

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
Los Angeles, CA 90065

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

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]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

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: Pleasance House | | First Owner/Tenant | |
| Other Associated Names: | | | |
| Street Address: 1336 N Sutherland Street | | Zip: 90026 | Council District: 13 |
| Range of Addresses on Property: 1336-1342 N Sutherland Street | | Community Name: Echo Park | |
| Assessor Parcel Number: 5406010048 | Tract: Golden West Heights | Block: 3 | Lot: 17-18 |
| 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: A guest house is located at the south corner of the property. | | | |

2. CONSTRUCTION HISTORY & CURRENT STATUS

| | | |
|------------------------------------------------|--------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| Year built: 1914 | <input checked="" type="radio"/> Factual <input type="radio"/> Estimated | Threatened? None |
| Architect/Designer: E.K. Armstrong | Contractor: De Luxe Building Co. | |
| Original Use: Single-Family Residence | Present Use: Single-Family Residence | |
| 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: Craftsman, Airplane Bungalow | | Stories: 2 | Plan Shape: Irregular |
|----------------------------------------------------------|--------------------------------------|-------------------------|------------------------------|
| FEATURE | PRIMARY | SECONDARY | |
| CONSTRUCTION | Type: Wood | Type: Select | |
| CLADDING | Material: Wood clapboards | Material: Select | |
| ROOF | Type: Gable | Type: Select | |
| | Material: Composition shingle | Material: Select | |
| WINDOWS | Type: Double-hung | Type: Fixed | |
| | Material: Wood | Material: Wood | |
| ENTRY | Style: Off-center | Style: | |
| DOOR | Type: Paneled, glazed | Type: Select | |



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 (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 (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. <input type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

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

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



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.¹ In 1927, the garage (built 1915; LADBS Permit No. 14803) was reinforced with a concrete wall and roof slab.² 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

¹ Sanborn fire insurance maps, 1919 and 1950; Los Angeles County Assessor.

² LADBS Permit No. 21691.

door. (The concrete slab is also scored at this location, which is distinct from the unscored original porch slab.)³ In 1995, the house's masonry chimney was replaced with a stucco chimney after incurring damage from the 1994 Northridge Earthquake.⁴ 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).⁵ 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

³ Los Angeles Department of Building and Safety (LADBS) Permit No. 31405.

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

⁵ 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.”⁶ 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 1903.⁷

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.⁸ 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.⁹

⁶ “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>.

⁷ 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.

⁸ *Ibid.*

⁹ *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.¹⁰

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.¹¹ By 1888, several lots in the tract were being advertised for sale.¹² 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.¹³ Agnes Pleasance (née Elliott) was born around 1846 in England. Agnes married George A. Pleasance prior to their arrival in the United States in 1872.¹⁴ 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.”¹⁵ Following her divorce, Ms. Pleasance rented in various locations around downtown Los Angeles during the late 1890s and early

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

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

¹² *Los Angeles Times* and *Los Angeles Evening Express* articles, 1888.

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

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

¹⁵ “New Suits,” *Los Angeles Times*, June 25, 1895.

1900s.¹⁶ 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.”¹⁷

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.¹⁸ 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.¹⁹ Lichtwerk lived in the main house until her death in 1943.²⁰ 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.²¹ Watterman married Dorothy Ganssle in 1950.²² 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.²³ Watterman resided at 1336 N. Sutherland Street until 1965/1966, after which he relocated to Glendale.²⁴ Despite Leland Watterman’s colorful past, he does not appear to be an individual important to local, state, or national history.

¹⁶ U.S. Census records and Los Angeles city directories, various dates.

¹⁷ Personal advertisement, *Los Angeles Evening Express*, April 20, 1894.

¹⁸ “Licensed to Wed,” *Los Angeles Times*, June 25, 1896.

¹⁹ Ancestry.com, California, Death Index, 1905-1939, accessed December 12, 2019.

²⁰ Ancestry.com, California, Death Index, 1940-1990, accessed December 12, 2019.

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

²² Ancestry.com, California, Marriage Index, 1949-1959, accessed December 12, 2019.

²³ “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.

²⁴ 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.²⁵ 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."²⁶ 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."²⁷ 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.²⁸

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.²⁹ In 1991, he was a scholar at the Getty Center of the Arts and the Humanities in Los Angeles.³⁰

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);

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

²⁶ 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/>.

²⁷ "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>.

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

²⁹ 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/>.

³⁰ "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).³¹ 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).³² 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).³³ 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.”³⁴ 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).³⁵ 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

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

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

³³ U.S. Census records and Los Angeles city directories, various dates.

³⁴ “Unfurnished Houses,” *Los Angeles Evening Express*, January 13, 1928.

³⁵ 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.³⁶ Armstrong belonged to the Engineers and Architects Association of Southern California, which reported on his death in February 1919.³⁷

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.”³⁸ The aspects of integrity,

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

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

³⁸ 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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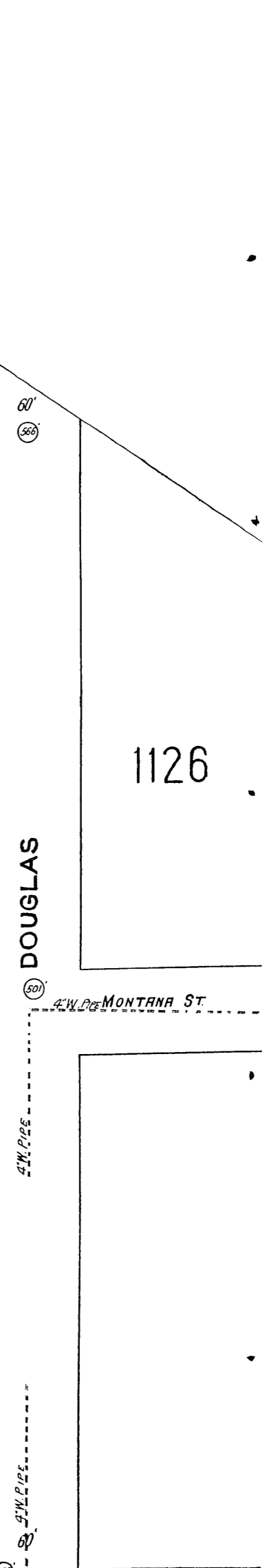
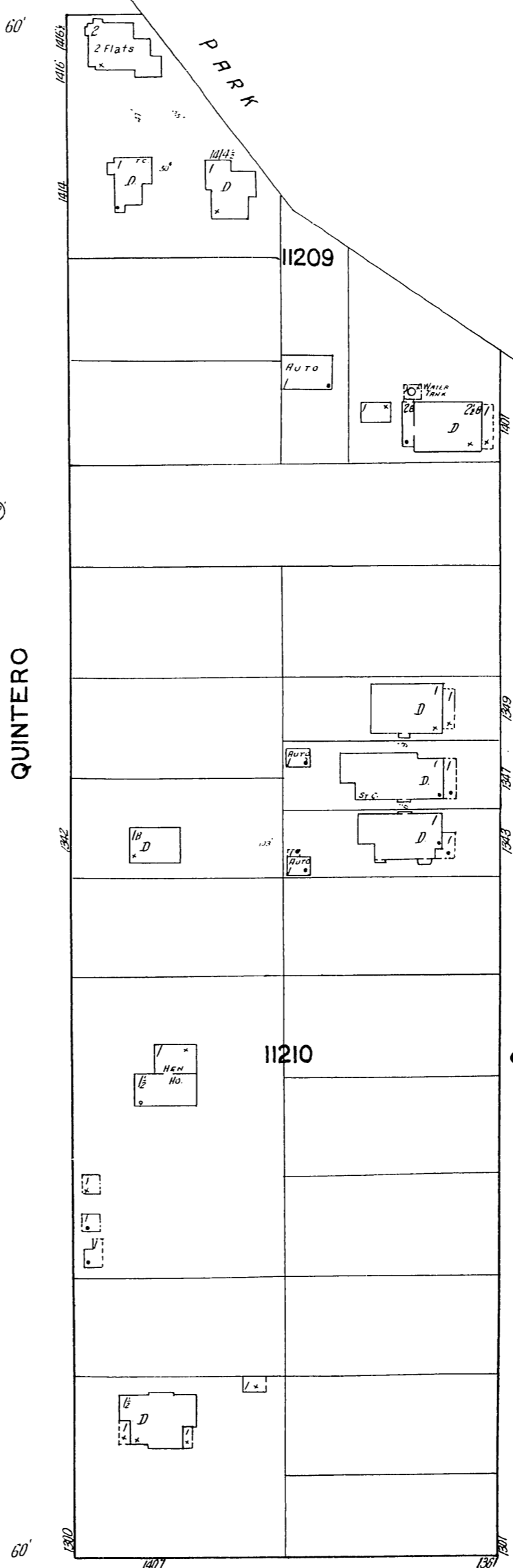
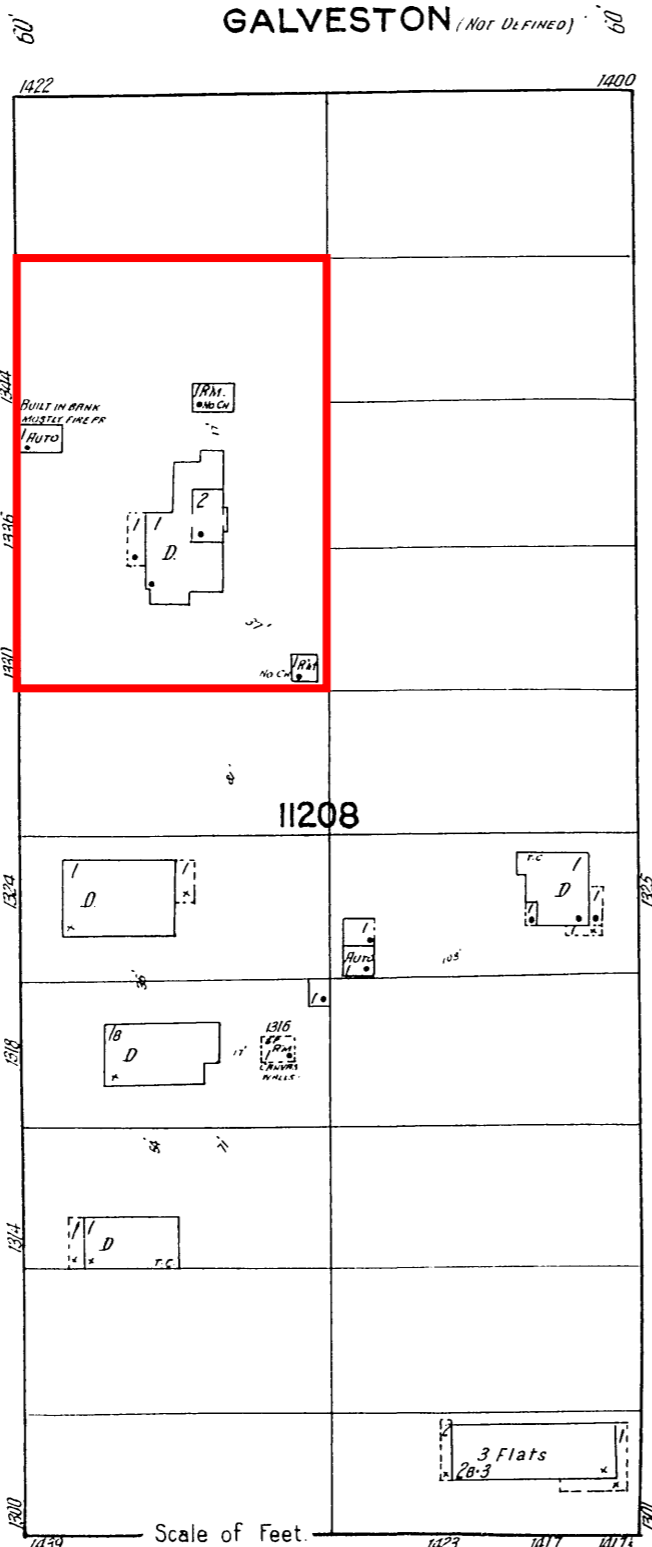
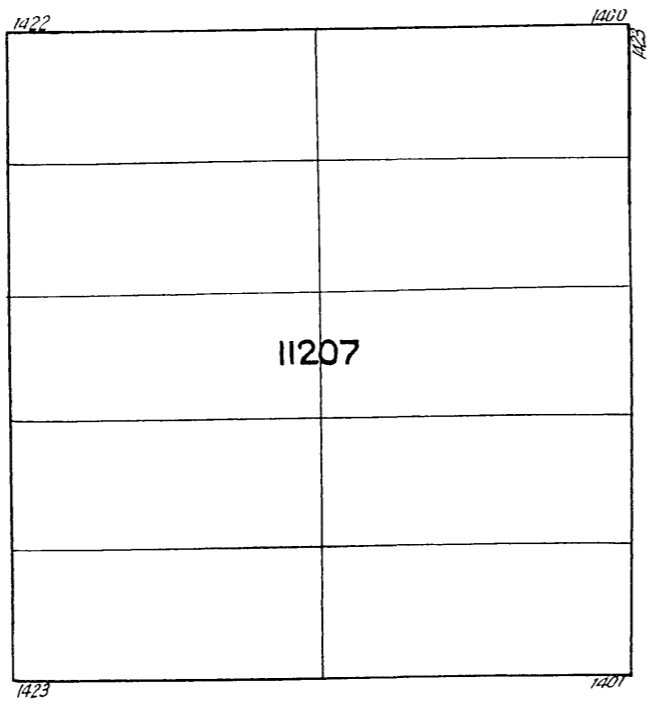
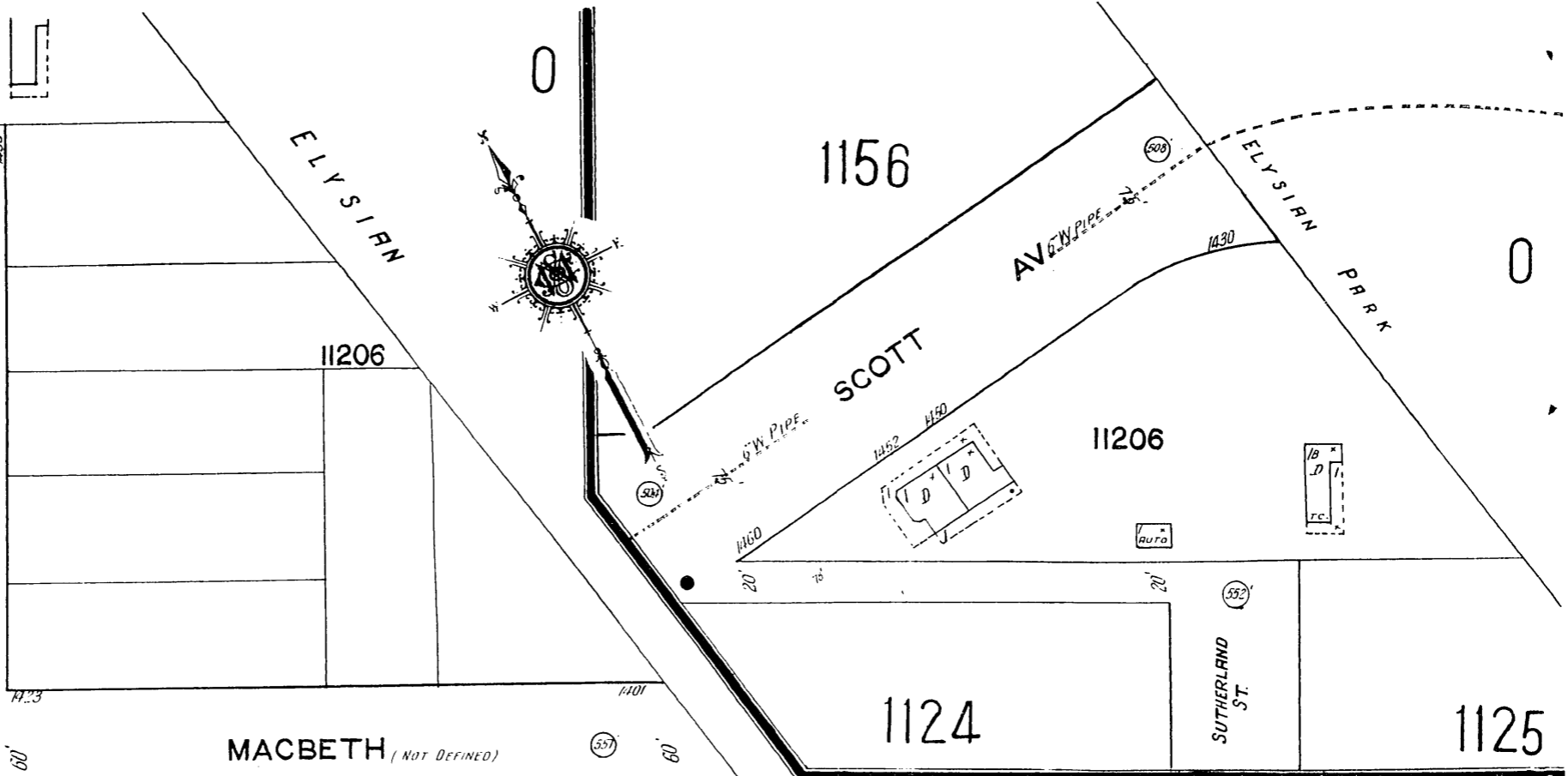
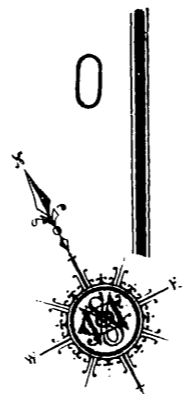




Architectural
Resources Group

Exhibit 1. Sanborn Maps

EDENDALE DISTRICT



1124

SUTHERLAND

QUINTERO

DOUGLAS

Scale of Feet. 0 50 100 150 200

Copyright 1936 by the Sanborn Map Co

SUNSET BLVD

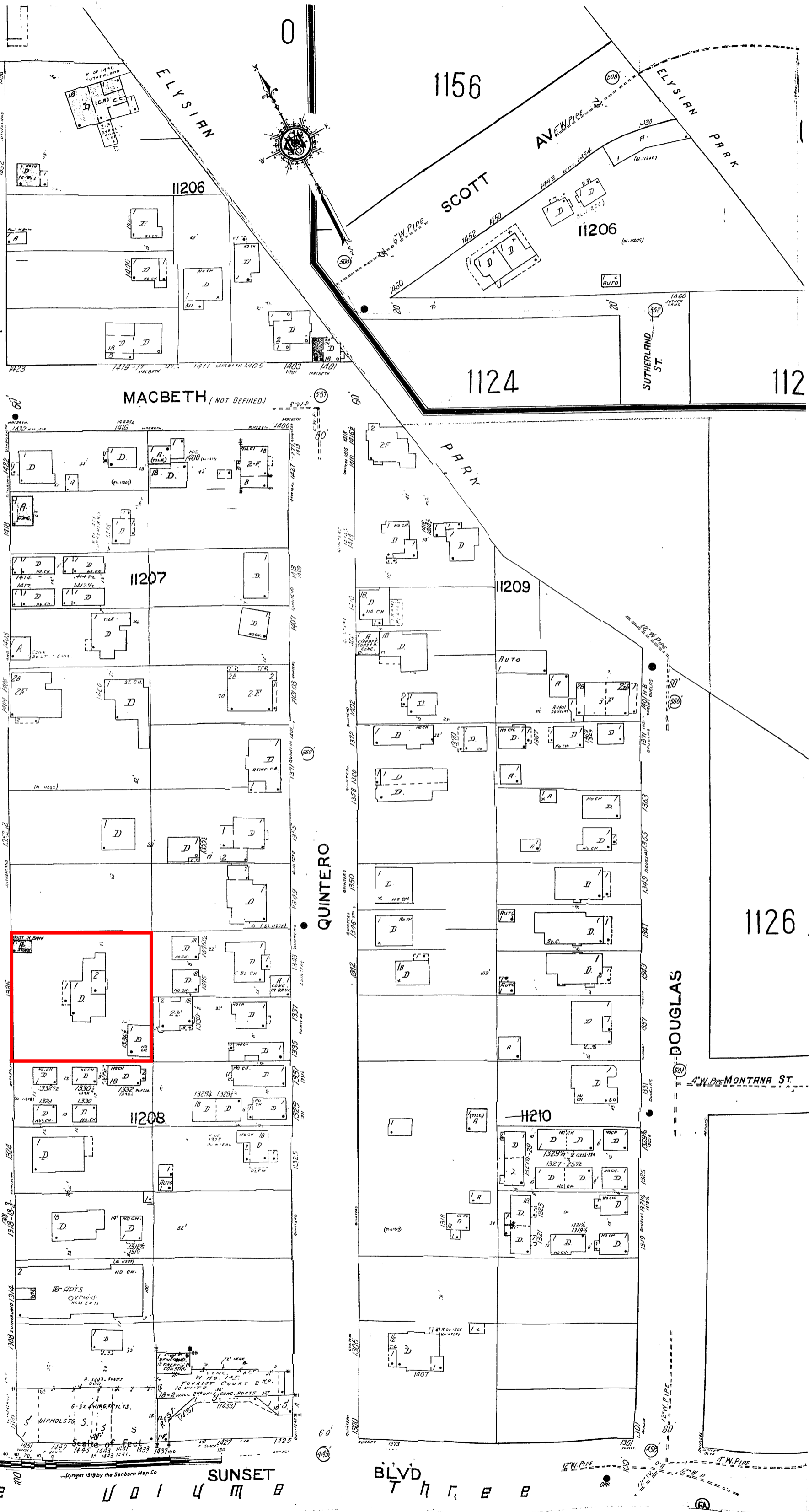
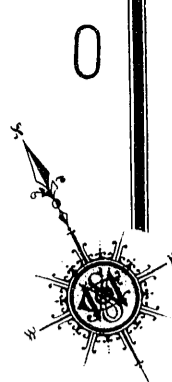
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EDENDALE DISTRICT



1124

SUTHERLAND

QUINTERO

MACBETH (NOT DEFINED)

PARK

SCOTT

SUTHERLAND ST.

DOUGLAS

4 W. PIPE MONTANA ST.

SUNSET

BLVD

S E E

U O I U M B

T H R E E

1126



Scale of Feet

Copyright 1919 by the Sanborn Map Co



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Exhibit 2. Primary Web Sources – Stephan Von Huene

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<https://ayearofpositivethinking.com/2010/09/04/stephan-von-huene-feminist-teacher/>.

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

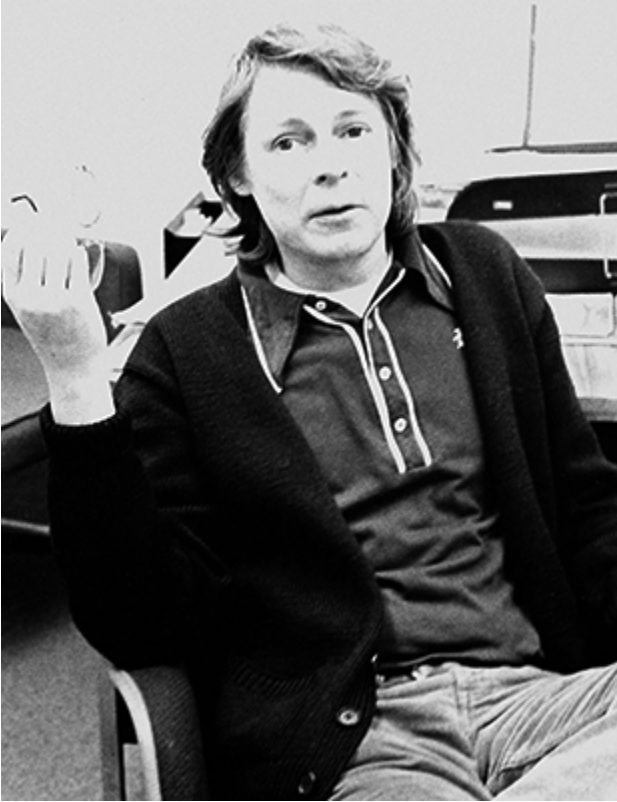
begins working with organ-pipes and optoelectronic programs

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, Hannove



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



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[Biography](#)

[Solo 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.

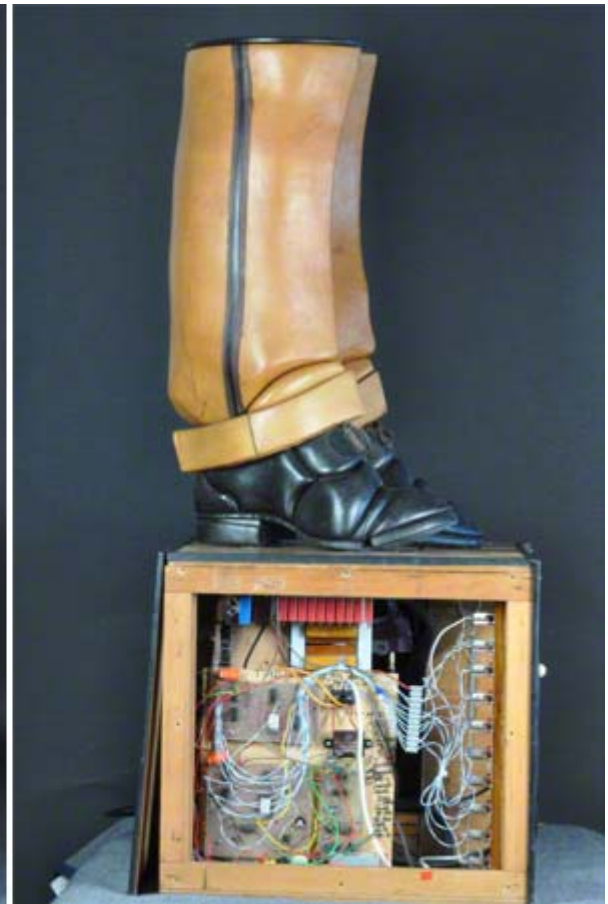
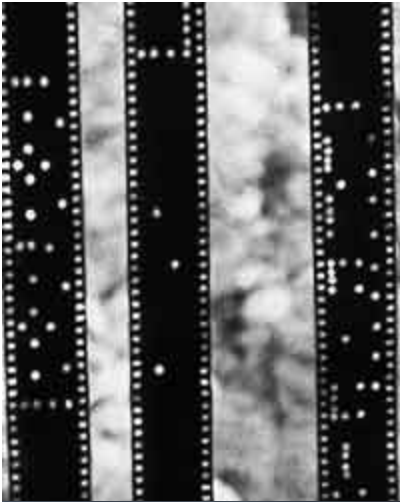
V. H. First, I made the rose as a relief in wood. Then I formed over it separate pieces of leather. Later, I mounted these pieces so that the assembled form could be activated by air pressure. The motion of the rose and the sounds are controlled by the player-piano mechanism and the roll, both when it 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]

<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 sparely 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 3/4 of Lot 18

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

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

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)
Street

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 4-3156
- 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 --- 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)

| | | | |
|----------------------------|-------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-------------------|
| PERMIT NO. <u>19654</u> | 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) OCT 5 - 1914 R. B. Clerk. | Stamp: OCT 5 1914 |
| | FOR DEPARTMENT USE ONLY | | |

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

TAKE TO ROOM No. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

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

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 Attadema
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

(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 stamp: RECEIVED 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

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

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, Cesspools, 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

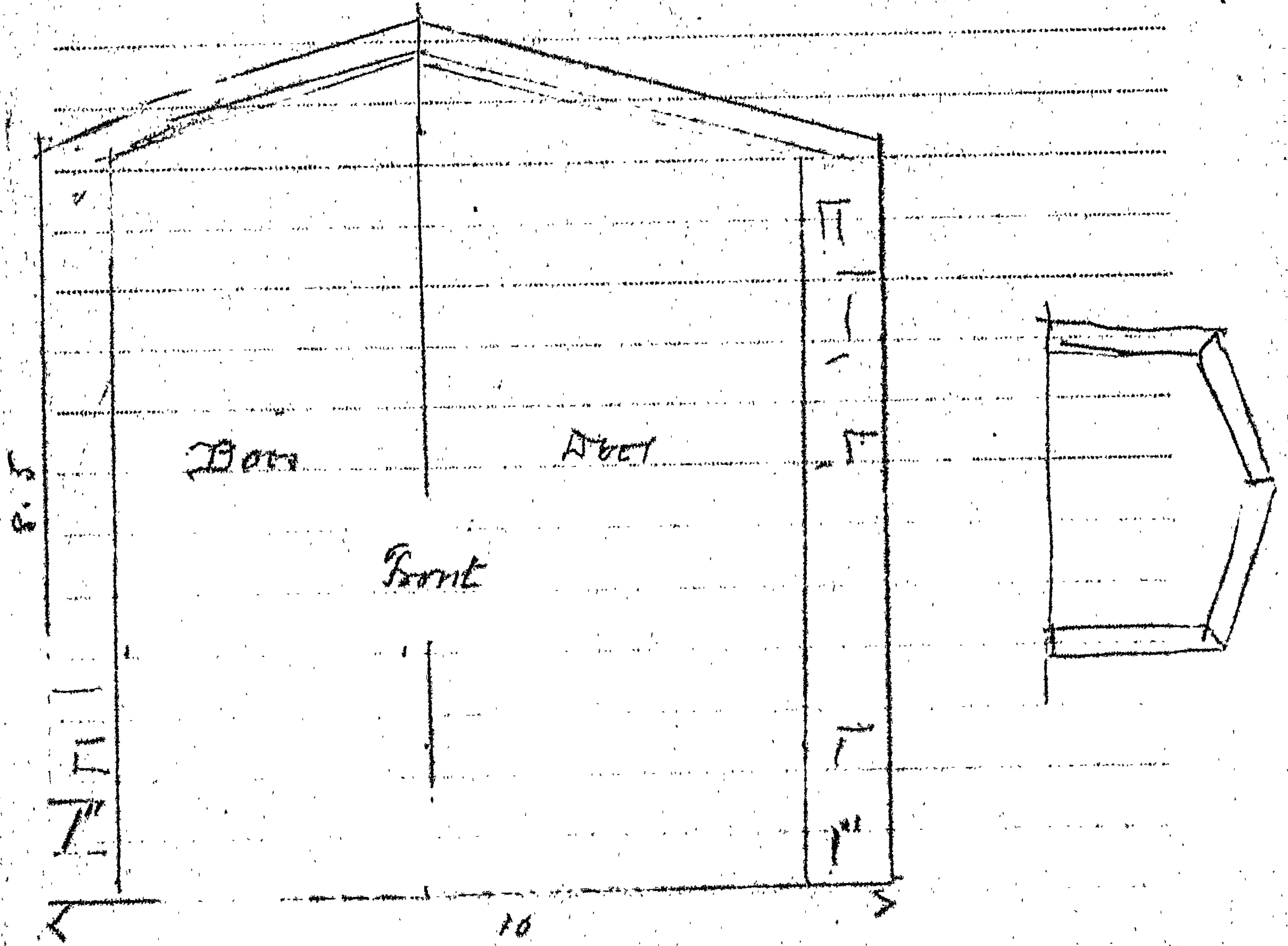
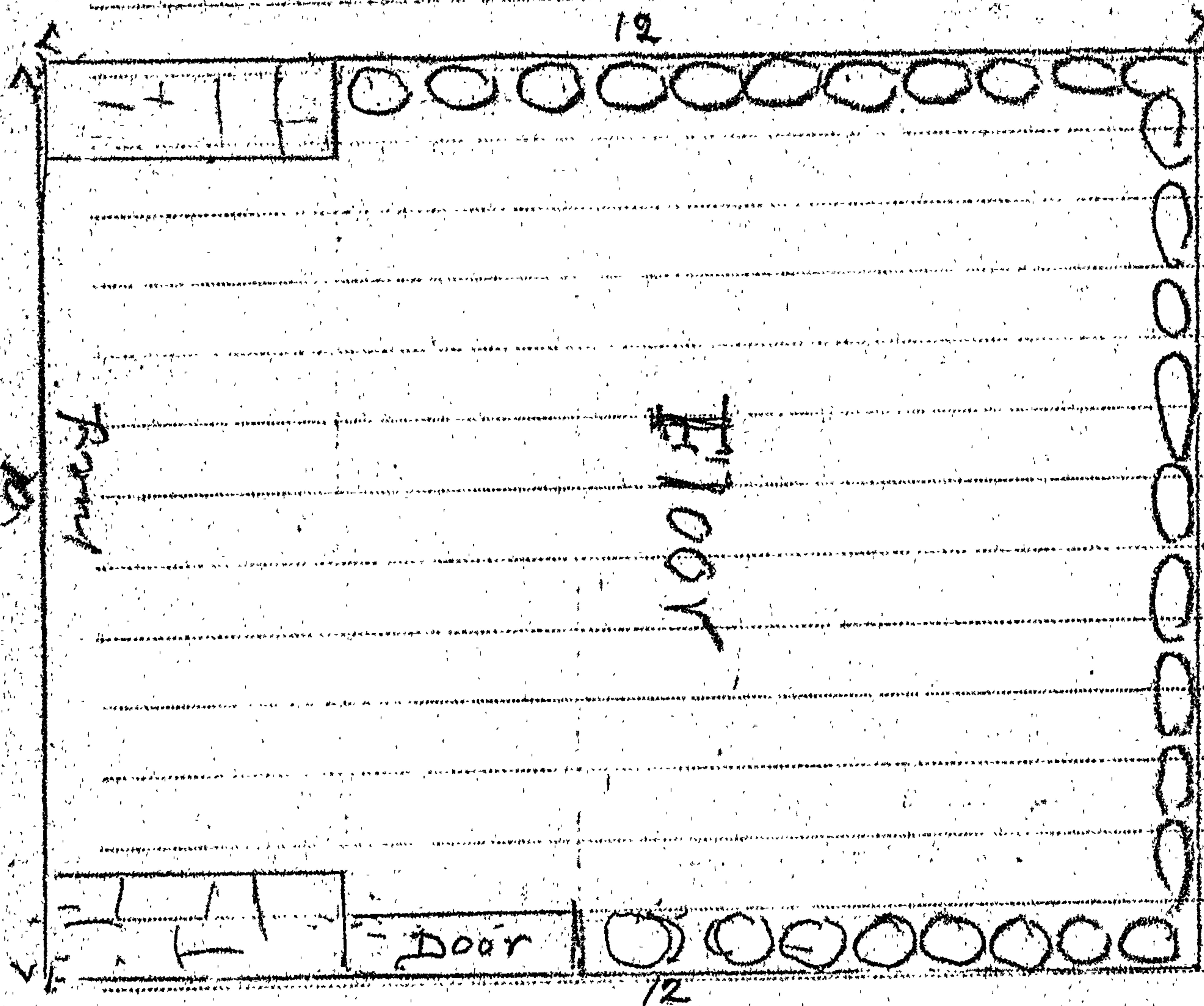
I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Building Ordinances will be complied with, whether herein specified or not.

(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. |
| | <p>2 W. T. MacArthur</p> | | |

REMARKS



All Applications must be filled out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

3

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

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.

REMOVED FROM

REMOVED TO

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st FLOOR

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

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

CITY CLERK PLEASE VERIFY

1336 Southland St

TAKE TO ROOM No. 405 SOUTH ANNEX

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

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

From No. *1336 Southland St* to No. *1744 Southland St*

From No. *1744 Southland St* to No. *1744 Southland St*

(USE INK OR INDELIBLE PENCIL)

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

- What purpose is the present Building now used for? *Dwelling one family*
- What purpose will Building be used for hereafter? *Same one family*
- Owner's name *Mrs Rose Leightner* Phone *Met-1915*
- Owner's address *1336 Southland St*
- Architect's name *None* Phone.....
- Contractor's name *Owner* Phone.....
- Contractor's address.....
- VALUATION OF PROPOSED WORK *\$25000* (Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.)
- Class of present Building *Frame* No. of rooms at present *6*
- Number of Stories in height *2* Size of present Building *31-5 x 55-2*
- State how many buildings are on this lot *2*
- State purpose buildings on lot are used for *2 Dwellings 1 Jan Each*
(Apartment House, Hotel, Residence, or any other purpose.)

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

*The Addition of a Sun Room
The required sidewalk area will be taken care of elsewhere*

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

OVER

(Sign here)

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

FOR DEPARTMENT USE ONLY

| | | | |
|----------------------------|------------------------------------------------------------------------------------------------------------|--------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| PERMIT NO. 31405 | Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. Plan Examiner | Application checked and found O. K. Clerk | Stamp here when permit is received. RECEIVED AUG 1 1924 DEPT. OF BUILDINGS |
|----------------------------|------------------------------------------------------------------------------------------------------------|--------------------------------------------------|----------------------------------------------------------------------------------------------------------|

R. D. Hayden

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

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

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

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

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

O. K. City Clerk
 By _____ Deputy

O. K. City Engineer
 By _____ Deputy

TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY

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

(USE INK OR INDELIBLE PENCIL)

- What purpose is the present Building now used for? Garage - Private
- What purpose will Building be used for hereafter? Garage
- Owner's name Mrs. R. Lichtwerk Phone.....
- Owner's address 1336 Lutherland Street
- Architect's name R. van der Hoven Phone Vandyke 3063
- Contractor's name Owner Phone.....
- Contractor's address.....
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sowers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 300.-
- Class of present Building D No. of rooms at present 1
- Number of stories in height 1 Size of present Building 10' x 18'
- State how many buildings are on this lot one
- 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

| | | | |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|----------------------------------|
| PERMIT NO. <u>21691</u> | Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner | Application checked and found O. K. <u>[Signature]</u> Clerk | ISSUED AUG 1 1927 TWO JULY |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|----------------------------------|

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 PROPOSED USE

(01) Dwelling - Single Family

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 1227 12 02:30 PM

2. # Bldgs on Site & Use:

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

10. APPLICATION PROCESSING INFORMATION

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

DAS PC By: Coord. OK:
 Date: 8/24/2012

For Cashier's Use Only W/O #: 21617049

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

| | |
|-----------------------------------|-------------------|
| 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:

SYSTEMS DEVT 577

PLANNING GEN PLAN MAINT SURCH

CA BLDG STD COMMISSION SURCH

BUILDING FEE

BUILDING PLAN CHECK

120162000017049

231048

12. ATTACHMENTS



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. 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.

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)



Architectural
Resources Group



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).



Architectural
Resources Group



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).



Architectural
Resources Group



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).



Architectural
Resources Group



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



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



Architectural
Resources Group



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



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



Architectural
Resources Group



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).



Architectural
Resources Group



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



Pleasance 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
 (*) - 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 |

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

| | |
|---------------------------------------------------|--------------------|
| 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 | http://hcidla.lacity.org |
| 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

