

**PLEASANCE HOUSE**  
1336-1342 North Sutherland Street  
CHC-2020-3288-HCM  
ENV-2020-3289-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—August 27, 2020](#)
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-2020-3288-HCM  
ENV-2020-3289-CE**

**HEARING DATE:** October 1, 2020  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 1336-1342 North Sutherland Street  
Council District: 13 – O’Farrell  
Community Plan Area: Silver Lake – Echo Park – Elysian Valley  
Area Planning Commission: East Los Angeles  
Neighborhood Council: Echo Park  
Legal Description: Golden West Heights Tract, Block 3, Lot 17 and Arb 1, Lot 18

**EXPIRATION DATE:** The original expiration date of September 1, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor’s March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

**PROJECT:** Historic-Cultural Monument Application for the PLEASANCE HOUSE

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

**OWNERS/APPLICANTS:** Jason and Caitlin Slack  
1336 North Sutherland Street  
Los Angeles, CA 90026

Doris F. Simon, Trustee  
Doris F. Simon (AKA D. Flame Simon) Trust, Dtd 5-15-2010  
474 Rustic Drive  
Los Angeles, CA 90065

**PREPARERS:** Katie Horak and Evanne St. Charles  
Architectural Resources Group  
360 East 2<sup>nd</sup> Street, Suite 225  
Los Angeles, CA 90012

**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, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Shannon Ryan, Senior City Planner  
Office of Historic Resources



## **FINDINGS**

- The Pleasance House “is associated with the lives of historic personages important to national, state, city, or local history” for its association with internationally recognized artist Stephan von Huene.
- The Pleasance House “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and intact example of the Airplane Bungalow variation of the Craftsman 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 Pleasance House is a two-story single-family residence and guesthouse located on North Sutherland Street between West Sunset Boulevard and Macbeth Street in the Echo Park neighborhood of Los Angeles. Built in 1914 for Agnes H. Pleasance, the main residence is an example of the Airplane Bungalow variation of the Craftsman architectural style. A detached guesthouse, added in 1924, is located at the southern corner of the property, above the main house. Between 1967 and 1973, internationally recognized artist Stephan von Huene (1932-2000), most known for his audio-kinetic sculptures, resided at the subject property.

Irregular in plan, the single-family residence is of wood-frame construction with wood clapboard siding. It has a low-pitched, multi-gable roof with composition shingles and wide, open eaves featuring bargeboards, exposed rafter tails, and decoratively carved purlins. The primary, west-facing elevation features a projecting porch sheltered by a front-facing gable roof supported by battered piers clad in wood clapboard. The front door is located near the north end of the west-facing elevation, underneath the porch gable, and consists of an unpainted, partially glazed door. Fenestration consists primarily of one-over-one double-hung wood windows, with other types including fixed, tripartite, and casement wood windows. The second story comprises a smaller volume that is set above and back from the north-, south-, and west-facing façades of the first story. The interior features original hardwood floors, paneled doors, built-in furniture and cabinetry, and a brick fireplace. There is a single-car garage built into the hillside that is accessed off Sutherland Street.

The one-story guesthouse, also of wood-frame construction with wood clapboard siding, is rectangular in plan and has a side-gable roof with open eaves, bargeboards, exposed rafter tails, and decoratively carved purlins. The primary, west-facing façade is fronted by a wood patio deck enclosed by a wood balustrade. Multi-lite French doors flanked by fixed wood windows with operable stained glass transoms comprise the main entry. Other fenestration includes multi-lite and single-lite casement windows, fixed windows with stained glass transoms, jalousie windows, and an awning window.

Born in Los Angeles in 1932, artist Stephan von Huene received a Bachelor of Fine Arts degree from Chouinard Art Institute and a Master of Arts degree from the University of California Los Angeles. While his early works included abstract expressionist paintings, von Huene turned to sculpture in the 1960s, initially working with materials such as wood and leather. In 1967, he produced his first audio-kinetic object, *Kaleidophonic Dog*, consisting of a moving dog accompanied by a drum, organ pipes, and a xylophone. From this point through the 1990s, von Huene continued to experiment and expand upon the use of sound and technology in art. Known as one of the founders of 20th century sound and media art, his noted works include *Totem Tones* (1969-70), a group of five sculptures comprising wood, organ pipes, metal parts, a light, and computer, and *What's Wrong with Art* (1997), a composition of wood towers, organ pipes and valves, a computer, and a projector. In 1971, von Huene became a teacher and dean at the California Institute of the Arts (CalArts), and taught at a number of other institutions in North America and Germany until his death in 2000. Over the years, his work has been featured in exhibits at the Los Angeles County Museum of Art (LACMA), San Francisco Museum of Modern Art (SFMOMA), and the Chicago Museum of Contemporary Art, as well as other institutions in the United States and Germany.

The subject property has experienced several alterations that include: the demolition of two outbuildings between 1914 and 1924; the construction of a guesthouse and a 48-square foot addition in 1924; the reinforcement of the garage with a concrete wall and roof slab in 1927; the replacement of the original masonry chimney with a stucco chimney in 1995; and the addition of a wood deck, the replacement of some windows, the recladding of porch piers, and the addition of a second exterior chimney, all at unknown dates.

## **DISCUSSION**

The Pleasance House meets two of the Historic-Cultural Monument criteria.

The subject property “is associated with the lives of historic personages important to national, state, city, or local history” for its association with internationally recognized artist Stephan von Huene. Considered one of the founders of 20th century sound and media art, von Huene occupied the Pleasance House during a significant period of his career, when he first began exploring the confluence of sound and technology in his sculptural works. His sculptures, often referred to as “machines,” paved the way for innovative acoustic and kinetic art that transformed gallery visitors from passive observers into actively engaged participants. Notable pieces created while residing at the subject property during the late 1960s and 1970s included his first acoustic-kinetic sculpture, *Kaleidophonic Dog* (1967), *Tap Dancer* (1967), *Washboard Band* (1967), *Rosebud Annunciator* (1969), and *Totem Tones* (1970).

The Pleasance House also “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and intact example of the Airplane Bungalow variation of the Craftsman architectural style. Hallmarks of the style, as exhibited by the subject property, include the “pop-up” second story, low-pitched gable roof with wide eaves and exposed rafter

tails, wood clapboard siding, and prominent projecting front entrance porch. Other distinctive features include the decorative purlins, wood built-ins, glazed brick fireplace, and stained-glass soffit lighting.

Despite some minor alterations, the subject property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

### **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 Pleasance House 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 City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

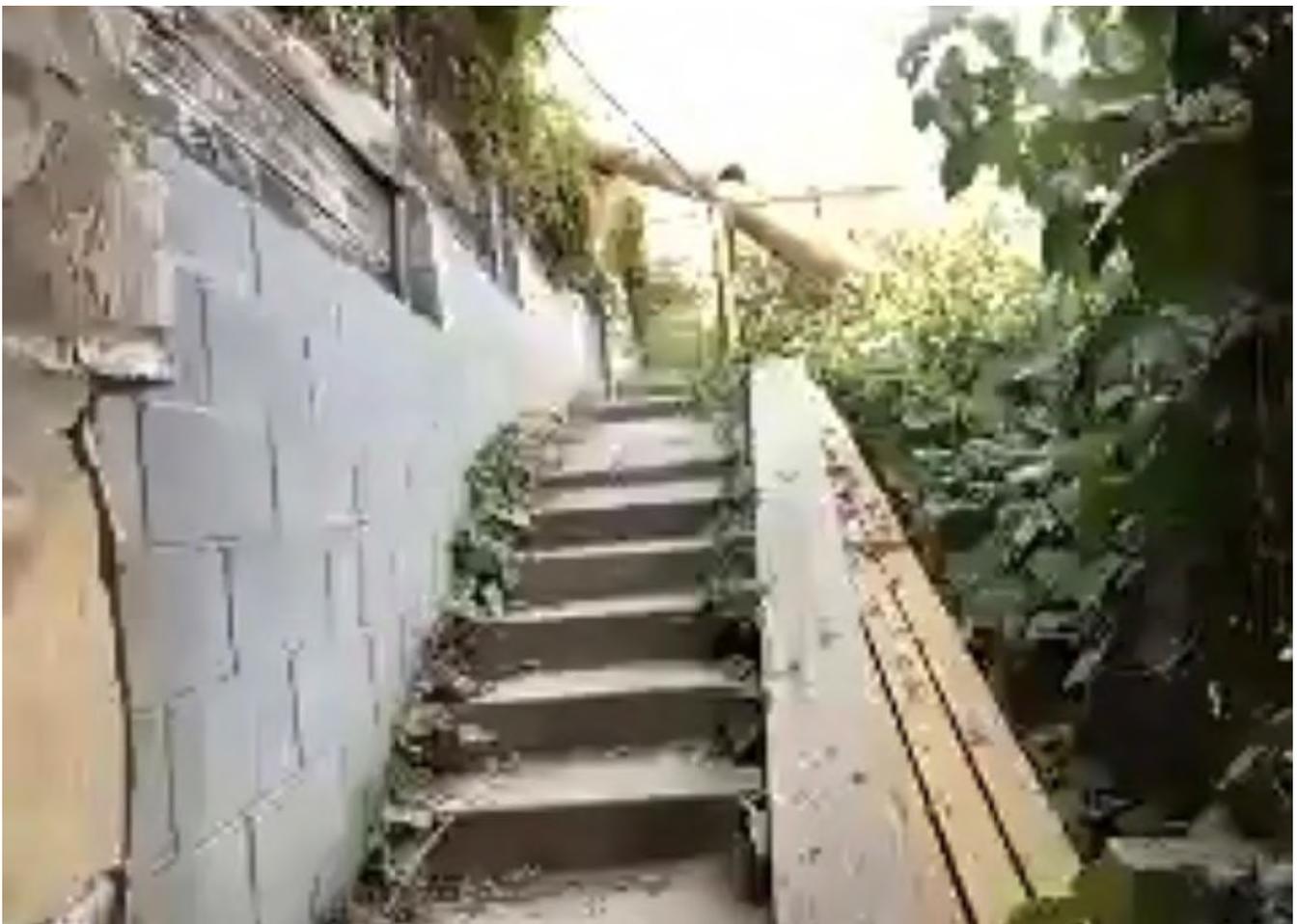
The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

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.

**BACKGROUND**

On May 21, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On June 18, 2020, the Cultural Heritage Commission voted to take the subject property under consideration. On August 27, 2020, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky conducted a remote site inspection of the property, accompanied by staff from the Office of Historic Resources. The original expiration date of September 1, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code* and *April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.

















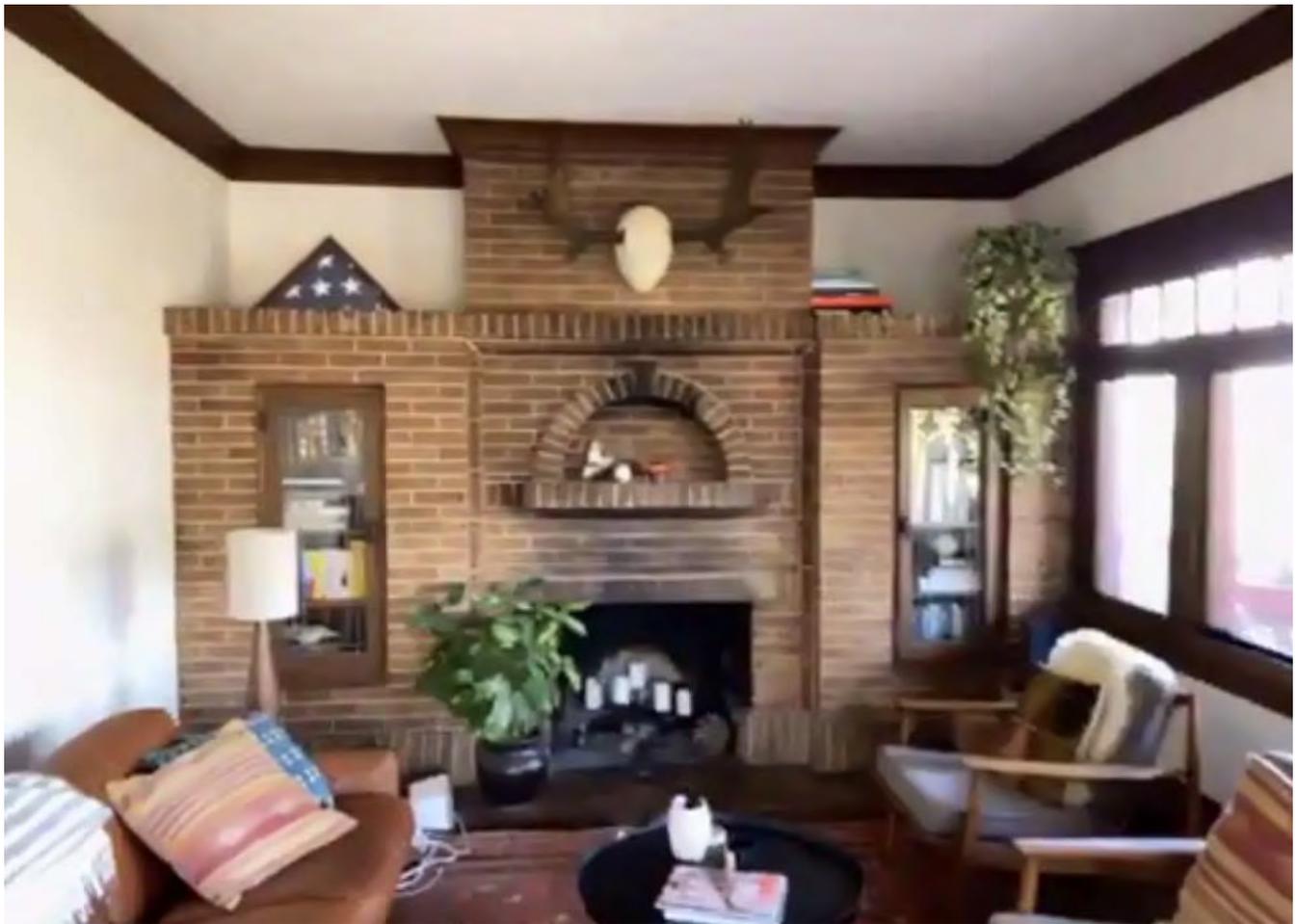




















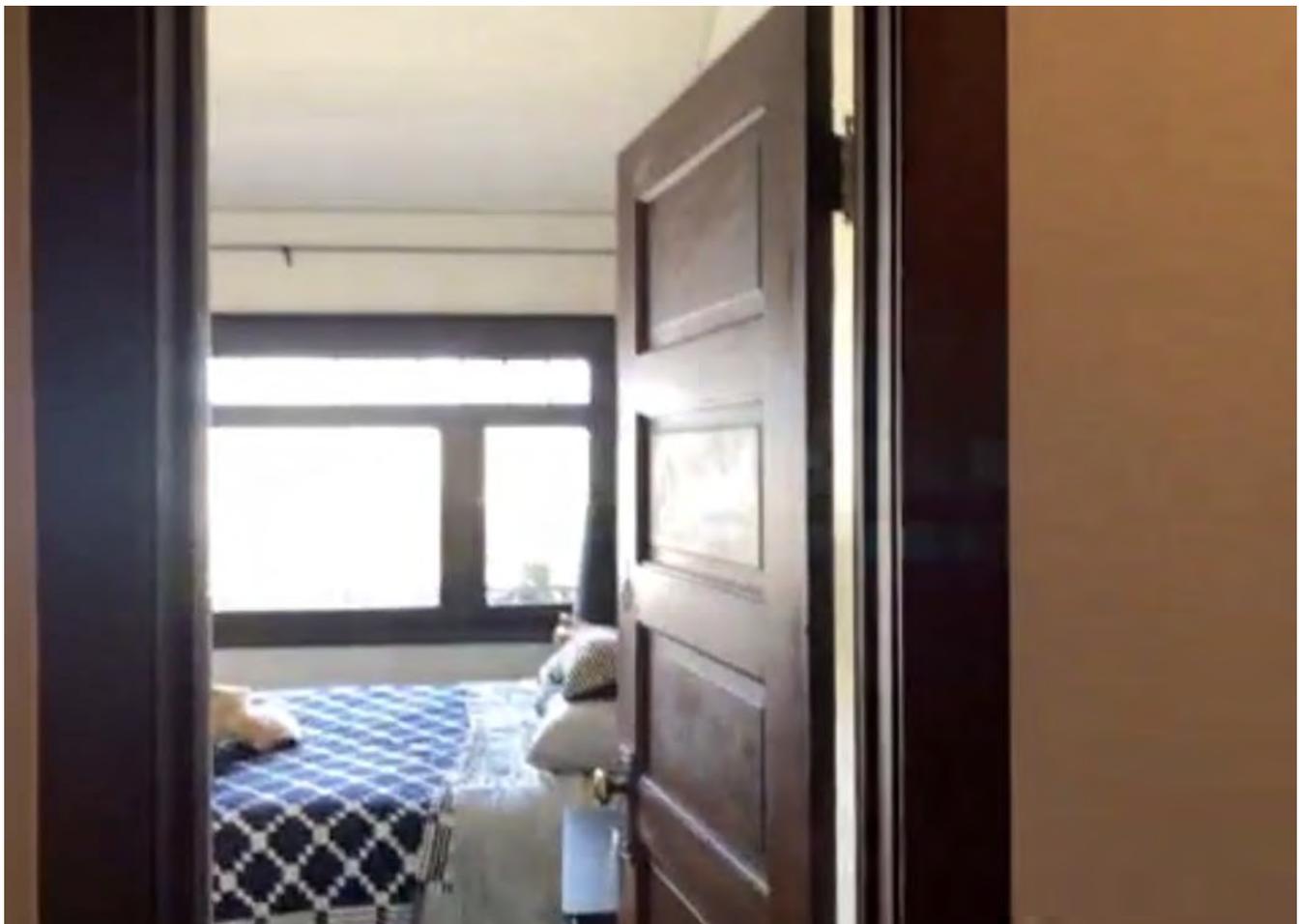














































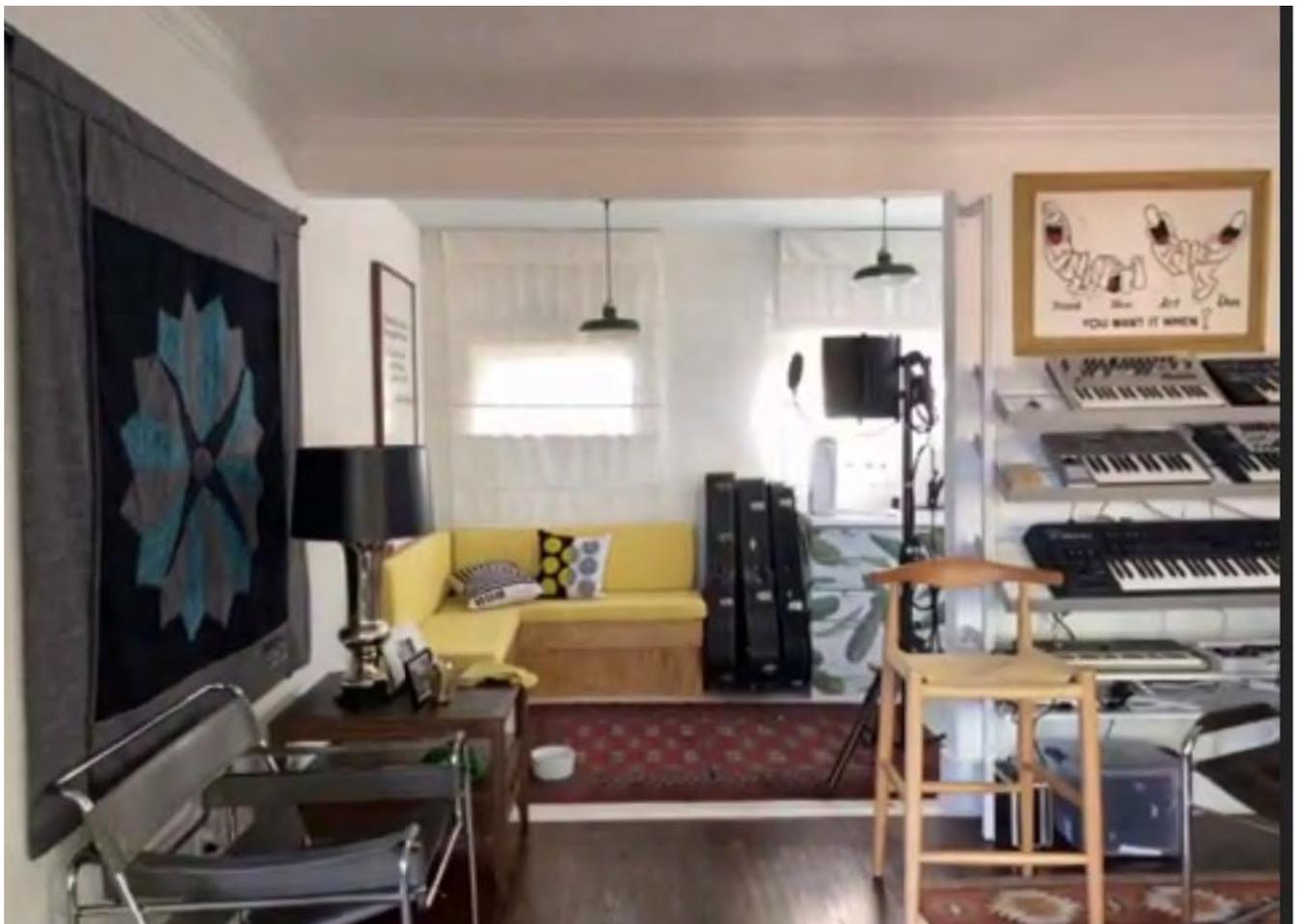


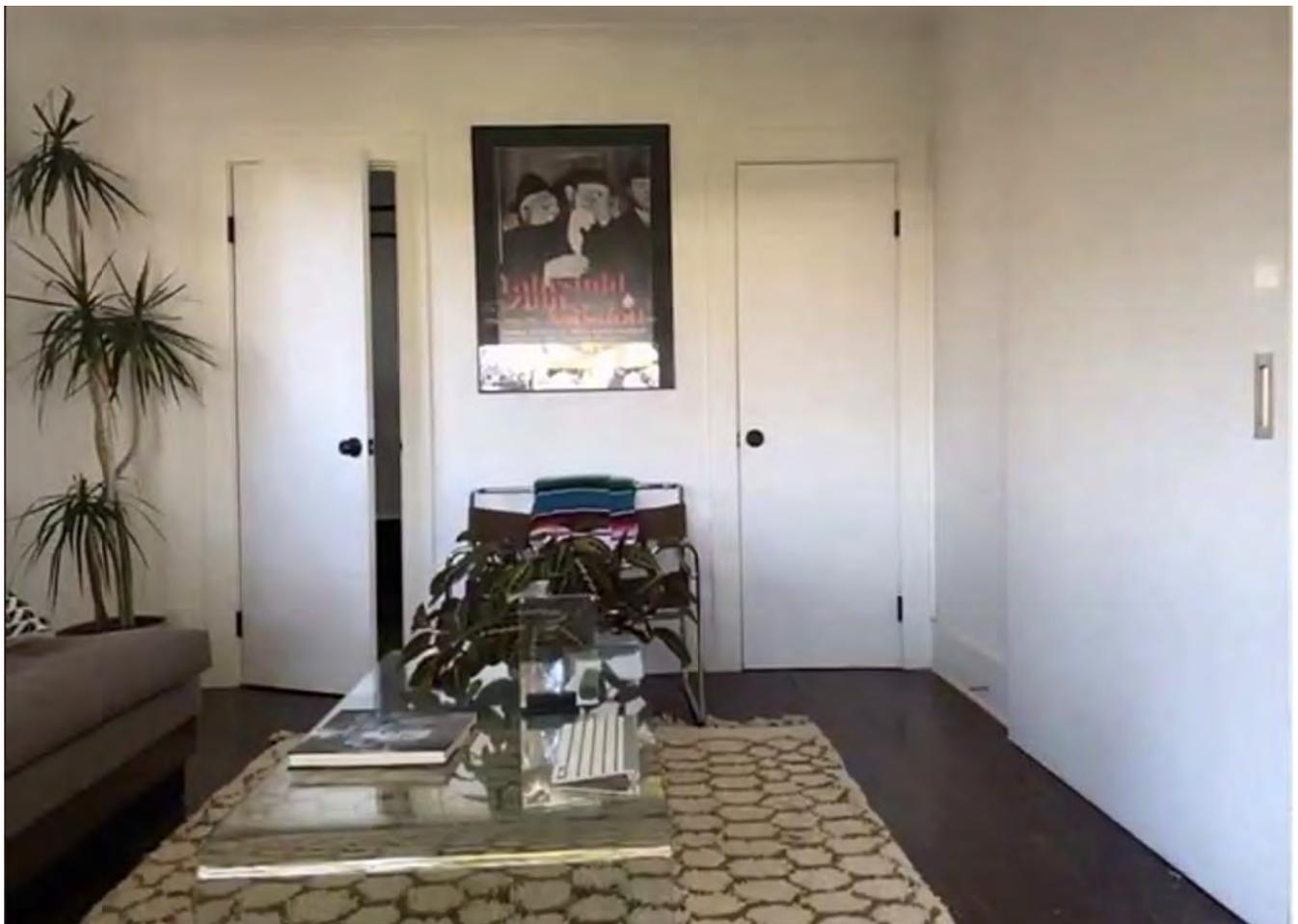












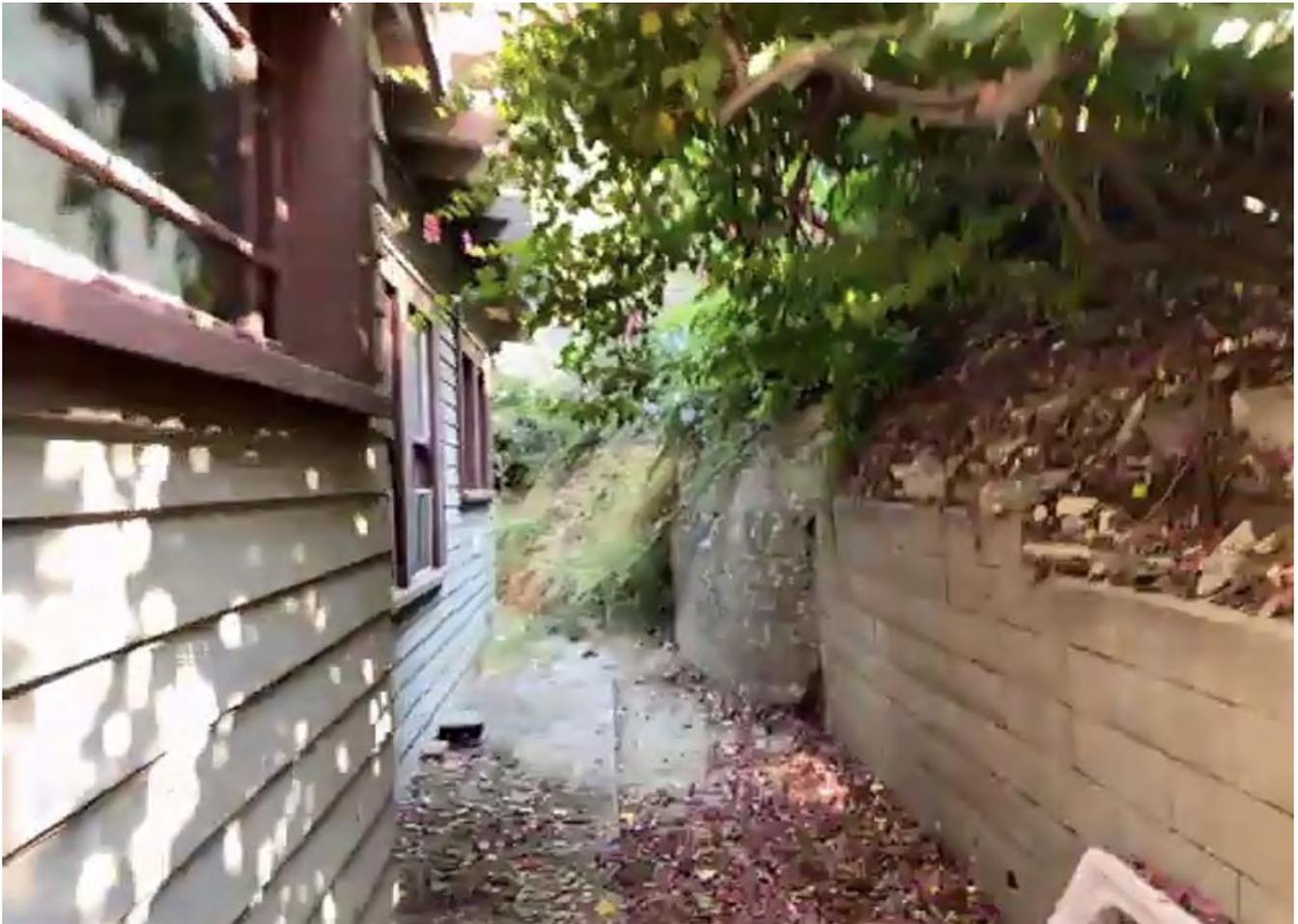


























COUNTY CLERK'S USE

CITY OF LOS ANGELES  
OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 395  
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT  
**NOTICE OF EXEMPTION**  
(PRC Section 21152; CEQA Guidelines 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) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS  
CHC-2020-3288-HCM

LEAD CITY AGENCY  
**City of Los Angeles (Department of City Planning)**

CASE NUMBER  
ENV-2020-3289-CE

PROJECT TITLE  
Pleasance House

COUNCIL DISTRICT  
13

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)  
**1336-1342 North Sutherland Street, Los Angeles, CA 90026**

Map attached.

PROJECT DESCRIPTION:  
Designation of the Pleasance House as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:  
**N/A**

CONTACT PERSON (If different from Applicant/Owner above)  
**Melissa Jones**

(AREA CODE) TELEPHONE NUMBER | EXT.  
213-847-3679

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)  
STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)  
Public Resources Code Section(s) \_\_\_\_\_

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)  
CEQA Guideline Section(s) / Class(es) 8 and 31

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b) )  
\_\_\_\_\_

JUSTIFICATION FOR PROJECT EXEMPTION:  Additional page(s) attached  
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 **Pleasance House** 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.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.  
 The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.  
If different from the applicant, the identity of the person undertaking the project.

**CITY STAFF USE ONLY:**

CITY STAFF NAME AND SIGNATURE  
Melissa Jones [SIGNED COPY IN FILE]

STAFF TITLE  
City Planning Associate

ENTITLEMENTS APPROVED  
N/A

FEE:  
N/A

RECEIPT NO.  
N/A

REC'D. BY (DCP DSC STAFF NAME)  
N/A

DISTRIBUTION: County Clerk, Agency Record

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-3288-HCM  
ENV-2020-3289-CE

**HEARING DATE:** June 18, 2020  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 1336-1342 North Sutherland Street  
Council District: 13 – O’Farrell  
Community Plan Area: Silver Lake – Echo Park – Elysian Valley  
Area Planning Commission: East Los Angeles  
Neighborhood Council: Echo Park  
Legal Description: Golden West Heights Tract, Block 3, Lots 17-18

**EXPIRATION DATE:** The original 30-day expiration date of June 20, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor’s March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

**PROJECT:** Historic-Cultural Monument Application for the PLEASANCE HOUSE

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

**OWNERS/APPLICANTS:** Jason and Caitlin Slack  
1336 North Sutherland Street  
Los Angeles, CA 90026  
Doris F. Simon, Trustee  
Doris F. Simon (AKA D. Flame Simon) Trust, Dtd 5-15-2010  
474 Rustic Drive

**PREPARERS:** Katie Horak and Evanne St. Charles  
Architectural Resources Group  
360 East 2<sup>nd</sup> Street, Suite 225  
Los Angeles, CA 90012  
Los Angeles. CA 90065

**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, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Shannon Ryan, Senior City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment:           Historic-Cultural Monument Application

## SUMMARY

The Pleasance House is a two-story single-family residence and guesthouse located on North Sutherland Street between West Sunset Boulevard and Macbeth Street in the Echo Park neighborhood of Los Angeles. Built in 1914 for Agnes H. Pleasance, the main residence is an example of the Airplane Bungalow variation of the Craftsman architectural style. A detached guesthouse, added in 1924, is located at the southern corner of the property, above the main house. Between 1967 and 1973, internationally recognized artist Stephan von Huene (1932-2000), most known for his audio-kinetic sculptures, resided at the subject property.

Irregular in plan, the single-family residence is of wood-frame construction with wood clapboard siding. It has a low-pitched, multi-gable roof with composition shingles and wide, open eaves featuring bargeboards, exposed rafter tails, and decoratively carved purlins. The primary, west-facing elevation features a projecting porch sheltered by a front-facing gable roof supported by battered piers clad in wood clapboard. The front door is located near the north end of the west-facing elevation, underneath the porch gable, and consists of an unpainted, partially glazed door. Fenestration consists primarily of one-over-one double-hung wood windows, with other types including fixed, tripartite, and casement wood windows. The second story comprises a smaller volume that is set above and back from the north-, south-, and west-facing façades of the first story. The interior features original hardwood floors, paneled doors, built-in furniture and cabinetry, and a brick fireplace. There is a single-car garage built into the hillside that is accessed off Sutherland Street.

The one-story guesthouse, also of wood-frame construction with wood clapboard siding, is rectangular in plan and has a side-gable roof with open eaves, bargeboards, exposed rafter tails, and decoratively carved purlins. The primary, west-facing façade is fronted by a wood patio deck enclosed by a wood balustrade. Multi-lite French doors flanked by fixed wood windows with operable stained glass transoms comprise the main entry. Other fenestration includes multi-lite and single-lite casement windows, fixed windows with stained glass transoms, jalousie windows, and an awning window.

Born in Los Angeles in 1932, artist Stephan von Huene received a Bachelor of Fine Arts degree from Chouinard Art Institute and a Master of Arts degree from the University of California Los Angeles. While his early works included abstract expressionist paintings, von Huene turned to sculpture in the 1960s, initially working with materials such as wood and leather. In 1967, he produced his first audio-kinetic object, *Kaleidophonic Dog*, consisting of a moving dog accompanied by a drum, organ pipes, and a xylophone. From this point through the 1990s, von Huene continued to experiment and expand upon the use of sound and technology in art. Known as one of the founders of 20th century sound and media art, his noted works include *Totem Tones* (1969-70), a group of five sculptures comprising wood, organ pipes, metal parts, a light, and computer, and *What's Wrong with Art* (1997), a composition of wood towers, organ pipes and valves, a computer, and a projector. In 1971, von Huene became a teacher and dean at the California Institute of the Arts (CalArts), and taught at a number of other institutions in North America and Germany until his death in 2000. Over the years, his work has been featured in exhibits at the Los Angeles County Museum of Art (LACMA), San Francisco Museum of Modern Art (SFMOMA), and the Chicago Museum of Contemporary Art, as well as other institutions in the United States and Germany.

The subject property has experienced several alterations that include: the demolition of two outbuildings between 1914 and 1924; the construction of a guesthouse and a 48-square foot addition in 1924; the reinforcement of the garage with a concrete wall and roof slab in 1927; the replacement of the original masonry chimney with a stucco chimney in 1995; and the addition of

a wood deck, the replacement of some windows, the recladding of porch piers, and the addition of a second exterior chimney, all at unknown dates.

### **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.

### **BACKGROUND**

On May 21, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original 30-day expiration date of June 20, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: <b>Pleasance House</b>		First Owner/Tenant	
Other Associated Names:			
Street Address: <b>1336 N Sutherland Street</b>		Zip: <b>90026</b>	Council District: <b>13</b>
Range of Addresses on Property: <b>1336-1342 N Sutherland Street</b>		Community Name: <b>Echo Park</b>	
Assessor Parcel Number: <b>5406010048</b>	Tract: <b>Golden West Heights</b>	Block: <b>3</b>	Lot: <b>17-18</b>
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: <b>A guest house is located at the south corner of the property.</b>			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: <b>1914</b>	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? <b>None</b>
Architect/Designer: <b>E.K. Armstrong</b>	Contractor: <b>De Luxe Building Co.</b>	
Original Use: <b>Single-Family Residence</b>	Present Use: <b>Single-Family Residence</b>	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: <b>Craftsman, Airplane Bungalow</b>		Stories: <b>2</b>	Plan Shape: <b>Irregular</b>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: <b>Wood</b>	Type: <b>Select</b>	
CLADDING	Material: <b>Wood clapboards</b>	Material: <b>Select</b>	
ROOF	Type: <b>Gable</b>	Type: <b>Select</b>	
	Material: <b>Composition shingle</b>	Material: <b>Select</b>	
WINDOWS	Type: <b>Double-hung</b>	Type: <b>Fixed</b>	
	Material: <b>Wood</b>	Material: <b>Wood</b>	
ENTRY	Style: <b>Off-center</b>	Style:	
DOOR	Type: <b>Paneled, glazed</b>	Type: <b>Select</b>	



# 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.

	See continuation sheet.

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

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input type="checkbox"/>	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):

<input type="checkbox"/>	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.
<input checked="" type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	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.



# 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: Jason and Caitlin Slack		Company:	
Street Address: 1336 N Sutherland St.		City: Los Angeles	State: CA
Zip: 90026	Phone Number:	Email: j@grau.haus	

### Property Owner

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

Name: Jason and Caitlin Slack		Company:	
Street Address: 1336 N Sutherland St.		City: Los Angeles	State: CA
Zip: 90026	Phone Number:	Email: j@grau.haus	

### Nomination Preparer/Applicant's Representative

Name: Katie Horak and Evanne St. Charles		Company: Architectural Resources Group	
Street Address: 360 E 2nd St., Suite 225		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 626-583-1401	Email: k.horak@arg-la.com	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

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

## 10. RELEASE

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

Katie Horak

12/19/2019

Name:

Date:

Signature:

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

Office of Historic Resources  
Department of City Planning  
221 N. Figueroa St., Ste. 1350  
Los Angeles, CA 90012

Phone: 213-874-3679  
Website: [preservation.lacity.org](http://preservation.lacity.org)



## Pleasance House Historic-Cultural Monument Nomination

### A. Property Description

#### Site

The Pleasance House is located at 1336 N. Sutherland Street in the City of Los Angeles. It is approximately two miles from City Hall and one-half mile from Dodger Stadium in the Echo Park community. The house is set within a neighborhood composed of single-family and small-scale, multi-family residences primarily dating from the 1910s to the 1930s, with some more recent infill from the late 1960s to the early 2000s. The property is located on the south side of Sutherland Street. The topography of the area is hilly, and streets run in the northeast-southwest direction, roughly parallel with the skewed street grid of downtown.

The Pleasance House and guesthouse are located on a large, rectangular sloped lot, set back and elevated above street level. The buildings are fronted by dense, mature vegetation, including various evergreen tree species, cacti, ivy, and trumpet vines, and an approximately six-foot-tall stone retaining wall. A small single-car garage with non-original corrugated metal hinged doors is built into the hillside and is accessed via a curb cut off of Sutherland. To the south of the garage is a gated entrance providing access to a series of concrete steps and walkways leading to the house. The steps and walkways have been partially reconstructed over time and vary in terms of condition. The guesthouse sits at the southern corner of the property above the main house.

#### Pleasance House

##### *Exterior*

The Pleasance House is a two-story (with small basement), single-family dwelling constructed in 1914. It was designed in the Airplane variation of the Craftsman style. The second story comprises a “pop-up” above and set back from the north, south, and west façades of the first story. The wood-framed building has an irregular plan and sits on a poured concrete foundation. It has a low-pitched, multi-gable roof with wide, open eaves featuring bargeboards, exposed rafter tails, and decoratively carved purlins. The roof is covered in composition shingles, and walls are clad in wood clapboard. Windows are primarily one-over-one double-hung windows, with other types including fixed, tripartite, and casement; all windows are wood with simple wood surrounds.

The primary (west) entrance to the house comprises a projecting porch that nearly spans the length of the west façade. The porch is partially sheltered by a front-facing gable roof supported by massive battered piers clad in wood clapboard. The porch has a concrete floor and wood balustrade. The front door is located near the north end of the west façade, underneath the porch gable. The door is unpainted and partially glazed with an irregularly shaped light; it retains original hardware. To the south of the door are

two wood tripartite windows composed of a fixed center window flanked by smaller casement windows and one double-hung window. The tripartite windows are surmounted by multi-light transoms. The northwest corner of the west façade is canted and enclosed by a group of fixed, door-height multi-light windows that wrap around to the north side of the main entrance volume. The four corners of each window feature small stained glass lights. A double-hung window is located to the north of the grouped corner windows. The west façade of the second story is set back from the first story and is lined with double-hung windows. At the south corner of the west façade, a level below the porch, is a paneled wood door that leads to the basement.

At the north façade, the first story contains a single double-hung window at the west end. The east end projects slightly further than the west and contains a pair of fixed multi-light windows and a partially glazed, paneled wood door that is perpendicular to the rest of the façade. The second story is set back from the first story north façade and has two double-hung windows.

The second story is flush with the first story at the east façade, and both stories retain several double-hung windows. A square bay near the center of the first story, east façade features a multi-light fixed window flanked by narrow multi-light fixed windows. The center window has small stained glass lights in its corners, and the smaller windows are entirely glazed with stained glass with lead comes. To the south of the bay is a partially glazed, paneled wood door. At the north end of the façade are a multi-light casement window and a multi-light fixed window.

The west end of the south façade projects further than the east half. The west end contains a double-hung window and a smaller replacement stained glass window in what appears to be an original opening. The east portion has a double-hung window, a small fixed single-light window, and a pair of casement windows that are unpainted and appear to be replacements.

### *Interior*

The interior of the main house is largely intact with original plaster ceilings and walls, original wood flooring, original paneled wood doors, and original wood details including built-ins, wainscot, ceiling coves, and baseboards. The front door leads to the living room, which contains a large, wall-to-wall glazed brick fireplace with built-in cabinetry on its south wall. A rectangular opening featuring wood trim and stained glass soffit lighting provides egress from the living room to the dining room. Wood built-in cabinetry spans the east wall of the dining room, and a wood and plaster wainscot with a picture rail/shallow shelf lines the north and south walls. The kitchen (with a breakfast nook) and washroom are located to the north of the dining room. The kitchen features painted built-ins and a tiled countertop that may be original. The washroom has replacement flooring. A vestibule with a wood staircase leading to the second floor separates the dining room from a bathroom and two bedrooms. The second story contains another bedroom, bathroom, and closet. In recent years, an exposed air duct was added along the ceiling and cutting through some walls at the first story to accommodate its short-lived use as a temporary rental.

## Guesthouse

### *Exterior*

The guesthouse is located at the southern corner of the property, above the main residence. It is a one-story building with a rectangular plan, sitting on a poured concrete foundation. The building is capped by a side gable roof with open eaves, bargeboards, exposed rafter tails, and decoratively carved purlins. The walls are clad in wood clapboard.

The primary (west) façade entrance is fronted by a wood patio deck enclosed by a simple wood balustrade. Multi-light French doors with a simple wood surround comprise the main entry. On either side of the French doors are fixed wood windows with operable stained glass transoms.

The north façade contains an aluminum louver replacement window in what appears to be an original opening and a pair of single-light wood casement windows. The south façade retains a pair of multi-light wood casement windows and a single-light awning or hopper window of an unknown material (replacement). The east façade has a small single-light wood casement window and two windows with replacement louvers in their bottom halves.

The interior of the guesthouse is modest, featuring simple plaster ceilings and walls and wood flooring.

## Alterations

### *Site*

Between 1914 and 1924, a servant's house (LADBS Permit No. 23265) and another smaller ancillary building were demolished. The current guesthouse was constructed in 1924, in the smaller ancillary building's former location.<sup>1</sup> In 1927, the garage (built 1915; LADBS Permit No. 14803) was reinforced with a concrete wall and roof slab.<sup>2</sup> Concrete block retaining walls have been added behind the main house and near the main entrance walkway from Sutherland Street. Portions of paving have been added/replaced throughout the site, and a wood deck was built to the north of the main house.

### *Pleasance House*

Based on its current appearance and available building permits, it appears that the Pleasance House has experienced few alterations since its original construction in 1914. A 1924 building permit indicates that a room was added to the main house. The permit describes a 4'-7"-by-12' addition containing windows with sashes extending down to a new concrete slab. Because the house's footprint did not noticeably change between the 1919 and 1950 Sanborn maps and the windows are described as full-height, it is assumed this alteration refers to the group of fixed, canted/curved multi-light windows to the north of the front

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<sup>1</sup> Sanborn fire insurance maps, 1919 and 1950; Los Angeles County Assessor.

<sup>2</sup> LADBS Permit No. 21691.

door. (The concrete slab is also scored at this location, which is distinct from the unscored original porch slab.)<sup>3</sup> In 1995, the house's masonry chimney was replaced with a stucco chimney after incurring damage from the 1994 Northridge Earthquake.<sup>4</sup> A second exterior stucco chimney was likely added to the east façade around the same time. A couple of windows at secondary façades have been replaced in original window openings (dates unknown). Concrete paving at the north end of the porch (adjacent to the grouped, canted windows) has been replaced with new concrete. The original porch piers appear to have been re-clad or clad over with wood clapboard. Electrical conduit has been mounted to the exterior (date unknown).

### *Guesthouse*

The guesthouse has also experienced a few alterations, but is largely intact from its original 1924 construction. A few windows at secondary façades have been replaced in original window openings (dates unknown, though the louver windows likely date to the 1950s/60s). The original entrance patio/deck at the guesthouse appears to have been altered and/or replaced. In 2012, minor repairs were made to a balcony, though the permit does not specify which balcony (assumed to be the guesthouse's front deck).<sup>5</sup> Electrical conduit has been mounted to the exterior (date unknown).

## **Character-Defining Features**

### *Site*

- Large, steeply sloped lot planted with mature vegetation
- Siting of the main house and guesthouse, set back from and elevated above street level
- Stone retaining wall and built-in garage at street level

### *Pleasance House, Exterior*

- Two-story height with “pop-up” second story and basement
- Low-pitched, multi-gable roof with wide eaves, bargeboards, exposed rafter tails, and decoratively carved purlins
- Wood clapboard wall cladding
- Prominent front entrance porch with front-facing gable roof, concrete floor, and wood balustrade
- Partially glazed, unpainted wood front door with original hardware

<sup>3</sup> Los Angeles Department of Building and Safety (LADBS) Permit No. 31405.

<sup>4</sup> LADBS Permit No. 17696 (2/10/1995). The permit itself was not accessible to view through the LADBS website.

<sup>5</sup> LADBS Permit No. 12016-20000-17049.

- Paneled, painted wood secondary doors
- Wood windows, primarily one-over-one double-hung, with a few tripartite, fixed, casement, and stained glass windows
- Group of fixed, canted/curved door-height windows at the corner north of the front door

#### *Pleasance House, Interior*

- Plaster ceilings and walls with wood ceiling/baseboards and wood flooring
- Multi-paneled wood doors with original hardware and surrounds
- Wall-to-wall, glazed brick fireplace with built-ins in the living room
- Wall-to-wall wood cabinetry in the dining room
- Wood and plaster wainscot with picture rail/shallow shelf in the dining room
- Stained glass soffit lighting at the corners of the opening between the living and dining rooms
- Wood staircase with balustrade providing access to the second floor

#### *Guesthouse*

- One-story height
- Low-pitched side gable roof with wide eaves, bargeboards, exposed rafter tails, and decorative purlins
- Wood clapboard wall cladding
- Multi-light French front doors
- Fixed windows with stained glass transoms at the primary façade

## **B. Statement of Significance**

### **Summary**

1336 N. Sutherland Street meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

*Is associated with the lives of historic personages important to national, state, city, or local history.*

*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.*

Built in 1914, the Pleasance House embodies the distinctive characteristics of the Airplane variation of the Craftsman architectural style, conveyed through its “pop-up” second story; low-pitched gable roof with wide eaves and exposed structural members; wood clapboard siding; wood windows (primarily double-hung, with some tripartite, fixed, and casement); and prominent projecting front entrance porch. Constructed in 1924, the Pleasance House guesthouse also retains the character-defining features of the Craftsman style and contributes to the property’s historic significance.

The subject property is also significant for its association with internationally recognized artist Stephan von Huene. Born in Los Angeles in 1932, von Huene was active primarily in Los Angeles and Germany from the 1960s to the 1990s. He is most known for his audio-kinetic sculptures and has been referred to as “one of the founders of 20th century sound and media art.”<sup>6</sup> Von Huene resided at 1336 N. Sutherland Street from 1967 to at least 1973, during which time he first began exploring the confluence of sound and technology in his sculptural works.

## **Residential Development of the Echo Park Neighborhood**

Residential development of Echo Park began in the late 19th century when real estate developer Thomas Kelley and other investors purchased 70 acres of land that included Reservoir No. 4 (later renamed Echo Park Lake). The first lots in Kelley’s Montana Tract were subdivided and put up for sale in 1887. The Echo Park community’s proximity to streetcar lines, including the Ostrich Farm Railway (which ran on what is now Sunset Boulevard), provided easy access to downtown Los Angeles and helped to further encourage development. Additional tracts, including the Echo Park Tract and Lake Side Tract, were subdivided in 1903.<sup>7</sup>

In 1892, a major oil field was discovered near the southern edge of Echo Park. The subsequent oil boom—coupled with the nascent film industry in the Edendale district of Echo Park—transformed the community into a thriving suburb by the early 1900s.<sup>8</sup> Echo Park’s earliest residential districts, such as Angelino Heights, continued to be developed during this time period. By the 1910s, Craftsman and Shingle-style residences filled the empty lots in earlier Victorian-era residential tracts, and new tracts, including Sunset Boulevard Heights, were created.<sup>9</sup>

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<sup>6</sup> “Tune the World: Sound Sculptures – Pictures – Drawings,” *Haus der Kunst*, 2003, accessed December 12, 2019, <https://www.absolutearts.com/artsnews/2002/10/18/30398.html>.

<sup>7</sup> GPA Consulting, “SurveyLA Historic Resources Survey Report: Silver Lake-Echo Park-Elysian Valley Community Plan Area,” prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (2014), 7.

<sup>8</sup> *Ibid.*

<sup>9</sup> *Ibid.*

While Echo Park's residential areas closer to downtown witnessed considerable growth by the turn of the 20th century, it was not until after World War I that its residential tracts further north experienced significant development. Like the rest of Los Angeles, Echo Park saw a tremendous population and residential building boom in the 1920s. By the 1930s, the community had largely been developed.<sup>10</sup>

### *Golden West Heights Tract*

The subject property is located in what was originally known as the Golden West Heights Tract. The tract is roughly bound by Scott Avenue (originally Scott Street) to the north, Sunset Boulevard to the south, McDuff Street to the east, and Echo Park to the west.<sup>11</sup> By 1888, several lots in the tract were being advertised for sale.<sup>12</sup> The variety of building plans and styles observable in the area suggests that the Golden West Heights Tract was not developer-built. Rather, empty lots were sold to individuals (who hired their own architects and builders) as well as individual building companies who constructed residences that were then sold to prospective owners.

Development within the tract was slow to start. According to Sanborn fire insurance maps, only about a quarter of the lots within the tract had been improved with residences by 1919. Construction increased significantly during the 1920s, with most lots filled by the end of the decade. By 1950, only a few parcels remained vacant. Original buildings within the tract primarily comprise single-family residences, with a handful of small-scale, multi-family dwellings such as duplexes and bungalow courts. Residences were designed in various Arts and Crafts and Period Revival styles.

### **Owner/Occupant History**

#### *Agnes H. Pleasance and Rose B. Lichtwerk*

The subject property was originally owned and developed by Agnes H. Pleasance.<sup>13</sup> Agnes Pleasance (née Elliott) was born around 1846 in England. Agnes married George A. Pleasance prior to their arrival in the United States in 1872.<sup>14</sup> The couple had at least four children—Agnes, Frederick, Charles, and Rose. In 1895, the couple divorced (though Agnes kept her married name). A *Los Angeles Times* article noted, “[Mrs. Pleasance] wishes the [marital] bond to be severed on statutory grounds.”<sup>15</sup> Following her divorce, Ms. Pleasance rented in various locations around downtown Los Angeles during the late 1890s and early

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<sup>10</sup> Echo Park Historical Society, “History and Landmarks,” accessed December 11, 2019, <http://historicechopark.org/history-landmarks/>.

<sup>11</sup> Tract map, 1910, accessed December 11, 2019, <https://losangelesrevisited.blogspot.com/2018/08/la-turns-237from-quintero-street-in.html>.

<sup>12</sup> *Los Angeles Times* and *Los Angeles Evening Express* articles, 1888.

<sup>13</sup> LADBS Permit No. 19654. In other sources (newspaper articles, city directories), her surname is listed as “Plaisance”.

<sup>14</sup> Ancestry.com, New York, Passenger and Crew Lists (including Castle Garden and Ellis Island), 1820-1957, accessed December 12, 2019.

<sup>15</sup> “New Suits,” *Los Angeles Times*, June 25, 1895.

1900s.<sup>16</sup> Her occupation was listed as a trance medium. A *Los Angeles Evening Express* personal advertisement states Pleasance provided advice “on business, mining, sickness, or social affairs. Satisfaction guaranteed.”<sup>17</sup>

By 1920, Agnes’ daughter Rose had moved in with her at 1336 N. Sutherland Street. Rose B. Lichtwerk (née Pleasance) was born around 1878 in Oregon. By the 1890s, the Pleasance family resided in Los Angeles, and in 1896, Rose married Alexander Hamilton Boal.<sup>18</sup> The Boals had at least two children—Lionel and Emmett. Alexander Boal worked as a sign painter, and Rose Boal was a hairdresser. Sometime between 1896 and 1910, Rose and Alexander Boal divorced, and Rose married Carl E. Lichtwerk. Their marriage lasted about 10 years, after which Rose moved in with her mother. Rose kept her second married name. After Agnes Pleasance’s death in 1923, Rose Lichtwerk continued residing at 1336 N. Sutherland, renting out rooms in the main house and guesthouse to various individuals.<sup>19</sup> Lichtwerk lived in the main house until her death in 1943.<sup>20</sup> Neither Agnes Pleasance nor Rose Lichtwerk appears to have been a person important to the history of Los Angeles, the state, or the nation.

#### *Leland R. Watterman*

Research did not indicate who occupied the property between 1944 and 1956. In 1956, Leland R. Watterman and his wife, Dorothy, moved to 1336 N. Sutherland. Born in Scranton, Pennsylvania in 1917, Leland Watterman moved to Los Angeles after serving in the military during World War II.<sup>21</sup> Watterman married Dorothy Ganssle in 1950.<sup>22</sup> Following the war, Watterman was employed as an instrument repairman by the Southern California Gas Company. He served as president of Local 132 of CIO Utility Workers Los Angeles, the largest union in the company. In the late 1940s, Watterman was accused having ties to the Communist Party. In 1956, he was questioned by the State Senate Un-American Activities Subcommittee and testified that he was actively involved in the party between 1943 and 1950. He was subsequently fired from Southern California Gas.<sup>23</sup> Watterman resided at 1336 N. Sutherland Street until 1965/1966, after which he relocated to Glendale.<sup>24</sup> Despite Leland Watterman’s colorful past, he does not appear to be an individual important to local, state, or national history.

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<sup>16</sup> U.S. Census records and Los Angeles city directories, various dates.

<sup>17</sup> Personal advertisement, *Los Angeles Evening Express*, April 20, 1894.

<sup>18</sup> “Licensed to Wed,” *Los Angeles Times*, June 25, 1896.

<sup>19</sup> Ancestry.com, California, Death Index, 1905-1939, accessed December 12, 2019.

<sup>20</sup> Ancestry.com, California, Death Index, 1940-1990, accessed December 12, 2019.

<sup>21</sup> Ancestry.com, U.S. WWII Draft Cards Young Men, 1940-1947, accessed December 12, 2019.

<sup>22</sup> Ancestry.com, California, Marriage Index, 1949-1959, accessed December 12, 2019.

<sup>23</sup> “Utility Union Leader Admits Former Red Ties: Onetime President Tells Senate Committee He was Communist Party Member 7 Years,” *Los Angeles Times*, August 8, 1956.

<sup>24</sup> Los Angeles city directories, various dates.

### *Stephan Von Huene*

In the late 1960s and '70s, noted artist Stephan von Huene occupied the subject residence. Von Huene was born in Los Angeles in 1932, the son of German immigrants. He lived in Pasadena with his family for a number of years and studied at Pasadena City College in the early 1950s, after which he earned a Bachelor of Fine Arts in painting, drawing and design, and a Master of Arts in art and art history from Chouinard Art Institute and UCLA, respectively.<sup>25</sup> While his early works included abstract expressionist paintings, by the mid-1960s, he had turned to sculpture, initially working with materials such as wood and leather. In 1967, von Huene produced his first audio-kinetic object, *Kaleidophonic Dog*, which comprised a kinetic dog sculpture on its back, accompanied by a wooden drum, organ pipes, and xylophone. This sculpture, along with three successive acoustic-kinetic objects that together became known as "The First Four," represented von Huene's initial experimentation with sound and technology in his sculptural works. In a 1969 interview with artist Dorothy Newmark, von Huene explains, "All of the sculptures that were in my 1969 exhibit at the Los Angeles County Museum of Art were the culmination of a certain direction; that is, the use of biomorphic forms activated by a player-piano mechanism and accompanied by music."<sup>26</sup> Von Huene continued to experiment and expand upon the use of sound and technology in art through the 1990s, which eventually lead to him being known as "one of the founders of 20th century sound and media art."<sup>27</sup> Other noted works include *Totem Tones* (1969-70), a group of five sculptures comprising wood, organ pipes, metal parts, a light, and computer, and *What's Wrong with Art* (1997), a composition of wood towers, organ pipes and valves, a computer, and a projector.<sup>28</sup>

Between 1971 and 1976, von Huene was a teacher and dean at the California Institute of the Arts (CalArts). Throughout his career, he also taught at Chouinard Art Institute, California State University, Los Angeles, and Nova Scotia College of Art and Design. In 1976-77, he received a Deutscher Akademischer Austauschdienst (DAAD) grant to work in Berlin, and in 1980, he permanently relocated to Hamburg. He lectured at universities throughout Germany, including the Art Academy in Karlsruhe and the Fachhochschule fur Gestaltung in Hamburg.<sup>29</sup> In 1991, he was a scholar at the Getty Center of the Arts and the Humanities in Los Angeles.<sup>30</sup>

Von Huene's work has been displayed in renowned museums across North America and in Europe, including in solo exhibits at the Los Angeles County Museum of Art (1969), San Francisco Museum of Modern Art (1970), Chicago Museum of Contemporary Art (1974), and Galerie Baecker, Bochum (1977);

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<sup>25</sup> "Stephan von Huene," ZKM, accessed December 12, 2019, <https://zkm.de/de/person/stephan-von-huene>.

<sup>26</sup> Dorothy Newmark, "An Interview with Stephan von Huene on His Audio-Kinetic Sculptures," *cyberneticzoo.com*, November 22, 1969, accessed December 13, 2019, <http://cyberneticzoo.com/category/not-quite-robots/page/2/>.

<sup>27</sup> "Tune the World: Sound Sculptures – Pictures – Drawings," *Haus der Kunst*, 2003, accessed December 12, 2019, <https://www.absoltearts.com/artsnews/2002/10/18/30398.html>.

<sup>28</sup> "Stephan von Huene," *Stephan von Huene*, accessed December 12, 2019, <https://www.stephanvonhuene.de/en/?r>.

<sup>29</sup> Mira Schor, "Stephan von Huene, Feminist Teacher," *A Year of Positive Thinking*, accessed December 12, 2019, <https://ayearofpositivethinking.com/2010/09/04/stephan-von-huene-feminist-teacher/>.

<sup>30</sup> "Stephan von Huene," *Stephan von Huene*, accessed December 12, 2019, <https://www.stephanvonhuene.de/en/?r>.

as well as group exhibitions at the Whitney Museum of American Art, New York (1967), Vancouver Art Gallery (1975), and Weserberg Museum of Modern Art, Bremen (1998).<sup>31</sup> He received numerous awards, including the Media Art Award of the Siemens Cultural Program (1992), and the main prize of the Helmut Kraft Foundation in Stuttgart (1996).<sup>32</sup> After a battle with cancer, von Huene died in 2000.

Stephan von Huene occupied the Pleasance House from 1967 until at least 1973, a significant period of his career, when he first began experimenting with audio-kinetic artworks. His first acoustic-kinetic sculpture, *Kaleidophonic Dog*, was completed in 1967; additional notable pieces created while residing in the Pleasance House and lecturing at CalArts during the late 1960s and 1970s included *Tap Dancer* (1967), *Washboard Band* (1967), *Rosebud Annunciator* (1969), and *Totem Tones* (1970). Research did not indicate where von Huene lived between 1973 and 1980, when he relocated to Hamburg, Germany. However, it is possible that he continued to live at 1336 N. Sutherland through the 1970s.

#### *Other Occupants*

Between 1916 and 1923, Agnes H. Pleasance rented out rooms in the main house to various individuals, including Minnie Scott, a widow (1916-1921), and John S. Maltman, a realtor (1917-1923).<sup>33</sup> After Ms. Pleasance died in 1923, daughter Rose Lichtwerk assumed ownership and built the guesthouse at the rear of the property. Ms. Lichtwerk continued to board people in the main house and rented out the guesthouse. When rooms became available, she posted newspaper advertisements, such as “3-RM. cozy home, nook, hdwd. flrs., hillside view.”<sup>34</sup> Renters included Margaret O’Conner (1924; occupation unknown), Lannie H. Martin, a writer (1926-1932), Carriel Cruse, a writer (1928), Winnie E. Pollard, a clerk (1930), Josef Brige, a waiter (1930), Gerald L. and Bernice Lewis (1936-38; occupations unknown), and Henry Henkel, a pharmacist, and wife Zona (1941).<sup>35</sup> Research did not indicate that any of the above-named individuals were important to the history of Los Angeles, the state, or the nation.

### **Craftsman Architecture**

The Arts and Crafts movement emerged in England as a reaction against the materialism brought about by the Industrial Revolution. Led by English designer William Morris, the movement focused on simplicity of form, direct response to site, informal character, and extensive use of natural materials. At the turn of the 20th century, the Arts and Crafts movement had made its way to North America and gained popularity through the efforts of Elbert Hubbard and Gustav Stickley, as well as other designers, architects, and builders who advocated the ideals set forth by Morris. The Arroyo Seco, a valley stretching from the San Gabriel Mountains above Pasadena through northeast Los Angeles, became a major center of the Arts and

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<sup>31</sup> “Stephan von Huene,” *artnet*, accessed December 12, 2019, <http://www.artnet.com/artists/stephan-von-huene/biography>.

<sup>32</sup> “Stephan von Huene,” *ZKM*, accessed December 12, 2019, <https://zkm.de/de/person/stephan-von-huene>.

<sup>33</sup> U.S. Census records and Los Angeles city directories, various dates.

<sup>34</sup> “Unfurnished Houses,” *Los Angeles Evening Express*, January 13, 1928.

<sup>35</sup> U.S. Census records and Los Angeles city directories, various dates.

Crafts movement in the United States. Charles Fletcher Lummis and George Wharton James, along with artists and architects such as William Lees Judson, Frederick Roehrig, and Sumner Hunt, contributed to the development of the Arroyo Culture, the regional manifestation of the Arts and Crafts movement in Southern California.

The Arts and Crafts movement was popularized throughout Southern California by Pasadena-based brothers Charles and Henry Greene, whose interest in Japanese wooden architecture, training in the manual arts, and knowledge of the English Arts and Crafts movement helped to develop regional Arts and Crafts styles. The styles were then applied to a range of residential property types, from modest one-story “bungalows” to grand two-and-a-half story houses.

The Craftsman style is largely a California phenomenon that evolved out of the Arts and Crafts movement at the turn of the 20th century, a time during which Southern California was experiencing tremendous growth in population, expansion of homeownership, and new aesthetic choices. Craftsman architecture combines Swiss and Japanese elements with the artistic values of the Arts and Crafts movement. The style began to lose popularity in the 1920s with the emergence of Period Revival styles.

Common character-defining features of the Craftsman style include:

- One or two stories in height
- Building forms that respond to the site
- Low-pitched gabled roofs
- Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts
- Shingled exteriors (occasionally clapboard or stucco)
- Broad front entry porches of half- or full-width, with square or battered columns
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- If the Airplane variation of Craftsman, then has a “pop-up” second story
- If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends
- If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second-story balconies, and flat balusters with decorative cutouts or decorative brackets and bargeboards

The Pleasance House is an excellent example of Craftsman architecture. It retains the essential character-defining features of the Airplane variation of a Craftsman residence, including a “pop-up” second story; a low-pitched gable roof with wide eaves, bargeboards, exposed rafter tails, and decorative purlins; wood windows and wood clapboard exteriors; a prominent front entrance porch; and extensive use of natural materials, such as its original stone retaining wall along Sutherland Street. Though on a comparatively modest scale, the guesthouse retains all the essential elements of the Craftsman style as well and thus contributes to the historic significance of the subject property.

### **Architect E.K. Armstrong**

Very little is known about E.K. Armstrong, architect of the Pleasance House. Armstrong appears to have collaborated on multiple occasions with De Luxe Building Company, a prolific building company that produced standardized plans and built houses throughout Los Angeles in the 1910s and 1920s, including 1336 N. Sutherland Street. In addition to the Pleasance House, Armstrong served as the architect for a five-room “bungalow” built in 1913 at 1826 Waverly Avenue (no longer extant) and a two-story Craftsman residence built in 1915 at 1543 N. Curson Avenue (contributor to the Sunset Square HPOZ), among others in the city during the 1910s.<sup>36</sup> Armstrong belonged to the Engineers and Architects Association of Southern California, which reported on his death in February 1919.<sup>37</sup>

### **Period of Significance**

The subject property is significant under multiple criteria and thus has multiple periods of significance.

For its significance as an excellent example of Craftsman architecture, the property’s period of significance is 1914-1924, beginning with the date the main residence was constructed and ending with the guesthouse’s construction.

For its association with noted artist Stephan von Huene, the period of significance is 1967-1973, the time period during which von Huene is known to have resided at 1336 N. Sutherland Street.

### **Integrity**

In addition to meeting multiple eligibility criteria, the subject property retains sufficient integrity to express its historic significance. Historic integrity is the ability of a property to convey its significance and is defined as “the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”<sup>38</sup> The aspects of integrity,

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<sup>36</sup> “2999—Bungalow,” *Southwest Contractor and Manufacturer* 10, no. 1 (1912-13): 31.

<sup>37</sup> “Engineers and Architects Annual Meeting,” *Southwest Builder and Contractor* (February 7, 1919): 9.

<sup>38</sup> National Park Service, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1997), 4.

as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

- **Location:** The Pleasance House remains on its original site and therefore retains integrity of location.
- **Design:** The residence has experienced few alterations to its original design, including the replacement of a couple of secondary windows, likely recladding of the porch piers, and chimney replacement. However, nearly all of the property’s character-defining features, including its “pop-up” second story, low-pitched gable roof with wide eaves and exposed structural members, most of its original wood windows, its original front door, and prominent front entrance porch, still remain. The property is still able to convey its historic significance as a single-family residence and guesthouse designed in the Craftsman style.
- **Setting:** The property continues to be surrounded by single-family and small-scale multi-family residences, primarily dating to the 1910s-1930s. Its large, sloped lot and mature vegetation are also intact. Thus, it retains integrity of setting.
- **Materials:** Though a few materials, including some wood windows, masonry chimney, and original porch piers, have been altered or replaced, most original materials (wood cladding, wood roof structural members, most wood windows/doors, stone retaining wall) remain. The subject property retains integrity of materials.
- **Workmanship:** The subject property retains its physical features from the time period it was constructed, including its original design and most of its historic materials. Thus, the property retains integrity of workmanship.
- **Feeling:** The property retains its essential character-defining features and appearance from its historic periods. It therefore retains integrity of feeling.
- **Association:** The Pleasance House continues to convey its historic appearance as a 1910s/20s single-family Craftsman property and thus retains its integrity of association.

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Architectural  
Resources Group

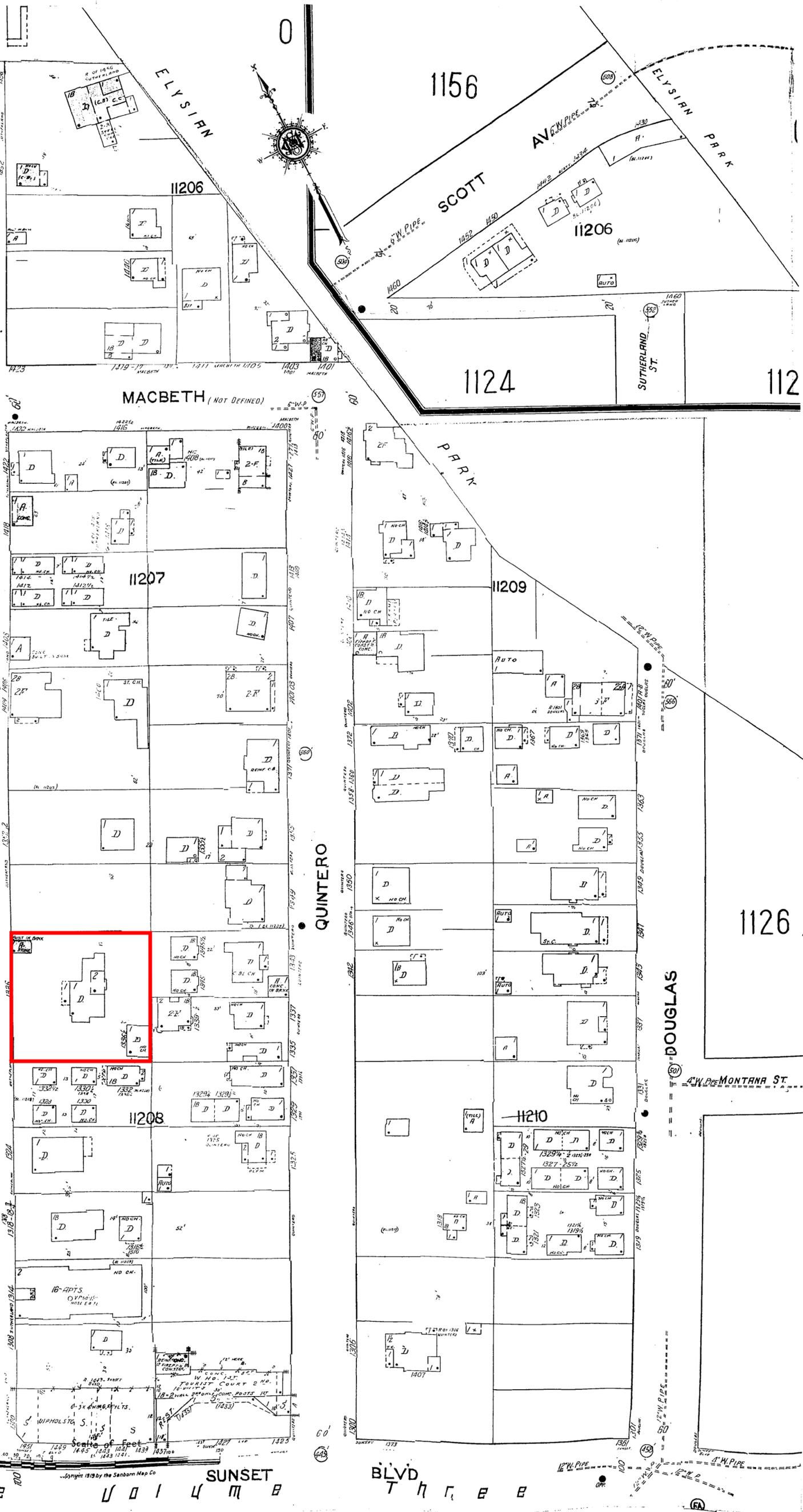
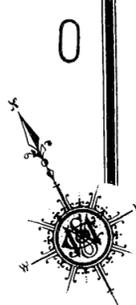
## **Exhibit 1. Sanborn Maps**

**EDENDALE  
DISTRICT**



Scale of Feet  
Copyright 1916 by the Sanborn Map Co.  
SUNSET  
BLVD  
T H R E E

EDENDALE DISTRICT



1124

SUTHERLAND

QUINTERO

DOUGLAS

SUNSET

BLVD

S E E

U O I U M E

T H R E E

1126

W. PIPE MONTANA ST.

Scale of Feet

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## Exhibit 2. Primary Web Sources – Stephan Von Huene

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# Biography

## 1932

born on September 15 in Los Angeles as a son of German immigrants

## 1952 – 53

studies fine arts at the University of California, Los Angeles

## 1955 – 59

studies painting, drawing, and design at the Chouinard Art Institute (Bachelor of Fine Arts)

## 1963 – 65

studies art and art history at the University of California, Los Angeles (Master of Arts)

## 1963 – 66

sculptures made of wood, leather, and other materials; teaches drawing at the Pasadena Art Mus

## 1964 – 70

first sound sculptures, experiments with the acoustic qualities of musical instruments, mechanical  
Chouinard Art Institute, Los Angeles

## 1966 – 67

teaches at California State University, Los Angeles

## 1967

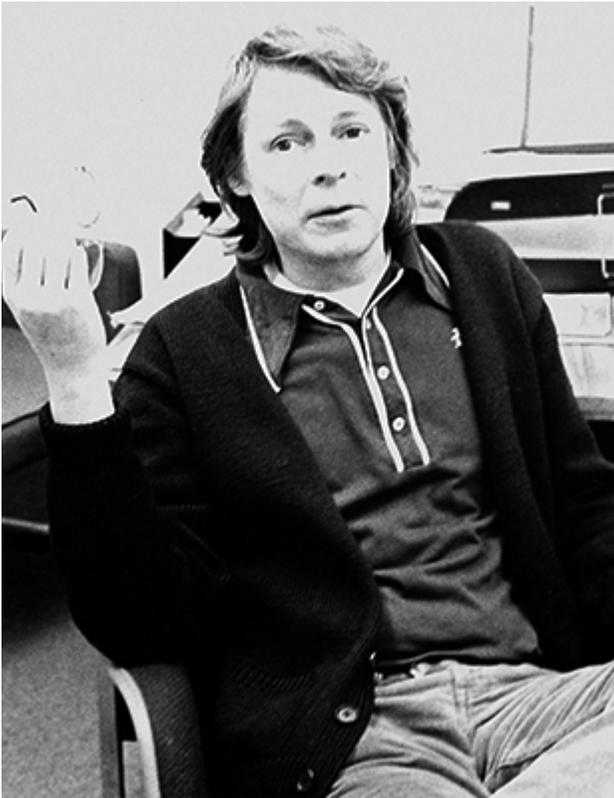
begins working with organ-pipes and optoelectronic programs

## 1971

teaches at California Institute of the Arts, Los Angeles

## 1972 – 74

Vice-dean of California Institute of the Arts, Los Angeles



Stephan von Huene ca. 1973

photo: Hans Haacke

## 1974

guest lecturer at the Nova Scotia School of Contemporary Arts, Nova Scotia; National Endowment  
sound sculptures

## 1975

works on *Drum I*, together with James Tenney, a work commissioned by Frank Oppenheimer at the  
Art, San Francisco

## 1975 – 76

Acting Dean at the California Institute of the Arts, Los Angeles; thereafter head of the sculpture d

## 1976 – 77

DAAD artist in residence, Berlin

## 1976 – 80

experiments with the specific qualities of the sound of an object in relation to size and pitch; furt programming; study of systems theory and communication theory

## 1979

Guest Professor at the Hochschule der Künste, Berlin; marriage with Petra Kipphoff

## 1980

moves studio to Hamburg; Guest Professor at the Fachhochschule für Kunst and Design, Hannover



Stephan von Huene 1982

photo: Klaus Kallabis

## 1983 – 85

Professor at the International Sommerakademie für Bildende Kunst, Salzburg

## 1985

*Rohrspiel* (Hörspiel), Production Studio for Acoustic Art WDR, Redaktion Klaus Schöning

## 1986

guest lecturer at Kunsthistorisches Institut, Universität Hamburg

## 1987

*Extended Schwitters* (radio play), Production Studio for Acoustic Art WDR, editor Klaus Schöning

## 1988

Professor at the Internationale Sommerakademie für Bildende Kunst, Salzburg

## 1989

*Extended Schwitters – a Transplantation* (radio play), Production Studio for Acoustic Art WDR, editor



Petra and Stephan von Huene 1983

photo: Erika Schmied

## 1991

Scholar at the Getty Center of the Arts and the Humanities, Santa Monica

## 1992

Media Art Prize of the ZKM, Karlsruhe and Siemens Cultural Program, Munich

## 1992 – 97

Professor at the Hochschule für Gestaltung, Karlsruhe

## 1997

Guest of Villa Aurora, Pacific Palisades

1999

Guest lecturer at Historisches Institut of the Universität Basel

2000

dies on September 5 in Hamburg



Stephan von Huene 1995

unknown photographer



[Stephan von Huene](#)

[Biography](#)

[Solo Exhibitions](#)

[Group Exhibitions](#)

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AN INTERVIEW WITH STEPHAN VON HUENE  
ON HIS AUDIO-KINETIC SCULPTURES  
Dorothy Newmark\*

\* Computer artist living at 820 Hermosa Drive, N.E., Albuquerque, N.M. 87110, U.S.A. (Received 22 November 1969.)

Interviewer's note—Stephan Von Huene was born in Los Angeles, California in September 1932 and is currently residing there at 1336 Sutherland Ave. He studied art at Chouinard Art Institute in Los Angeles and at the University of California at Los Angeles [1-4]. He teaches at present at the California Institute of the Arts in Valencia, California.

Newmark—'Tap Dancer' (1969) is your latest audio-kinetic sculpture. Do you feel it is the culmination of a period in your work?

Von Huene—All of the sculptures that were in my 1969 exhibit at the Los Angeles County Museum of Art were the culmination of a certain direction; that is, the use of biomorphic forms activated by a player-piano mechanism and accompanied by music.





'Kaleidophonic Dog' (1967) was my first machine to operate successfully. A dog is lying on its back with parts of it moving, accompanied by sounds of a wooden drum, 8 organ pipes and a xylophone. Used in the machine are five loops of 2 in. tape with perforated programs that move along a tracker-bar arrangement. The pneumatic system causes parts to move and the drum, organ pipes and xylophone to produce sounds.

N. Would you describe the mechanism you use?

V. H. The basic part of it is a valve that acts like a switch and a tracker bar over which rides a perforated tape. When the perforations in the paper tape line up with holes in the tracker bar, it turns on the valve switch and allows air to be pumped out of a small bellows that has a hammer attached to it. The hammer may hit a drum or it may operate another small bellows that opens a palate valve connected to one or more organ pipes. The organ pipes are operated by an air blower. The perforated tape, or several of them, can be rewound automatically; the system can also be operated during the rewinding phase. If anyone is interested in the details of the system I use, I would be glad to provide them.

N. What led you to use the player-piano mechanism ?

V. H. I was at first simply interested in finding out how it worked. I found that the 11.5 inch player-piano paper strip was too wide for my purposes and now use a 2 in. paper tape. I punch holes in the tape at random or with a specific program of sounds in mind. I would like to make it possible for anyone to prepare the tapes, so they would produce sound combinations to suit themselves—either ordered sound sequences, which are, I suppose, what we call music or haphazard sound arrangements.



N. Would you describe your most recent piece, 'Rosebud Annunciator' (1969).

V. H. It has an overall appearance of early California architecture, heavy and oak-furniture-like, an influence that stems from a very romantic part of my early life in Pasadena, California. On top of the machine is a leather rose, made up of sixteen sections that can be inflated and deflated. Then, on each side there is a post with an inflatable, deflatable leather sphere in a box on top of it, connected by tubing to the pneumatic system. The center part is made of a large xylophone with twenty-four notes, two cymbals, a drum and an octave of reeds.

N. I note that 'Rosebud' is 7 ft high and 8 ft wide. What led to the center part being so large, was it the xylophone ?

V. H. The xylophone determined the width but it was the pneumatic system underneath it that brought about the rather large height.

N. Tell me how you incorporated inflatable parts with sound producing elements in this audio-kinetic sculpture.

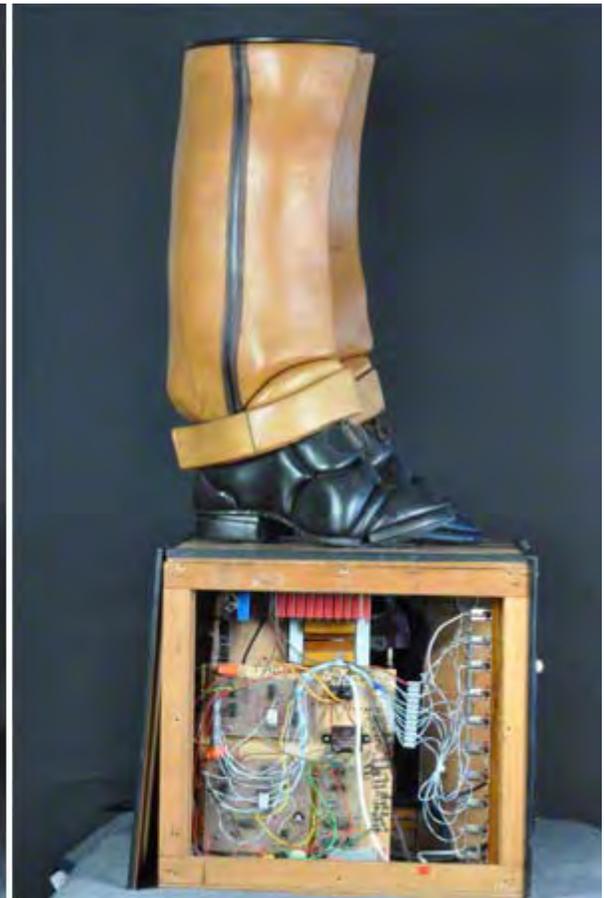
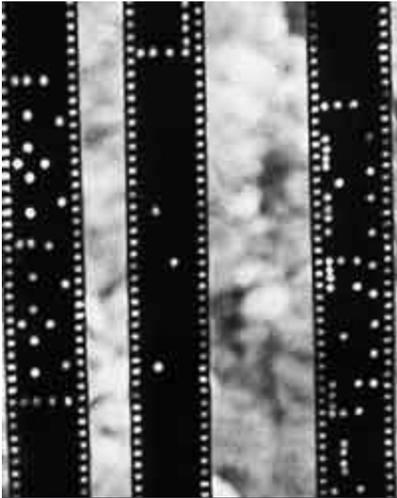
V. H. First, I made the rose as a relief in wood. Then I formed over it separate pieces of leather. Later, I mounted these pieces so that the assembled form could be activated by air pressure. The motion of the rose and the sounds are controlled by the player-piano mechanism and the roll, both when it unwinds and rewinds. The roll rewinds faster than it unwinds in this machine. While the roll unwinds the animation of the rose and the spheres is slow, monotonous, ceremonial, then on the rewind there is a fast jumble that gives the feeling that the machine is falling apart amidst a din of sounds.

N. Has anyone commented on the sounds emitted by 'Rosebud' ?

V. H. In the fall of 1968, I was asked to exhibit 'Rosebud' in the Electromagica Exhibition in Tokyo. That was an international exhibition of art objects using electricity. It was organized by the Japan Electric Arts Association. At the show I met a Chinese scholar who said that he noted with interest that my machine was playing Japanese music. I explained to him that I had based the music, more or less, on Bach's 'Two-Part Invention' and the beat was related to some of the music composed by Stravinsky. Perhaps this combination sounds Oriental to some. To me the beginning part sounds a little like the music I heard in Vera Cruz, Mexico. The end, as I said before, is a jumble of sounds, nevertheless, the complete program has, I believe, a certain kind of consistency which I enjoy.

N. Did it take you a long time to complete 'Rosebud' ?

V. H. Approximately two years—'Kaleidophonic' Dog' took three years. 'Washboard Band' and 'Tap Dancer' each took me only six months to complete.



N. Would you give some details on 'Tap Dancer' and 'Washboard Band' ?

V. H. 'Tap Dancer', as you can see in the photograph, consists of the legs of a man below the knees. The shoes are a bit odd looking. The legs oscillate in clockwise and counter-clockwise

directions, while the toes of the shoes go up and down. The toes are connected pneumatically to wood blocks inside the supporting box to make tapping sounds against the top of the box. The sculpture is programmed by a tape loop that lasts about 4 minutes and it automatically plays over and over.

'Washboard Band' consists of two major elements. The taller column supports an ordinary laundry washboard upon which beat four sticks. There is also a sliding piece that moves horizontally, back and forth, to produce a rasping sound. Above the washboard is a cymbal and a cow bell, which are struck periodically. On the top of the shorter column, there is a plastic box containing reeds that vibrate when air is blown past them. (The air also moves leather strips above the reeds.) The sculpture is programmed by two tape loops of different length. With each revolution of the loops the program on each tape phases into a new relationship.

N. Do you have some new ideas you want to apply to your audio-kinetic sculptures?

V. H. Yes. I want to handle the whole sculptural lay-out in a different, simpler way. Also I want to use different sound-producing objects that produce less well-known sounds. I'll still use wood and leather for some moving parts, as I find them satisfactory materials—I used wood and leather even before I started to make audio-kinetic sculptures. When I became interested in player piano mechanisms and organ pipes, I found they also had wood and leather parts. I believe I have improved the old systems for sucking and pumping air both to activate pneumatic parts and to produce various kinds of sound. When I made figurative sculptures in the past, I used wood covered with leather rather than with paint. You may find it surprising that I also used bread instead of wood because I like its tactile, sensual qualities.

N. But is bread sufficiently durable?

V. H. I made it durable. After the bread formed, I dried it and covered it with resin. Sometimes, I used fresh dough and allowed the rising of the dough, caused by the action of yeast, to fill a desired shape. I enjoyed working with a material that has life-like properties. I became quite obsessed with bread for a while. I wrote stories on paintings I had seen that seemed to me to be all bread. People seemed to be all bread. It was as if they became what they ate. No doubt, a very primitive attitude on my part. Why make images of people out of stone, of metal? Why not make them out of bread or leather? Certainly, these materials are most appropriate for making images mimicking people.

[Source: *Kinetic Art*: Frank Molina- Leonardo Magazine – Dover Press]

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<http://cyberneticzoo.com/category/not-quite-robots/page/2/>

## Stephan von Huene, Feminist Teacher

I wrote this appreciation of Stephan von Huene, the American sculptor later based in Germany, upon the publication of a beautiful catalogue of "Tune the World," his retrospective exhibition at the Hamburg Kunsthalle, 2002-2003. Living in New York City I could have only the diminished pleasure of reading the catalogue, *Stephan von Huene, Resounding Sculptures*, rather than the full pleasure of experiencing works whose synaesthetic performances remain fresh and vivid in my memory. However the [catalogue](#) with its accompanying CD does a great service in bringing to mind a wonderful and complex artist, human being, and for me, a teacher and mentor of inestimable importance.

Perhaps some of my reflections on his role as my teacher at a particular historical moment may be of some value in deepening the contextualization of his work while giving some personal impressions of the man. He was my mentor at CalArts after I left the Feminist Art Program. There are some people in one's life who are absolutely irreplaceable, Steph was one of them. He remained a supportive friend and benevolent influence for me until his untimely death from cancer September 5, 2000. At that time, I had hoped to find a publisher for a draft of this text but was not able to do so. Here it is part of a group of posts exploring the theme of "Teaching Contradiction." In this case the "contradiction" is that Stephan was the most nurturing teacher I had in graduate school and thus as much a Feminist teacher as any other.

I met Stephan von Huene when I came to study painting as an MFA student at CalArts in 1971. If one can set the artistic or more precisely the art academic scene of that moment, the dominant aesthetic philosophy of American art schools and art departments of universities was that of Greenbergian formalism. Painting had to be large, abstract, oil or acrylic on canvas. Period. No figuration, no narrative, no overt personal or political content. Sculpture was not particularly considered, but perhaps it is enough to say that it was often taught in dark and greasy garage-like environments by large, heavily bearded men wielding heavy power tools and acetylene torches (in Canada they called them "tuskers"). Of course, in the wider art world there were movements that contradicted these aesthetic imperatives: pop art provided an enjoyable outlet for younger artists interested in popular culture, there were the [Hairy Who](#) artists such as Ed Paschke, based in Chicago, who were practitioners of a kind of cartoon-like, colorful surrealism. Beyond that were the possibilities for time-based performance art and for non-art suggested by [Nam June Paik](#), [Charlotte Moorman](#), by [John Cage](#), [Fluxus](#) and other underground art movements. But typically these had not penetrated the art academy.

Finally, any desires that might be specific to a feminist investigation of art and culture were only on the verge of being named. Just as CalArts welcomed the Fluxus movement in the person of [Alison Knowles](#), [Emmett Williams](#), and also artists such as [Allan Kaprow](#) and [John Baldessari](#), so it was the first school in North America, indeed anywhere as far as I know, to welcome the new movement of feminism as part of its educational program. This was one of the reasons I chose the school.

The CalArts Feminist Art Program, run by [Judy Chicago](#) and [Miriam Schapiro](#), was an exciting and intense experimental aesthetic and political educational program embedded within this already experimental art school. The women who chose to work within it were provided a unique political education and were given the opportunity to be artistic pioneers, as art subject matter, materials, history and theory were reevaluated and re-written. However, because this was a radical experiment that included a critique of gendered systems of power, the atmosphere in the program could become quite charged, as the professors dealt with [questions of authority](#) within a political movement dedicated to the critique of authority.

Given the situation I have just described, it may seem strange that I chose Stephan von Huene as my official “mentor” for my second year of study. The retrospective of his works provides a focus for an understanding of why in fact he was such an appropriate “feminist teacher.”

His contribution to my development was first and foremost to treat me with the greatest courtesy as a person and to appreciate the specificity of my work: at the time, I painted small gouaches representing personal narratives in a style related to artists whose work I only came to hear of through the research activities of the feminist program, such as [Florine Stettheimer](#) and [Frida Kahlo](#). From a Greenbergian point of view these were “illustrative,” a pejorative description. If the goal of teaching through nurturing rather than through abuse was a primary rhetoric of the feminist art program, I found Stephan to be the most nurturing of the teachers I encountered at CalArts. He respected the criteria by which I wished the work to be judged. Since my principal interest at the time was to tell the story of my development as a young sexual being and at the same time to challenge the limitations set by the dominant formalist aesthetic, a formalist critique of the work seemed irrelevant, although even at CalArts it was the prevailing method, at least when it came to painting. So here was Stephan embracing the delicate role of art therapist at the same time as he prodded me into accepting change, chance and accident as formal and methodological principles, always with gentleness and humor.

He also shared his own searches and discoveries, from his work and life, his readings, and even from the psychotherapy he told me he had been in or perhaps was undergoing at that time. Again this was an unusual teaching method, revealing what might be interpreted as weakness while retaining the authority of knowledge and wisdom.

The few times he intervened in a more traditional, formalist, or simply practical manner were few but therefore memorable: for example, he once told me that he could tell the size of a person’s studio just from looking at the work – this seemed like a magic trick, but it is one that has served me well as a teacher. When the ceiling of my studio was damaged by a major leak, damaging delicate gouache on paper paintings I had lain on the floor, he said with his characteristic humorous exuberance, “This is great, you should put all your work in the shower!”

The most important studio visit came a year after I had graduated. Stephan visited my studio in New York. He made it clear that he was not pleased with the work I’d done since I left school. He felt that I’d lost my direction, what he had felt was special to my work. I don’t remember exactly what he said, though I can still see him in the room. In fact what happened is that I instantly translated his sparsely voiced critique into an interpretation of what I should do next to get back to the core he seemed as committed to as I was (or, rather, in that moment, to which he was more committed than I seemed to him to be). The resolve formed in that moment of translation and erasure of the actual comments set me back on the

path that I have followed since. I could only even half hear his criticism because he had been supportive of my work and my criteria of judgement.

Most astonishingly, in relation to my being a painter, he once told me that he hated “pigmentation.” This is so revealing when one thinks of works he did in the mid-70s such as the *Glass Pipes*, where he seemed to desire a total dematerialization of art — “the sculptural direction toward nothing,” he writes. I felt that this work represented a life and death struggle for freedom from embodiment, and yet took the form of the sound of a scream, one of the most elementally embodied, reflexive human reactions of shock, fear, and existential horror. As a painter, I found his disgust with pigmentation funny but also bracing and it never interfered with his attitude as a teacher.

Stephan did not believe in showing students his own artworks. Or rather, he believed one shouldn't try to influence students into imitation of the teacher's work by immediately impressing the students with his style. Could there be any better example of his unwillingness to abuse professorial power than to deny himself that aspect of stylistic influence that appeals to so many who teach? And perhaps something else was at play, a kind of privacy, diffidence, and maybe the sense that his work was unusual and inimitable.



*Stephan von Huene, Totem Tone III, 1969-70, wood and mixed media with sound*

But finally I did get to see a few of his works, at the end of my first year at school. My memory is a little shaky but I know that I saw one of the *Totem Tones* at CalArts (see reference & sound link near the end of this post) – a strange, beautiful, uncompromising object emanating weird, funny but also forbidding sounds, yet welcoming through the warmth of the beautifully crafted wooden materials. Beauty and

strangeness, science with archaic mechanisms emitting modern atonal sounds, the work seemed perfectly matched to the person, whose aristocratic demeanor commanded a particular respect – and it amazes me now to realize that he was then only 39 years old.



*Stephan von Huene, Rosebud Annunciator, 1967-69, wood, leather, computer and mixed media*

Around the same time, I believe that I also saw *Tap Dancer* and *Rosebud Annunciator* at his home.



*Tap Dancer, Düsseldorf, 1975*

*Stephan von Huene, Tap Dancer*

These works then and now also suggest why he was such a perfect teacher, though a man, for a feminist female young artist in the context of the then prevalent LA “fetish finish” art movement. The relation to Surrealism perceptible in his work was resonant for many women artists including myself interested in narrativity and representation of sexuality. The work’s use of dark wood and his variant of fine crafting seemed to have more to do with the California Arts and Crafts movement of the early twentieth century than with the prevalent surfer culture. William Wilson does a good job in his catalogue essay of describing the art world of Los Angeles in the late 60s and the anomalous position of von Huene within that context. His work had some connections with that of Ed Keinholz, as has been noted. But socially he didn’t play the macho game; in fact stories from that scene would cause him to flinch as if recoiling in pain and distaste. He was marked by his early childhood experience of cultural otherness, as the child of German immigrants, and that gave him a sensitivity to similar experiences in others.

In his work, his developing interest in technology somehow had a different feel to it than that evidenced in contemporary work dealing with technology. He didn’t aspire toward the glorification of plastic. There was an increasing formal reductivism to his work in the 1970s, but he exercised an older type of craftsmanship, in much the way that Walter Benjamin noted that new technologies, when first realized in utilitarian objects, retained archaic traces, so that, for example, the first automobiles retained the outward form of the fanciest, hand-crafted horse-driven carriages, before the full impact of mass production streamlined form to function. The early works had a strange quality of surplus and quaintness of materials in order to create rather primitive sounds. And in later works such as *The Semiconductor of Chemnitz* there are again traces of the archaic: the face of the figure echoes the faces of mannequins in

Atget photographs, just as its mechanisms seem caught somewhere between an 18th century automaton and a robot created at MIT.

Many of his works used metonymic representation of gendered body fragments in ways that reflected surrealist roots. Surrealism had been the demonized other of modernism, in the terms of the New York school: this is a recurrent theme as one can see in the writings of Clement Greenberg and Barnett Newman, among others. As feminist art sought visual form for the depiction of female sexual desire, the surrealist movement provided important models. The surrealist movement has continued to exercise an important influence on feminist art and theory because, although the surrealist artists themselves may have been unregenerate in their views about femininity: placing irrationality and madness in the feminine, at least they prized those states of being. Thus their work and that of the theorists surrounding their group, such as Bataille and Lacan, opened the door for later feminist investigation.

Von Huene's works shared some of the characteristics of a reflection of gender identity as something learned, as a system of signs: as in many later works such as *Tischtänzer*, gender identity is telegraphed through a reduction of the body to a headless dancing pair of pants or tights, a system of culturally marked codes. The feminist art historian Carol Duncan had written an influential analysis of much representation of the female nude in vanguard modernist painting, "[Virility and Domination in Early Twentieth-Century Vanguard Painting](#)," focusing on the violence done to the subjectivity of the female models, often most blatantly signaled by formal, compositional decapitation. Von Huene returned in many works to the bottom half, the sexed half, but of both men and women, and always with a focus on the signs of gender such as clothing or scale. Also appropriate to a feminist interpretation is the frequent awkwardness of the fragmented body part: the legs and boots of *Tap Dancer* teeter between a military appearance and the suggestion of a medical condition, transposition of right and left feet, or two left feet perhaps. Certainly his depictions or intimations of women are never exploitative, never deliberately sexually disturbing in the manner of an artist like Hans Bellmer for example.

Fragmentation, figuration, gender, craft, lack, these were all areas of interest that had strong connections to the interests of much feminist art investigation at the time and feminist psychoanalytic theory of later years.

Finally von Huene's unusual relationship to dominant or dominating systems of power are important components for [What's Wrong with Art](#) and *Blaue Büche* in which he uses formal elegance to contain his distaste for abuses of power in the art world. From percussion as pure declarative sound, in *Drum*, for example, he moves in *Blaue Büche* and [Der Mann von Jüterborg](#) to speech as a percussive instrument of power. In *Drum* the mechanical devices that drive the drumsticks prefigure the robots that run the world in *The Matrix*, while in *Der Mann von Jüterborg* the slow pace of an invisible man moves like a marionette, following in a disturbing yet powerful slow motion the drum beat of human speech. These works develop a sophisticated critique of systems in which the spirit of creativity and of phenomenological investigation is frustrated and perverted by market values. In these works he continues to be a valuable teacher as well as a unique artist.



*Stephan Von Huene and his piece Text Tone, 1083*

Stephan von Huene was born in Los Angeles in 1932 of German-born parents. He studied at the University of California in Los Angeles (UCLA), and then received his BFA from Chouinard Art Institute in Los Angeles in 1959. He received a Master of Arts degree from UCLA in 1965.

In the 1960s, Von Huene exhibited wood and leather sculptures at the Pasadena Art Museum. His early work was noted for its Pop and surrealist sensibility and for his highly refined craft. He taught at Chouinard Art Institute in LA, and California State University, LA. Between 1971 to 1976 he was a teacher and Dean at the California Institute of the Arts (CalArts), along with Alan Kaprow and Paul Brach. He also taught at the Nova Scotia College of Art and Design in 1974 and received a National Endowment for the Arts grant that year. In 1975 he completed *Drum*, a commission with James Tenney, for the Exploratorium Museum in San Francisco.

In 1976-77 Von Huene received a DADD grant to work in Berlin. He later moved to Germany where he was based in Hamburg and taught at the Art Academy in Karlsruhe (Staatliche Hochschule für Gestaltung Karlsruhe), as well as at the Fachhochschule für Gestaltung, Hamburg, Germany. His work was included in Documenta 8.

Von Huene's acoustic sculptural work *Text Tones* is one of the major works in the contemporary collection of the Hamburger Bahnhof – Museum für Gegenwart, Hamburger Kunsthalle, Berlin's Museum for Contemporary Art.

*Totem Tone V*, (1969-1970), a von Huene sound sculpture is in the collection of the Hirschhorn Museum in Washington, D.C. and was discussed by artist Evan Holloway in a podcast accompanying the 2006-2007 exhibition *The Uncertainty of Objects and Ideas: Recent Sculpture*, curated by Anne Ellegood. [You can hear it play toward the end of the podcast, about 29 minutes in.](#)



*Stephan von Huene, Totem Tone V, 1969-70*

#### Selected Bibliography

*Stephan von Huene, The Song of the Line, The Drawing 1950-1999*, by Marvin Altner, Petra Oelschlager, Petra Kipphoff, Stephan von Huene, Hatje Cantz Publishers, 2010

*Stephan von Huene 1962-2000: Catalogue Raisonné*, by H. Bredekamp, Petra Kipphoff, J. La Barbara, F. Michel, Petra Oelschlager, Martin Warnke, Christoph Brockhaus, Olaf Breuning, Stephan von Huene, Hatje Cantz Publishers, 2003.

*Stephan von Huene: Klangkörper/Resounding Sculptures*, by Stephan von Huene, Martin Wanke, and Christoph Brockhaus. Hatje Cantz Publishers, 2003

For more information:

[Stephan von Huene Wikipedia article \(German\)](#)

[Stephan von Huene, official website](#)

["Tune the World: Sound Sculptures, Pictures, Drawings," at the Haus der Kunst, Munich, review](#)



This entry was posted in [art](#), [General](#), [sculpture](#) and tagged [CalArts](#), [CalArts Feminist Art Program](#), [sculpture](#), [Stephan von Huene](#), [Teaching Contradiction](#) on [September 4, 2010](#) [<https://ayearofpositivethinking.com/2010/09/04/stephan-von-huene-feminist-teacher/>].



Architectural  
Resources Group

### **Exhibit 3. Building Permits**

All applications must be filled out by applicant

WARD 2

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building CLASS "D"

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

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

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

Lot 17 + 18 1/2 of Lot 18

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

Lot No. 17 and part of 18 Block 3 (Description of Property)

Golden West Heights Addition Facing west on Sutherland

District No. 7 M. B. Page 10 F. B. Page 257

TAKE TO ROOM No. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

No. 1336 Sutherland St (Location of Job)

O. K. City Assessor Deputy O. K. City Engineer Deputy

(USE INK OR INDELIBLE PENCIL)

- 1. Purpose of Building Residence No. of Rooms 7 No. of families 1
2. Owner's name Mrs. S. H. Pleasance Phone none
3. Owner's address Attadema, Cal.
4. Architect's name C. R. Armstrong Phone 7-3156
5. Contractor's name De Luxe Building Co. Phone M-8884
6. Contractor's address 521 Union League Bldg.
7. ENTIRE COST OF PROPOSED BUILDING (Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.) \$ 3700.00
8. Any other buildings on the lot? No How used?
9. Size of proposed building 57 x 31'6" Height to highest point 20'6" feet
10. Number of stories in height Two Character of ground shale
11. Material of Foundation Concrete Size Footings 16 Size wall 8" Depth below ground 12"
12. Material of chimneys Brick Number of inlets to flues one Interior size of flues 8 x 12
13. Give sizes of following materials: REDWOOD MUDSILLS 7 x 6 Girders 4 x 6 and 6 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-bearing studs 2 x 3 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 8
Second floor joists 2 x 10 Third floor joists - x - Specify material of roof Composition
14. Specify Number of Plumbing Fixtures to be installed nine Number of gas outlets four
15. Specify if there is a sewer or cesspool to be constructed on this lot Sewer (No cesspools allowed where there is a street sewer)
16. Plumbing and gas fitting contractor's name A. S. Maxwell

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

(Sign here) De Luxe Building Co. (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY
PERMIT NO. 19654
Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink)
Application checked and found O. K. (Use Rubber Stamp)
OCT 5 - 1914 R. B.
Plan Examiner. Clerk.

26

A. S. Maxwell

6

REMARKS

[The remainder of the page contains faint, illegible text, likely bleed-through from the reverse side of the document.]

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

WARD 2

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building CLASS "D"

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

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

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

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

Lot No. same as permit for residence Block taken out 10/5/14 (Description of Property)

TAKE TO ROOM No. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

District No. M. B. Page F. B. Page No. 1336 Sutherland Street (Location of Job)

O. K. City Assessor O. K. City Engineer By Deputy

(USE INK OR INDELIBLE PENCIL)

- 1. Purpose of Building Servants House No. of Rooms 1 No. of families one person
2. Owner's name Mrs. A. H. Pleasance Phone
3. Owner's address Attaduna
4. Architect's name Phone
5. Contractor's name See Luce Building Co. Phone M. 8884
6. Contractor's address 571 Union League Bldg.
7. ENTIRE COST OF PROPOSED BUILDING (including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.) \$ 150.00
8. Any other buildings on the lot? One How used? Residence
9. Size of proposed building 10 x 13 Height to highest point 9 feet
10. Number of stories in height one Character of ground shale (rock)
11. Material of foundation Stone Size footings 12 Size wall 7 Depth below ground 8
12. Material of chimneys Number of inlets to flues Interior size of flues
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 4 x 4
EXTERIOR studs 2 x 3 INTERIOR BEARING studs 2 x 3 Interior Non-Bearing studs 2 x 3 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6
Second floor joists Third floor joists Specify material of roof Composition
14. State number of Plumbing fixtures to be installed three Number of gas outlets one
15. State if there is a sewer or cesspool to be constructed on this lot sewer (No cesspools allowed where there is a street sewer.)
16. Plumbing and gas fitting contractor's name

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

(Sign here) See Luce Building Co. (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

Table with 4 columns: PERMIT NO. (23265), Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) Plan Examiner, Application checked and found O. K. (Use Rubber Stamp) DEC - 5 1914 R. B. Clerk, and a date stamp DEC 5 1914.

Handwritten signatures and numbers at the bottom of the page.

# REMARKS

A series of horizontal lines for writing remarks, spanning the width of the page. The lines are evenly spaced and extend from the left margin to the right margin. There are approximately 30 lines in total.

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

WARD 2  
**2**

BOARD OF PUBLIC WORKS  
DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Building  
CLASS "D"

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

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

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

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

TAKE TO ROOM No. 405 SOUTH ANNEX

ENGINEER PLEASE VERIFY

Lot No. \_\_\_\_\_ Block \_\_\_\_\_  
(Description of Property)

District No. \_\_\_\_\_ M. B. Page \_\_\_\_\_ F. B. Page \_\_\_\_\_

No. 1336 Sutherland Street  
(Location of Job)

Street \_\_\_\_\_

O. K. City Assessor  
By \_\_\_\_\_ Deputy  
O. K. City Engineer  
By \_\_\_\_\_ Deputy

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Garage No. of Rooms \_\_\_\_\_ No. of Families \_\_\_\_\_
- Owner's name A. H. Pleasance Phone \_\_\_\_\_
- Owner's address 1336 Sutherland St
- Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor's name \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor's address \_\_\_\_\_
- ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sewers, Caspools, Elevators, Painting, Finishing, etc.} \$ 100
- Any other buildings on the lot? Bungalow How used? \_\_\_\_\_
- Size of proposed building 10 x 12 Height to highest point 9 1/2 feet
- Number of stories in height \_\_\_\_\_ Character of ground Soft Sandstone
- Material of foundation Concrete Size footings 1" Size wall \_\_\_\_\_ Depth below ground \_\_\_\_\_
- Material of chimneys \_\_\_\_\_ Number of inlets to flues \_\_\_\_\_ Interior size of flues \_\_\_\_\_ x \_\_\_\_\_
- Give sizes of following materials: REDWOOD MUDSILLS \_\_\_\_\_ x \_\_\_\_\_ Girders \_\_\_\_\_ x \_\_\_\_\_  
EXTERIOR studs 8" 1095 x 8 INTERIOR BEARING studs \_\_\_\_\_ x \_\_\_\_\_ Interior Non-Bearing studs \_\_\_\_\_  
Ceiling joists 6 x 6 Roof rafters 1095 FIRST FLOOR JOISTS \_\_\_\_\_ x \_\_\_\_\_  
Second floor joists \_\_\_\_\_ x \_\_\_\_\_ Third floor joists \_\_\_\_\_ x \_\_\_\_\_ Specify material of roof Logs + Cor Iron

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

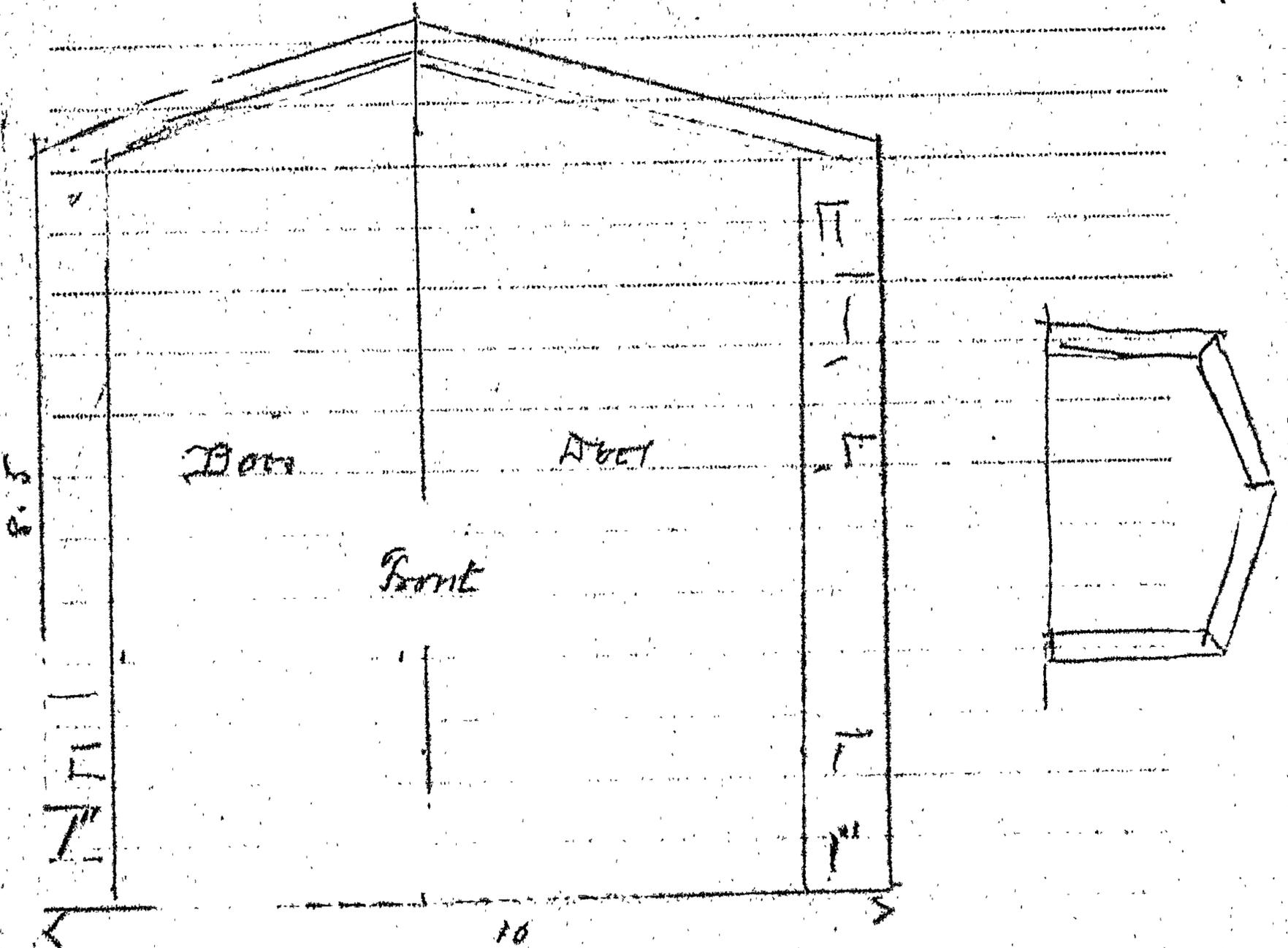
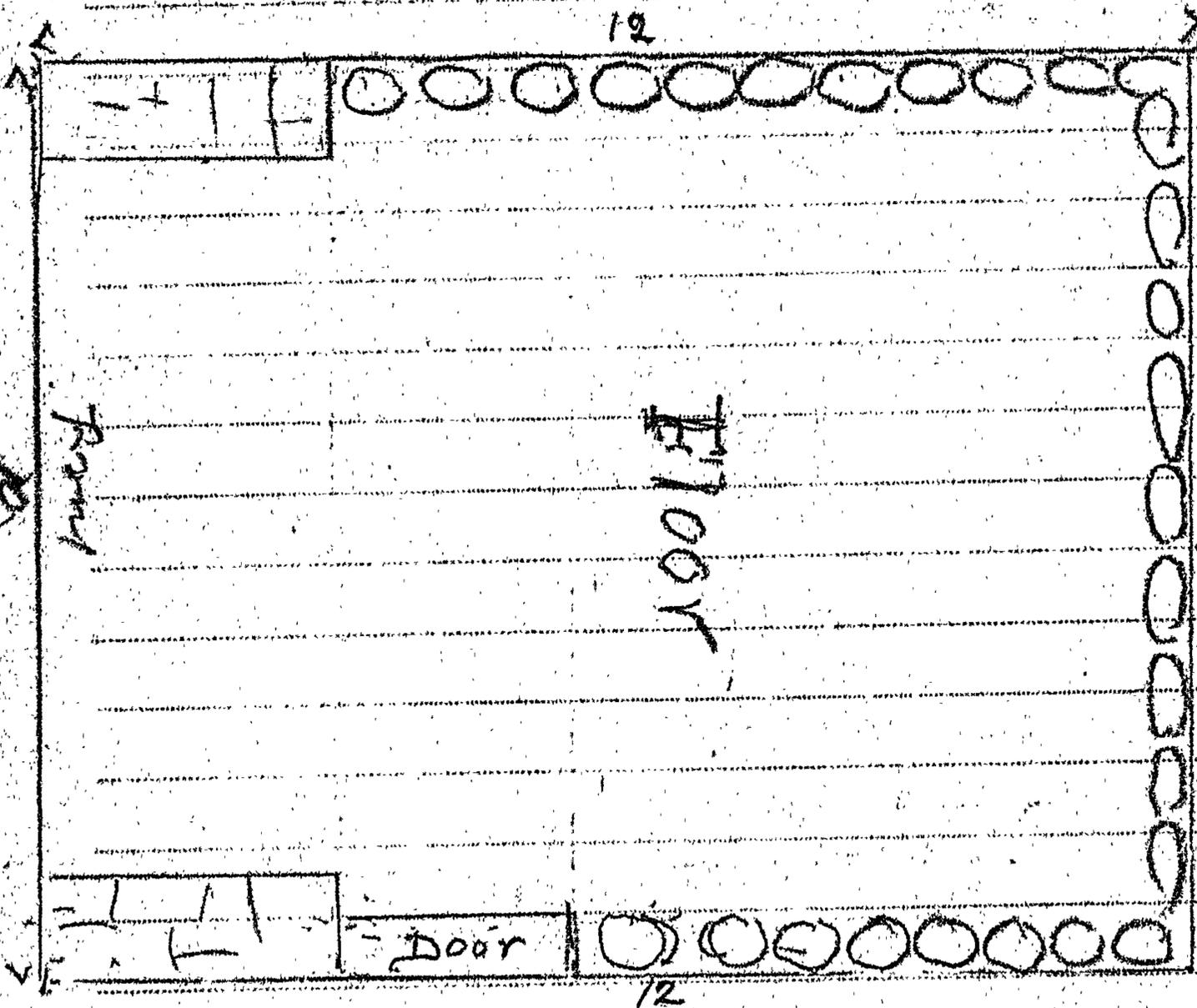
(Sign here) A. H. Pleasance By J. S. Mathison Per City Inspector  
(Owner or authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>11801</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) <u>D. F. Good</u> Plan Examiner.	Application checked and found O. K. (Use Rubber Stamp) DEC 13 1915 R.B. Clerk.	Stamp here when permit is issued DEC 13 1915 L.A. BLDG. DEPT.
----------------------------	--	--	---

2 W. T. Macbeth

REMARKS





13. Size of new addition 4-7 x 12 No. of Stories in height 1
14. Material of foundation Concrete slab Size wall — Depth below ground —
15. Size of Redwood Mudsills None back to concrete Size of interior bearing studs 2 x 3
16. Size of exterior studs 2 x 3 Size of interior non-bearing studs 2 x 3
17. Size of first floor joists Slab Second floor joists X
18. Will all provisions of State Housing Act be complied with? Yes

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

(Sign here) E. L. Beatty  
(Owner or Authorized Agent)

**FOR DEPARTMENT USE ONLY**

APPLICATION	O. K.
CONSTRUCTION	O. K. <i>OP</i>
ZONING	O. K. <i>OP</i>
SET-BACK LINE	O. K. <i>OP</i>
ORD. 33761 (N. S.)	O. K. <i>OP</i>
FIRE DISTRICT	O. K.

**REMARKS**

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

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

The building referred to in this application will be more than 100 feet from South Street north.

E. L. Beatty  
Owner or Authorized Agent

# All Applications Must be Filled Out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS  
and other data must also be filed

BUILDING DIVISION

# 3

## DEPARTMENT OF BUILDING AND SAFETY

### Application to Alter, Repair or Demolish

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

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

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

TAKE TO  
ROOM No. 6  
REAR OF  
NORTH  
ANNEX  
1st Floor  
CITY CLERK  
PLEASE  
VERIFY

TAKE TO  
FIRST FLOOR  
242 SO.  
BROADWAY  
ENGINEER  
PLEASE  
VERIFY

Lot..... Block.....  
Tract.....  
.....  
.....

Lot..... Block.....  
Tract.....  
.....  
.....

Book..... Page..... F. B. Page.....  
From No. 1336 Lutherland Street Street  
To No. West Sunset Blvd & 1/2 block north of Sunset Street

Book..... Page..... F. B. Page.....  
..... Street  
..... Street

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

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Garage - Private
2. What purpose will Building be used for hereafter? Garage
3. Owner's name Mrs. R. Lichtwerk Phone.....
4. Owner's address 1336 Lutherland Street
5. Architect's name R. van der Hoven Phone Vandyke 3063
6. Contractor's name Owner Phone.....
7. Contractor's address.....
8. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Savors, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 300.-
9. Class of present Building D No. of rooms at present 1
10. Number of stories in height 1 Size of present Building 10' x 18'
11. State how many buildings are on this lot one
12. State purpose buildings on lot are used for Dwelling  
(Apartment House, Hotel, Residence, or any other purpose.)

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

Make 12" concrete wall all around and ftg.  
9" reinforced concrete roof slab.

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

**OVER**

(Sign here)

R. van der Hoven  
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

<p><b>PERMIT NO.</b> <u>21691</u></p>	<p>Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner</p>	<p>Application checked and found O. K. <u>[Signature]</u> Clerk</p>	<p style="text-align: center;">ISSUED AUG 1 1927 TWO JULY</p>
---	---	---	---

PLANS 130

[Signature]

pl

13. Size of new addition x No. of Stories in height x
14. Material of foundation.....Size footings.....Size wall.....Depth below ground.....
15. Size of Redwood Mudsills.....x.....Size of interior bearing studs.....x
16. Size of exterior studs.....x.....Size of interior non-bearing studs.....x
17. Size of first floor joists.....x.....Second floor joists.....x
18. Will all provisions of State Housing Act be complied with?.....

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

(Sign here)

*Ernest van der Hoeve*  
 (Owner or Authorized Agent)

**FOR DEPARTMENT USE ONLY**

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 3376R (N. S.)	O. K.
FIRE DISTRICT	O. K.

**REMARKS**

*640 # of steel*  
*32 bags of cement*

The building referred to in this application will be more than 100 feet from *Small Block* Street

*Ernest van der Hoeve*  
 Owner or Authorized Agent

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

~~Owner or Authorized Agent~~



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

City of Los Angeles - Department of Building and Safety  
**APPLICATION FOR BUILDING PERMIT  
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue  
Status Date: 08/24/2012

L TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	ASSESSOR PARCEL #
GOLDEN WEST HEIGHTS	3	18	1	M R 34-91	139-5A211 123	5406 - 010 - 048

**3. PARCEL INFORMATION**

Area Planning Commission - East Los Angeles	Census Tract - 1973.00	Earthquake-Induced Landslide Area - Yes
LADBS Branch Office - LA	District Map - 139-5A211	Lot Cut Date - 07/16/1915
Council District - 13	Energy Zone - 9	Near Source Zone Distance - 0
Certified Neighborhood Council - Greater Echo Park Ely	Hillside Grading Area - YES	School Within 500 Foot Radius - YES
Community Plan Area - Silver Lake - Echo Park - Elysian	Hillside Ordinance - YES	Thomas Brothers Map Grid - 594-E7

ZONES(S): RD1.5-1VL

**4. DOCUMENTS**

ORD - ORD-165167-SA4075  
HLSAREA - Yes  
CPC - CPC-1986-255

**5. CHECKLIST ITEMS**

Std. Work Descr - Damage Repair <10%

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

Owner(s):  
Simon, Doris F Tr Doris F Simon Trust      17945 Topham St      ENCINO CA 91316

Tenant:

Applicant: (Relationship: Contractor)  
Paul Davidson -      (818) 789-3544

**7. EXISTING USE**

(01) Dwelling - Single Family

**PROPOSED USE**

**8. DESCRIPTION OF WORK**

Repair portion of damaged balcony <damage less than 10% replacement cost>

LA Department of Building and Safety  
WA 07 16 317623 1 22375 17049

**9. # Bldgs on Site & Use:**

**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: OK for Cashier: Binh Phan  
Signature: *[Signature]*

DAS PC By: Coord. OK: *[Signature]*  
Date: 8/24/2012

For inspection requests, call toll-free (888) LA4BUILD (524-2845).  
Outside LA County, call (213) 482-0000 or request inspections via  
[www.ladbs.org](http://www.ladbs.org). To speak to a Call Center agent, call 311 or  
(866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 21617049

**11. PROJECT VALUATION & FEE INFORMATION**

Permit Valuation:	\$1,800	PC Valuation:	\$0
FINAL TOTAL Bldg-Alter/Repair	195.23		
Permit Fee Subtotal Bldg-Alter/Re	130.00		
Plan Check Subtotal Bldg-Alter/Rc	0.00		
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	0.50		
O.S. Surcharge	3.15		
Sys. Surcharge	9.45		
Planning Surcharge	9.42		
Planning Surcharge Misc Fee	10.00		
Planning Gen Plan Maint Surchar	4.71		
CA Bldg Std Commission Surchar	1.00		
Permit Issuing Fee	27.00		

Sewer Cap ID:

Total Bond(s) Due:

**12. ATTACHMENTS**



\* P 1 2 0 1 6 2 0 0 0 0 1 7 0 4 9 F N \*

14. APPLICATION COMMENTS:

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS	CITY	CLASS	LICENSE #	PHONE #
(C) Davidson Construction Services Inc	4020 Benedict Canyon Drive,	Sherman Oaks, CA 91423	B	548642	

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only. I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: B License No.: 548642 Contractor: DAVIDSON CONSTRUCTION SERVICES INC

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: State Comp. Ins. Fund Policy Number: 238-0006740

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://www.aqmd.gov). Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://www.dhs.ca.gov/childlead).

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

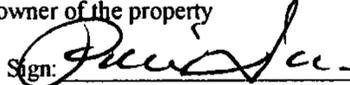
Lender's Name (If Any): \_\_\_\_\_ Lender's Address: \_\_\_\_\_

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction and hereby authorize representatives of this city to enter upon the abovementioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration/ Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration, and
- (2) This permit is being obtained with the consent of the legal owner of the property

Print Name: PAUL DAVIDSON Sign:  Date: 8-24-12  Contractor  Authorized Agent

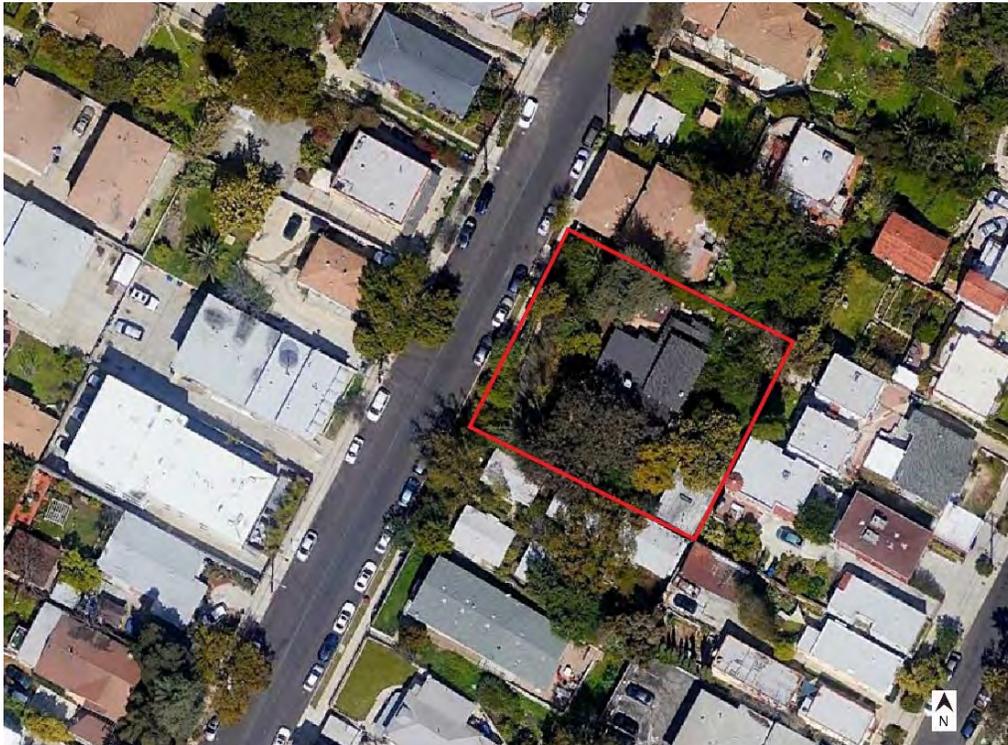


Architectural  
Resources Group

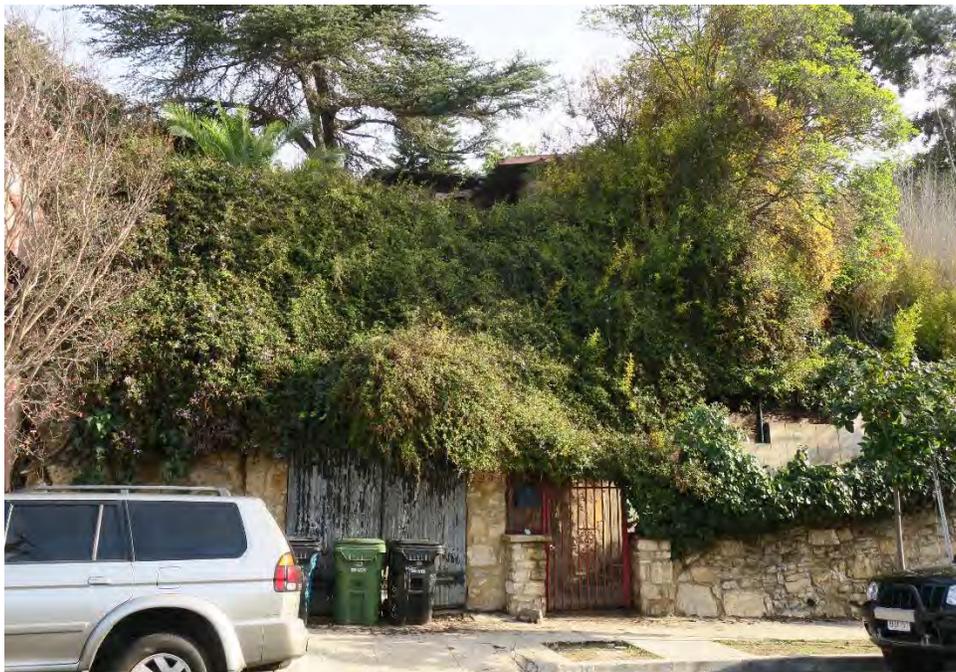
## **Exhibit 4. Existing Conditions Photos (2019)**



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Aerial view of subject property, outlined in red (courtesy Google Earth, 2019).



Pleasance House, view east from street level. Note the original built-in garage with non-original doors (left) and stone retaining wall (ARG, 2019).



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Pleasance House, view southeast of the primary (west) façade (ARG, 2019).



Pleasance House, view south of the front porch and group of canted fixed windows (ARG, 2019).



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Pleasance House, close-up of the porch and west façade (ARG, 2019).



Pleasance House, view northeast of the primary façade, porch, and south façade (ARG, 2019).



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Pleasance House, view southeast of the north façade (ARG, 2019).



Pleasance House, view northwest of the east façade (ARG, 2019).



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Pleasance House, interior view south of the living room fireplace (ARG, 2019).



Pleasance House, interior view east of the dining room cabinetry (ARG, 2019).



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Pleasance House, interior view east of the hallway and staircase. Note the original paneled doors (ARG, 2019).



Pleasance House, interior view northwest of the second story “pop-up” (ARG, 2019).



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Pleasance House guesthouse, view southeast of the west (primary) façade (ARG, 2019).



Pleasance House guesthouse, close-up of the west façade entrance (ARG, 2019).



Architectural  
Resources Group



Pleasant House guesthouse, view south of the north and west façades (ARG, 2019).



Architectural  
Resources Group

## **Exhibit 5. Parcel Profile Report**



# City of Los Angeles Department of City Planning

## 5/21/2020 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

1336 N SUTHERLAND ST

### ZIP CODES

90026

### RECENT ACTIVITY

ADM-2018-6326-TOC

CHC-2020-3288-HCM

ENV-2020-3289-CE

### CASE NUMBERS

CPC-1986-255

ORD-165167-SA4075

ORD-129279

### Address/Legal Information

PIN Number	139-5A211 130
Lot/Parcel Area (Calculated)	7,199.5 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID E7 PAGE 594 - GRID F7
Assessor Parcel No. (APN)	5406010048
Tract	GOLDEN WEST HEIGHTS
Map Reference	M R 34-91
Block	3
Lot	17
Arb (Lot Cut Reference)	None
Map Sheet	139-5A211

### Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Echo Park
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1973.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	RD1.5-1VL
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Low Medium II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
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
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
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](http://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 2
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Elysian Park

#### Assessor Information

Assessor Parcel No. (APN)	5406010048
Ownership (Assessor)	
Owner1	SLACK,CAITLIN AND JASON
Address	1336 SUTHERLAND ST LOS ANGELES CA 90026
Ownership (Bureau of Engineering, Land Records)	
Owner	SIMON, DORIS F. (TR) DORIS F. SIMON (AKA D. FLAME SIMON) TRUST, DTD 5-15-2010
Address	474 RUSTIC DRIVE LOS ANGELES CA 90065
APN Area (Co. Public Works)*	0.313 (ac)
Use Code	0200 - Residential - Double, Duplex, or Two Units - 4 Stories or Less
Assessed Land Val.	\$765,000
Assessed Improvement Val.	\$357,000
Last Owner Change	11/21/2019
Last Sale Amount	\$1,272,012
Tax Rate Area	13
Deed Ref No. (City Clerk)	957277
	7-616
	4-750
Building 1	
Year Built	1924
Building Class	D4A
Number of Units	1
Number of Bedrooms	1
Number of Bathrooms	1
Building Square Footage	486.0 (sq ft)
Building 2	
Year Built	1914
Building Class	D6B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	1
Building Square Footage	2,359.0 (sq ft)
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	Yes [APN: 5406010048]

#### 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

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

Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

### Seismic Hazards

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

### Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

### Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	Yes [APN: 5406010048]
Ellis Act Property	No

### Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1184
Fire Information	
Bureau	Central
Batallion	11
District / Fire Station	20
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-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

## DATA NOT AVAILABLE

ORD-165167-SA4075

ORD-129279



Address: 1336 N SUTHERLAND ST

APN: 5406010048

PIN #: 139-5A211 130

Tract: GOLDEN WEST HEIGHTS

Block: 3

Lot: 17

Arb: None

Zoning: RD1.5-1VL

General Plan: Low Medium II Residential

