3177 1/2 St. Paul St.	Landscaping Loyal Irrigation Co. 524 S. Alhambra Blvd., Beverly Hills
China-ware, Silverware, Electric Ranges, Kitchen Equipment Electrolux Sales Corp. 442 S. Broadway	Floor Coverings Thomas L. London Co. Franklin St. Bldg. 403 S. Spring St.	Advertising Ray Miller & Associates 527 Triun Ave.

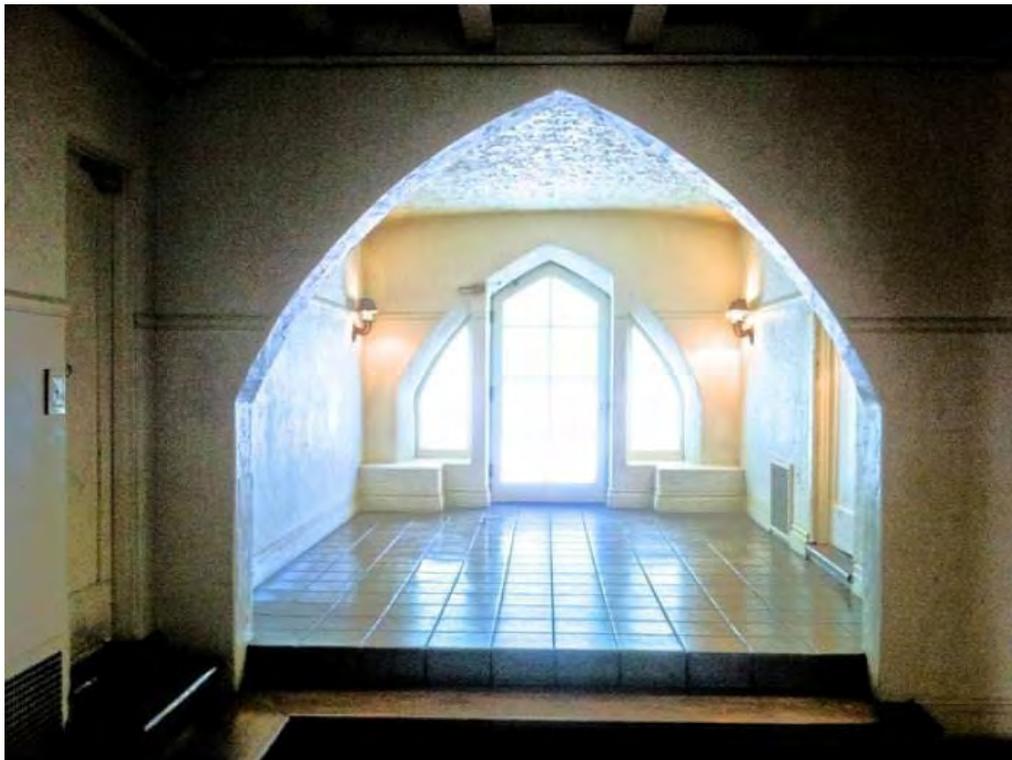
P. A. Patrick, Supt. of Construction

Chateau des Fleurs
 Later advertisement.
 Architects: Meyer-Radon Brothers
 Los Angeles Times, Sept. 24, 1927.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Historic images. ~



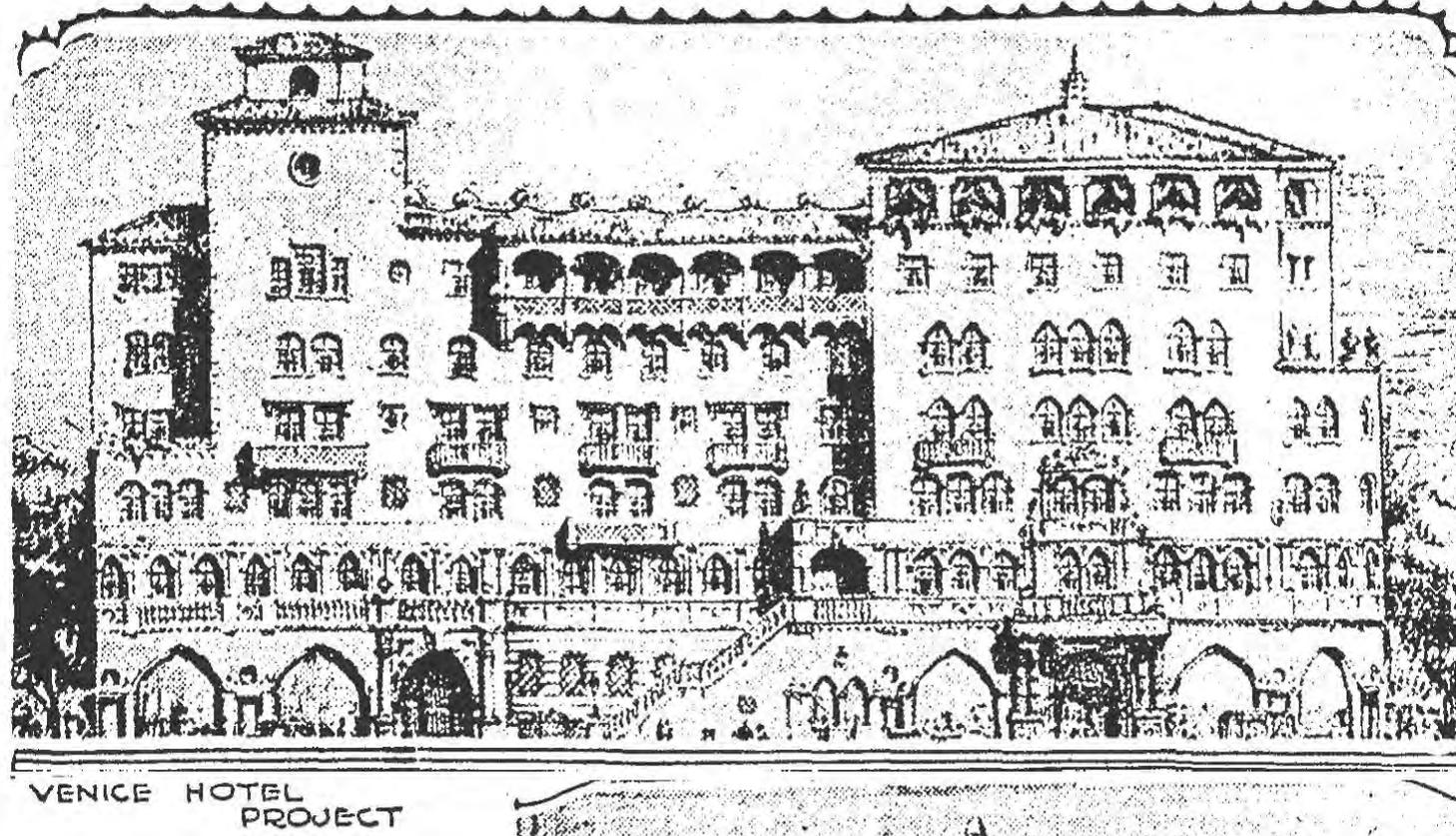
"This is the Patio"
Chateau des Fleurs, 6626 Franklin, Hollywood
Architect Meyer-Radon ~ Los Angeles HCM 799



Current photo: Interior: Unit 112, Chateau des Fleurs
Source: Rental listing

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue], Los Angeles, CA 90027 ~
Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ Historic Images ~

Southland Structures Proposed During Past Week



Venice Hotel Project
Venetian Gardens, 6-story hotel at the corner of Riviera and Venice Boulevard.
20 apartments and 140 rooms with the Venetian Grotto/cabaret.
Designed by Dr. Meyer-Radon, open New Year's Eve, 1928.
Source: Los Angeles Times, Feb. 13, 1927, page E 1.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~ ~
~ Historic images ~



Early postcard of the Sovereign Hotel, Santa Monica, California, erected 1928 by
Architect Meyer-Radon.



Current photograph: The Sovereign Hotel, now apartments.
Designated: Santa Monica Landmark, 1996; National Register of Historic Places in 1997.

A. P. Carter Residence: 5020 W. Ambrose Avenue [originally addressed as 2030 Alexandria Avenue],
Los Angeles, CA 90027 ~ Style: Colonial Revival ~ Year Erected: 1936 ~ Architect: Kurt Meyer-Radon ~
Photographs: © Anna Marie Brooks August 2016 ~

5020 W. Ambrose Avenue

2s Colonial 5589-015-018 1936 [5.07, 50729]



Single residence: 14-room, 5-bedroom, 5-bath, 3558 sq/ft. Lot 8360 sq/ft. 90027.
Sanborn 1028A. Tract 09633, Lot 9.

History:

K. Meyer-Radon, architect. 1936 (Source: Lynn Beavers and Associates brochure.)

B.P. 29245, 12/09/49, new

Children's playhouse, 6 X 16', \$???

Robert M. & Barbara A. Sutton, owner.

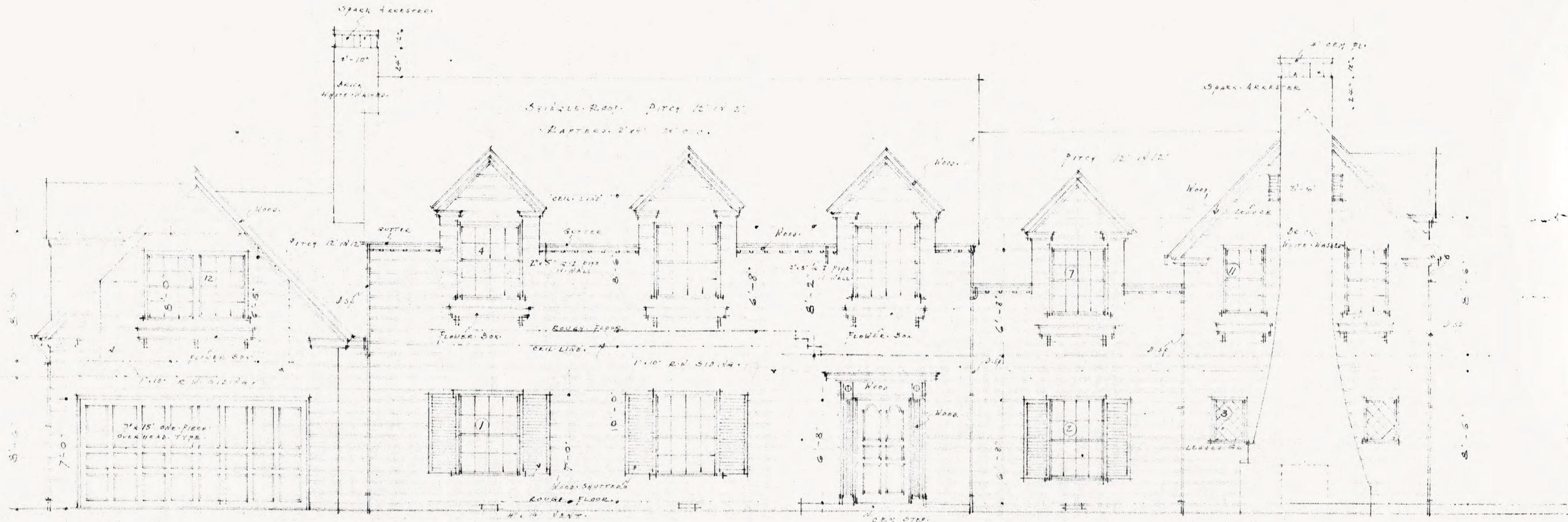
No architect listed.

No contractor listed.

B.P. 17843, 06/28/50, alter

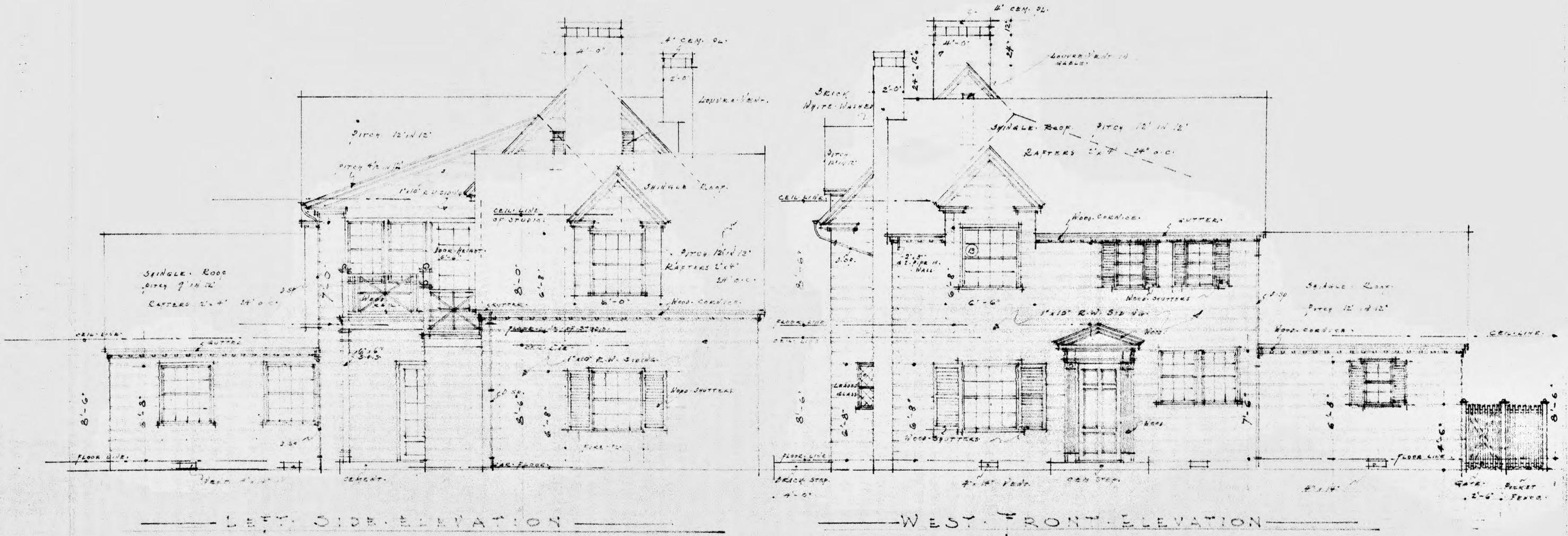
5020 W. Ambrose Avenue

Source: Dodge, Marian. "Los Feliz Improvement Association Historical Survey Volume I:
Streets Beginning with A – B," Los Feliz Improvement Association. 2000.



FRONT ELEVATION

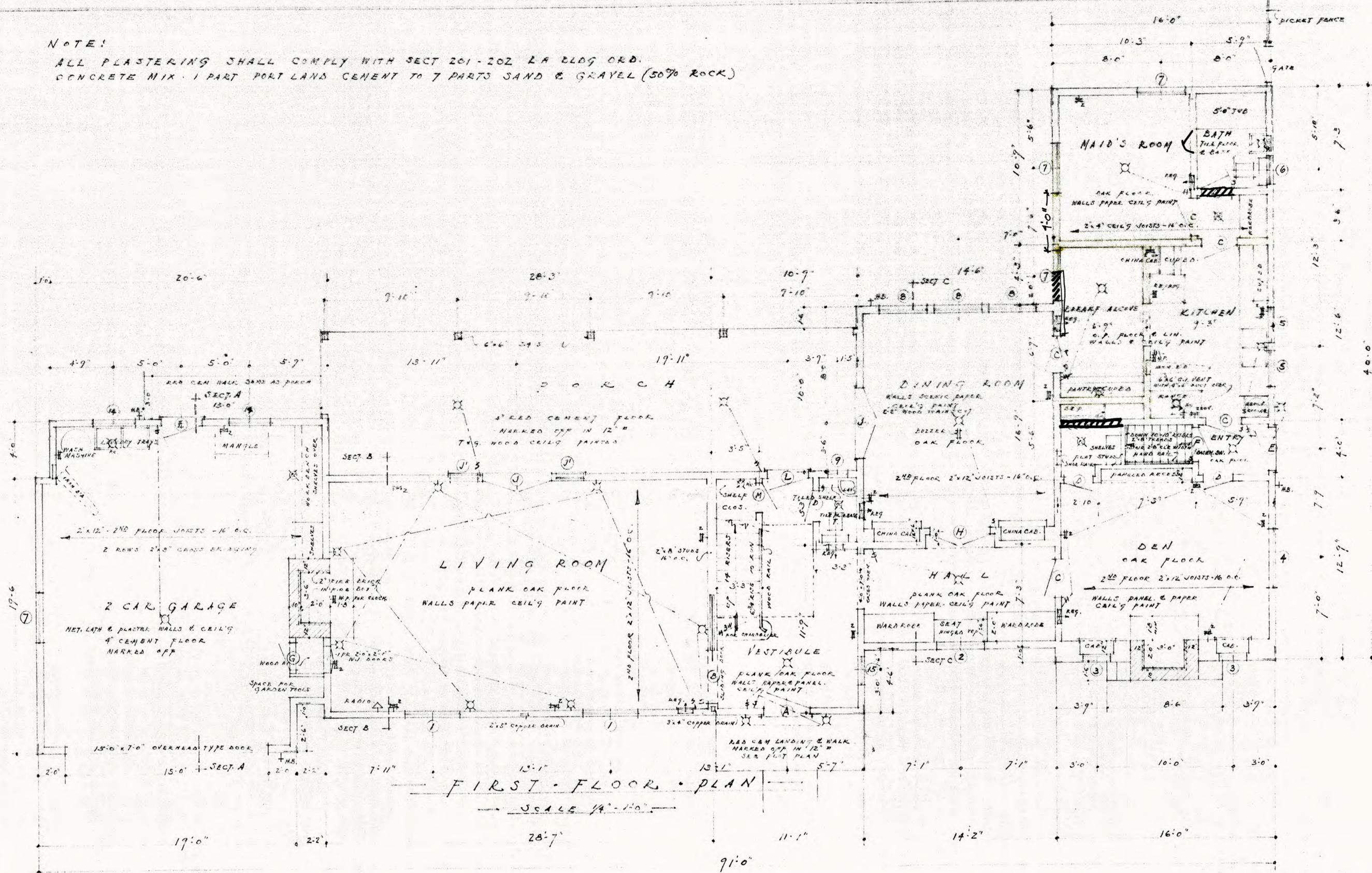
SCALE 1/4"



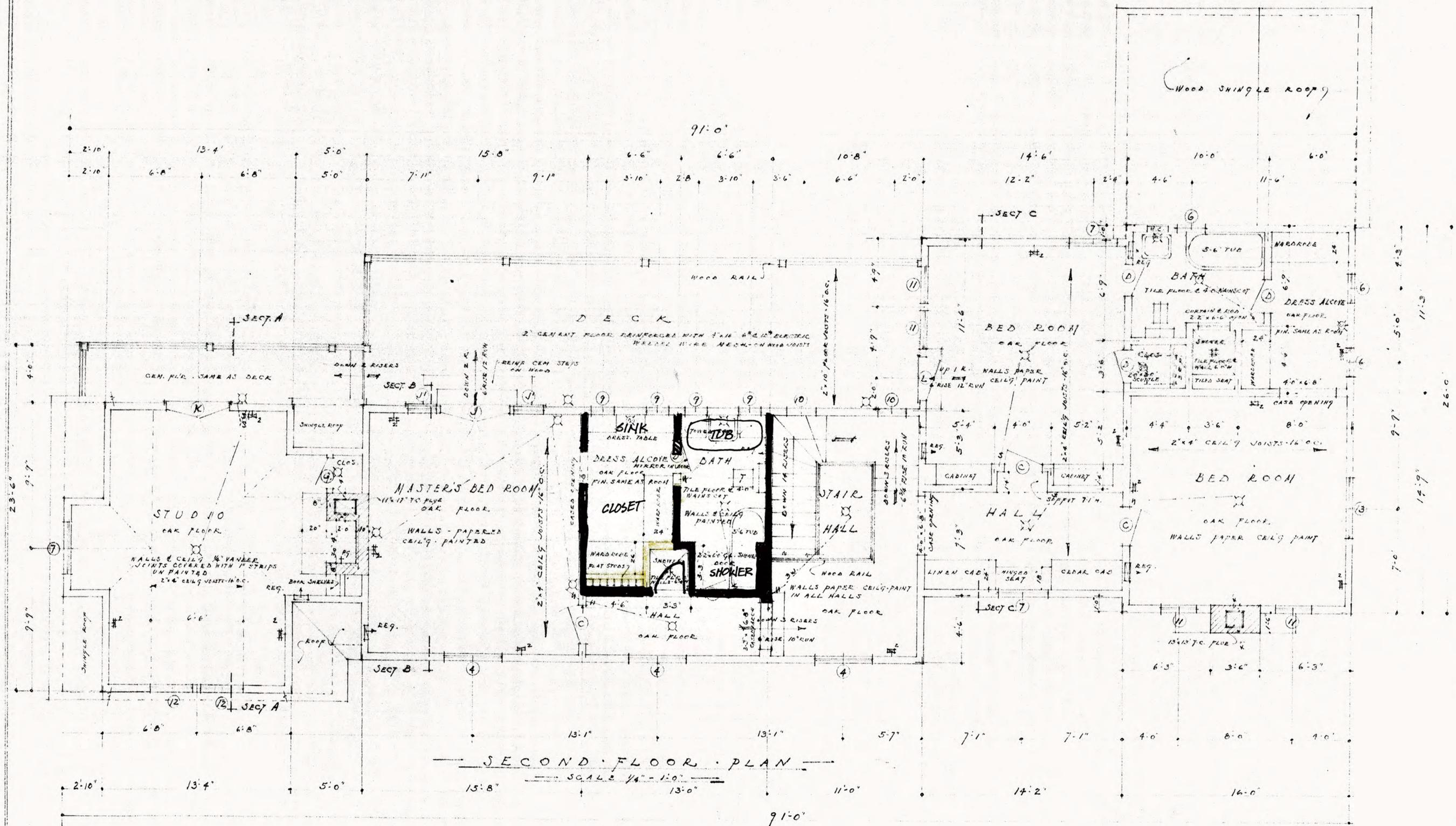
SCALE 1/4" = 1'

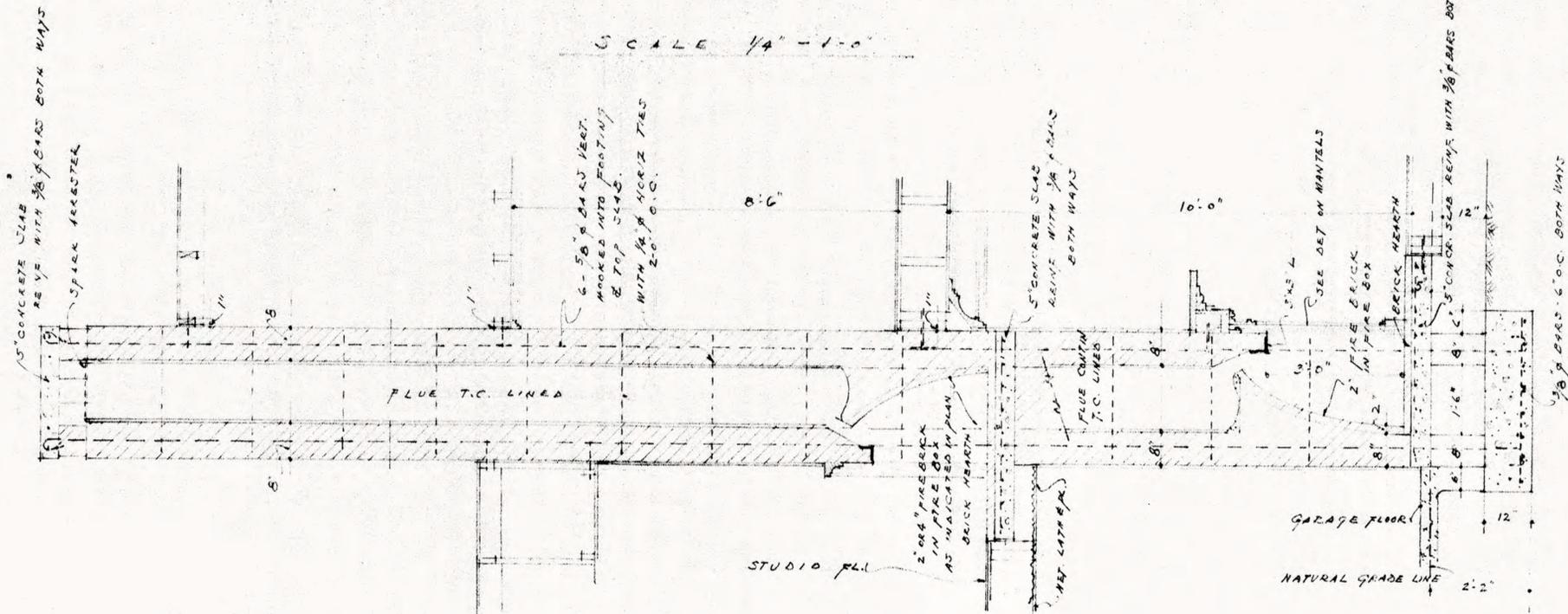
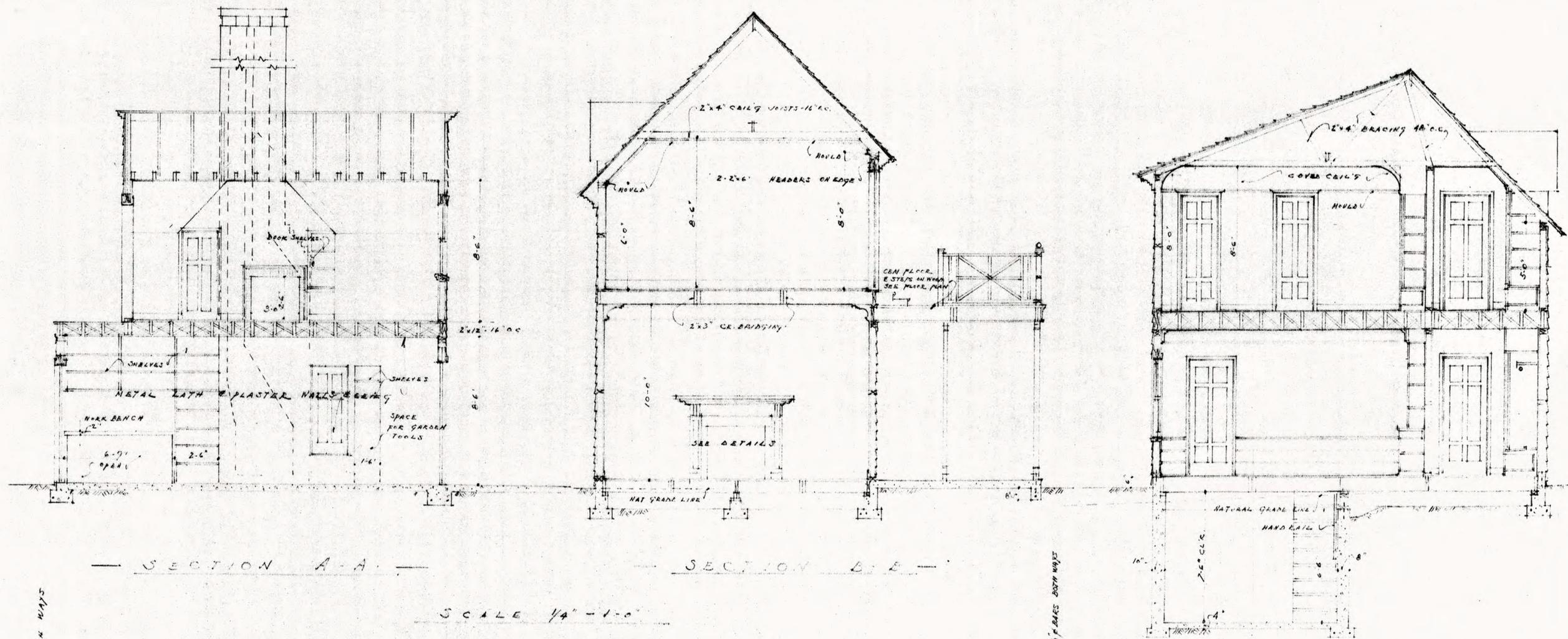
NOTES:

ALL PLASTERING SHALL COMPLY WITH SECT 201-202 L.A. BLDG. ORD.
 CONCRETE MIX - 1 PART PORTLAND CEMENT TO 7 PARTS SAND & GRAVEL (50% ROCK)



FIRST FLOOR PLAN
 SCALE 1/4" = 1'-0"





TYP. CHIMNEY CONSTR.

SCALE 1/2" = 1'-0"

LOS ANGELES CAL. Vol. 109
1099AB SCALE 100 FT TO AN INCH
10998



1099AA

1099AC

SEE VOL. TEN

Name: Los Feliz Square Single-Family Residential Historic District

Description:

This district is an intact collection of Period Revival style single-family residences in Hollywood. The district contains approximately 108 one- and two-story residences designed in a variety of Period Revival architectural styles, predominantly Spanish Colonial Revival.

The area's topography follows the contours of the foothills, with a gentle southward slope toward Franklin Avenue. This hillside setting creates a slightly curvilinear street pattern. District features include similarly-sized lots with uniform setbacks, wide parkways with mature vegetation and a variety of street trees including palm trees, and period lamp posts.

Significance:

The Los Feliz Square Single-Family Residential Historic District is significant as a highly intact collection of Period Revival style residential architecture in Hollywood, and as an excellent example of automobile-related residential development by prominent Los Angeles developers Arthur Letts, Sr. and the Janss Investment Company. The district is composed of 108 properties. Of these, 86 are contributors, or approximately 80%. The period of significance is 1920-1949, when the contributing properties were constructed.

The district was developed from the 1920s through the 1940s, and is located adjacent to a major roadway, Los Feliz Boulevard, which serves as a prominent connection between Hollywood, Glendale, and Pasadena. It is also in the proximity of major transportation corridors located on Vermont and Hollywood.

In 1905 Arthur Letts, Sr. purchased 70 acres between Los Feliz Boulevard and Franklin Avenue, Laughlin Park and Vermont Avenue, from Griffith J. Griffith. Letts built his family home and gardens on 10 acres. The gardens were open for public tours and the Pacific Electric Railway added a stop at the property. In 1920 (Tract 3907) and 1921 (Tracts 4502 and 4751) were subdivided by Letts' son-in-law, Harold Janss, of the Janss Investment Company, and the lots offered for sale. Arthur Letts, Sr. died in 1923, and in 1927 Harold Janss and Arthur Letts, Jr. demolished the house and gardens and subdivided the rest of the property (Tract 9633).

Janss named the development Los Feliz Square. The property was developed based on the Janss Investment Company's classification system they referred to as "mixed income" or "diversified" housing, in which specific areas were designated for different types of housing (upper-middle class, working class, multi-family, etc.). This area was allocated for middle class, single-family residential development, with larger lots for "country home parks" along Los Feliz Boulevard. Advertisements referred to Los Feliz Square as an opportunity to own moderately priced lots surrounded by private estates in an exclusive setting. The residences feature a variety of Period Revival architectural styles, but are predominantly Spanish Colonial Revival. Several residences were built by prominent architects, including Paul R. Williams (5112 Ambrose Avenue), Wallace Neff (4916 Finley Avenue), and David J. Witmer (2020 Edgemont Street). Adjacent to this district is the multi-family residential tract of Los Feliz Square, developed during the same period by Letts and Janss.

Arthur Letts, Sr. founded The Broadway and Bullock's department stores. In 1919 he purchased 400 acres of the Wolfskill Ranch in West Los Angeles, which would be developed after his death by the Janss Investment Company as Westwood and Holmby Hills. In 1925 a portion of the land was sold at a significant discount to the City for the formation of the UCLA campus. The Janss Investment Company was founded in 1895, and continued to develop planned communities into the 1960s, including in Van Nuys, Owensmouth (now Canoga Park), and Hollywood.

This district may also be significant for its association with the entertainment industry in Hollywood. Due to the area's period of development and proximity to the studios and support services, it is likely this neighborhood was historically home to persons working in the entertainment industry. However, additional research would need to be conducted for this association to be definitively established.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Theme:	Housing the Masses, 1880-1975
Sub theme:	Period Revival Neighborhoods, 1918-1942
Property type:	Automobile Suburb
Property sub type:	Neighborhood
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	The Los Feliz Square Single-Family Residential Historic District is significant as a highly intact collection of Period Revival style residential architecture in Hollywood.

Context 2:

Context:	Residential Development and Suburbanization, 1850-1980
Theme:	Automobile Suburbanization, 1908-1937
Sub theme:	Suburban Planning and Development, 1908-1937
Property type:	Automobile Suburb
Property sub type:	Neighborhood
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Los Feliz Square Single-Family Residential Historic District is significant as an excellent example of automobile-related residential development by prominent Los Angeles developers Arthur Letts, Sr. and the Janss Investment Company.

Context 3:

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Entertainment Industry Housing and Neighborhoods, 1908-1949
Property type:	Residential
Property sub type:	Residential District
Criteria:	A/1/1
Status code:	QQQ
Reason:	The Los Feliz Square Single-Family Residential Historic District may be significant for its association with the entertainment industry in Hollywood. However, additional research would need to be conducted for this association to be definitively established.



Primary Address: 5011 W AMBROSE AVE
 Type: Non-Contributor
 Year built: 1923
 Property type/sub type: Residential-Single Family; House
 Architectural style: Spanish Colonial Revival



Primary Address: 5012 W AMBROSE AVE
 Type: Contributor
 Year built: 1947
 Property type/sub type: Residential-Single Family; House
 Architectural style: Modern, Mid-Century



Primary Address: 5017 W AMBROSE AVE
 Type: Contributor
 Year built: 1923
 Property type/sub type: Residential-Single Family; House
 Architectural style: American Colonial Revival



Primary Address: 5020 W AMBROSE AVE
 Type: Contributor
 Year built: 1936
 Property type/sub type: Residential-Single Family; House
 Architectural style: American Colonial Revival



Primary Address: 5021 W AMBROSE AVE
 Type: Contributor
 Year built: 1923
 Property type/sub type: Residential-Single Family; House
 Architectural style: Tudor Revival



Primary Address: 5027 W AMBROSE AVE
 Type: Contributor
 Year built: 1922
 Property type/sub type: Residential-Single Family; House
 Architectural style: Spanish Colonial Revival



City of Los Angeles Department of City Planning

9/11/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

5020 W AMBROSE AVE

ZIP CODES

90027

RECENT ACTIVITY

CHC-2018-5298-HCM

ENV-2018-5299-CE

CASE NUMBERS

CPC-2016-1450-CPU

ORD-65801

ORD-129279

ENV-2016-1451-EIR

AFF-14075

Address/Legal Information

PIN Number	150B197 381
Lot/Parcel Area (Calculated)	8,352.0 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID J3
Assessor Parcel No. (APN)	5589015018
Tract	TR 9633
Map Reference	M B 137-49/50
Block	5
Lot	9
Arb (Lot Cut Reference)	None
Map Sheet	150B197

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Los Feliz
Council District	CD 4 - David E. Ryu
Census Tract #	1892.02
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2441 Alquist-Priolo Earthquake Fault Zone ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	

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.

Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 1
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	17.5
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5589015018
Ownership (Assessor)	
Owner1	KLEIN,SHERRY D
Address	5020 AMBROSE AVE LOS ANGELES CA 90027
Ownership (Bureau of Engineering, Land Records)	
Owner	KLEIN,SHERRY D
Address	5020 AMBROSE AVE LOS ANGELES CA 90027
APN Area (Co. Public Works)*	0.192 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$824,961
Assessed Improvement Val.	\$498,472
Last Owner Change	07/17/2003
Last Sale Amount	\$1,025,010
Tax Rate Area	13
Deed Ref No. (City Clerk)	997227
	740732-3
	736980
	736979
	699625
	578722
	498611
	2041124
Building 1	
Year Built	1936
Building Class	D85C
Number of Units	1
Number of Bedrooms	5
Number of Bathrooms	5
Building Square Footage	3,558.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No

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

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	Yes
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

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

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1141
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	35
Red Flag Restricted Parking	No

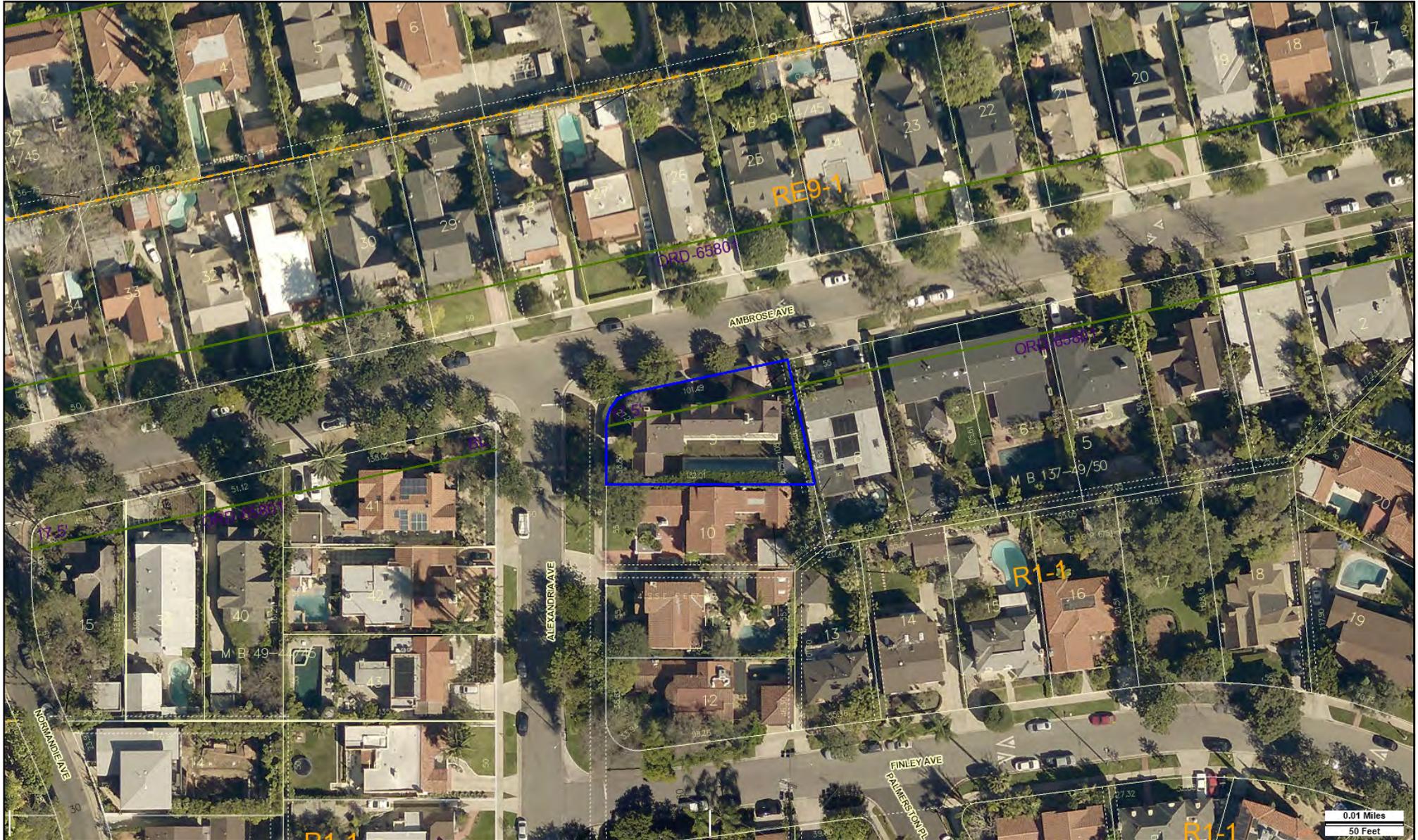
CASE SUMMARIES

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

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

DATA NOT AVAILABLE

ORD-65801
ORD-129279
AFF-14075



Address: 5020 W AMBROSE AVE
 APN: 5589015018
 PIN #: 150B197 381

Tract: TR 9633
 Block: 5
 Lot: 9
 Arb: None

Zoning: R1-1
 General Plan: Low II Residential

