

WEINBERG RESIDENCE

100 Delfern Drive
CHC-2019-6722-HCM
ENV-2019-6723-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Department of Building and Safety Site Inspection Photos—September 20, 2019](#)
3. [Commission/Staff Site Inspection Photos—October 10, 2019](#)
4. [City Council Motion 19-0982-S1](#)
5. [City Council Motion 19-0982](#)
6. [Historic-Cultural Monument Application](#)
7. [Correspondence from Owner Representative](#)
8. [Historic Resources Assessment Report](#)

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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2019-6722-HCM
ENV-2019-6723-CE**

HEARING DATE: December 5, 2019
TIME: 9:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 100-112 North Delfern Drive; 111 North
Baroda Drive; 10141 West Sunset
Boulevard
Council District: 5 – Koretz
Community Plan Area: Bel Air – Beverly Crest
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air – Beverly Crest
Legal Description: Tract 8420, Lot 6

EXPIRATION DATE: January 23, 2020

PROJECT: Historic-Cultural Monument Application for the
WEINBERG RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: Philip D. Rahimzadeh
Core Development Group
1200 South Santa Fe Avenue, Suite 327
Los Angeles, CA 90021

APPLICANT: City of Los Angeles
221 North Figueroa Street, Ste. 1350
Los Angeles, CA 90012

RECOMMENDATION That the Cultural Heritage Commission:

1. **Not declare** the property an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachments: City Council Motion 19-0982
City Council Motion 19-0982-S1
Historic-Cultural Monument Application
Photos from Building and Safety—September 20, 2019
Commission/Staff Site Inspection Photos—October 10, 2019

FINDINGS

- The Weinberg Residence does not meet any of the three criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as an Historic-Cultural Monument.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

SUMMARY

The Weinberg Residence is a two-story single-family residence with an attached garage, pool, and several auxiliary structures located between Delfern Drive, Sunset Boulevard, and Baroda Drive in the Bel Air neighborhood of Los Angeles. Built in 1938 for construction executive Charles Weinberg, it was designed by master architect Paul R. Williams in the Early American Colonial Revival style. In subsequent years, the property was home to a number of prominent people in the entertainment industry including Audrey Hepburn, Frank Sinatra and Mia Farrow, and actress and socialite Eva Gabor. In addition, 20th Century Fox producer Emanuel Maurice "Buddy" Adler resided at the property with his family for approximately 10 years, from 1950-1960, during which time he produced the multiple Oscar-winning 1953 film *From Here to Eternity* and was awarded several top accolades for his lifetime achievement in motion pictures.

The main residence is of wood-frame construction with painted brick cladding on the primary elevation and stucco on other elevations and has a hipped roof with composition shingles. A roughly L-shaped one-story wing, which includes the garage, extends from the left side of the principal volume. The primary, southwest facing elevation is symmetrical, with a pedimented projecting pavilion resting on neoclassical columns at the center. The entrance is a painted wood door topped by a transom window and an ornate pediment. Ornate light sconces and porthole windows are located on either side of the entry. Fenestration mainly consists of divided-lite double-hung wood windows flanked by wood shutters on the primary elevation, and multi-lite fixed and casement windows and multi-lite French doors on other elevations. The rear façade features a semicircular porch on the first floor. Interior features include a curved staircase, wood floors, multiple fireplaces, and built-in bookshelves. On the same lot there is also a swimming pool, pool house, guesthouse, greenhouse, and a tennis court.

Based on permit records, the property has experienced a number of alterations that include: the installation of a swimming pool, construction of a pool house, and a 270-square foot addition to

the south elevation in 1956; conversion of part of the garage to a laundry room in 1958; addition of a greenhouse in 1960; and sandblasting and replacement of windows and the roof in 1974. A newspaper article also mentions substantial interior alterations and the addition of a servants' quarters in the 1970s. In addition, staff received photos from the Los Angeles Department of Building and Safety of a site visit on September 20, 2019 that showed substantial demolition of the primary façade of the main residence.

Paul Revere Williams was born in Los Angeles in 1894. He studied at the Polytechnic High School, then Los Angeles School of Art and Design, and the University of Southern California. Williams received his architectural license in 1921, making him the only licensed African-American architect west of the Mississippi. He worked for several noted local architects from 1914-1924. In the early 1920s, he won national awards for his small house designs, and in 1957, Williams was inducted as the AIA's first African-American fellow. He became well known for his modern interpretations of the period revival styles that were popular at the time. Williams had a prolific architectural career, spanning from about 1915 until his retirement in 1974, during which time he designed many large estates throughout Los Angeles. He passed away in 1980 at the age of 85. Currently, there are multiple Historic-Cultural Monuments that were designed in whole or in part by Williams that include Villa Manola (1923, HCM #1084), 28th St YMCA (1926, HCM #851), Second Baptist Church (1926, HCM #200), Blackburn Residence (1927, HCM #913), Sunset Plaza (1934, HCM #233), Angelus Funeral Home (1934, HCM #774), Oakridge Estate (1937, HCM #484), Golden State Mutual Life (1949, HCM #1000), Paul R. Williams Residence (1952, HCM #170), and the Airport Theme Building (1961, HCM #570).

Emanuel Maurice "Buddy" Adler was born in New York in 1906. After writing advertising copy and short stories, he moved to Los Angeles in 1936 and began writing for MGM Studios. By 1948, Adler was working as a producer for Columbia Pictures; he left for 20th Century Fox in 1954 and became head of production two years later. There, he established an acting school to cultivate new talent for the studio and developed a reputation for emphasizing strong screenwriting. During his career, Adler produced many of Hollywood's most successful films of the time, including *Soldier of Fortune* (1955), *Left Hand of God* (1955), *Bus Stop* (1956), *Anastasia* (1956), *Heaven Knows, Mr. Allison* (1957), and *South Pacific* (1958)—all of which were produced while Adler resided at 100 Delfern Drive. Furthermore, while in residence at the subject property, Adler's 1953 film *From Here to Eternity* won the Academy Award for Best Picture as well eight other awards, and his 1955 film *Love is a Many Splendored Thing* was also nominated for an Oscar. He was also awarded the Irving G. Thalberg Memorial Award by the Academy of Motion Picture Arts and Sciences in 1956, and the Cecil B. DeMille Golden Globe Award by the Hollywood Foreign Press Association in 1958 for lifetime achievement in motion pictures.

The citywide historic resources survey, SurveyLA, identified the subject property, as eligible for listing under the national, state, and local designation programs as an excellent example of Early American Colonial Revival architecture and the work of Paul R. Williams.

DISCUSSION

The Weinberg Residence does not meet the criteria for designation under the Cultural Heritage Ordinance.

The property no longer retains sufficient integrity of materials, design, feeling, association, and workmanship. At the time of initiation by the Los Angeles City Council, the property appeared to

meet the eligibility criteria for local designation as an excellent example of Early American Colonial Revival style architecture. Also, after some additional research, the property appeared to meet the Cultural Heritage Ordinance criterion for its association with historic personages as the home of accomplished motion picture producer Buddy Adler. However, at the Cultural Heritage Commission site inspection on October 10, 2019, it was evident that a substantial portion of the main residence's exterior facades had been demolished and original, characteristic features and historic fabric were damaged beyond repair.

Based on these findings and its compromised integrity, the subject property does not appear to be eligible for designation as a Los Angeles City Historic-Cultural Monument.

BACKGROUND

On September 6, 2019 and September 10, 2019, the Los Angeles City Council, acting upon a motion introduced by Councilmember Paul Koretz, initiated consideration of the subject property as a potential Historic-Cultural Monument. On October 10, 2019, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff from the Office of Historic Resources; at this time, the Commission was not able to access the interior of the main residence due to hazardous materials abatement. In accordance with LAAC 22.171.10, on October 18, 2019, the owner's representative requested up to a 60-day extension to the time for the Commission to act. On October 29, 2019, the September 6 motion was rescinded by City Council (CF 19-0982-S1).

















HOLLY L. WOLCOTT
CITY CLERK

City of Los Angeles
CALIFORNIA

OFFICE OF THE
CITY CLERK

PETTY F. SANTOS
EXECUTIVE OFFICER



ERIC GARCETTI
MAYOR

Council and Public Services Division
200 N. SPRING STREET, ROOM 395
LOS ANGELES, CA 90012
GENERAL INFORMATION - (213) 978-1133
FAX: (213) 978-1040

PATRICE Y. LATTIMORE
DIVISION MANAGER

CLERK.LACITY.ORG

When making inquiries relative to
this matter, please refer to the
Council File No.: [19-0982-S1](#)

OFFICIAL ACTION OF THE LOS ANGELES CITY COUNCIL

October 29, 2019

Council File No.: [19-0982-S1](#)

Council Meeting Date: October 29, 2019

Agenda Item No.: 40

Agenda Description: MOTION (KORETZ - HUIZAR) relative to rescinding the action of the Rule 23 pertaining to Council file No. 19-0982-S1 regarding the property located at 100 Delfern, Los Angeles, 90077 that was taken on September 6, 2019.

Council Action: MOTION (KORETZ - HUIZAR) - ADOPTED FORTHWITH

Council Vote:

YES	BOB BLUMENFIELD
ABSENT	MIKE BONIN
YES	JOE BUSCAINO
YES	GILBERT A. CEDILLO
YES	MARQUEECE HARRIS-DAWSON
YES	JOSE HUIZAR
YES	PAUL KORETZ
ABSENT	PAUL KREKORIAN
ABSENT	JOHN LEE
YES	NURY MARTINEZ
YES	MITCH O'FARRELL
YES	CURREN D. PRICE
YES	MONICA RODRIGUEZ
YES	DAVID RYU
YES	HERB WESSON

HOLLY L. WOLCOTT
CITY CLERK

Adopted Report(s)

Title
Motion

Date
10/22/2019

M O T I O N

The Administrative Code provides that the City Council, the Cultural Heritage Commission, of the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. the Administrative Code ALSO provides that there shall be a temporary stay of demolition, substantial alteration or removal or any such proposed location or structure pending designation.

The house located at 100 Delfern, Los Angeles, CA 90077, was designed by world-renowned architect, Paul Williams. This home is a notable work of a master architect whose work has significantly impacted the City of Los Angeles and its residents. Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi at that time. Williams was well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival and Colonial Revival. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such well-known personalities as Lon Chaney, Bill "Bojangles" Robinson, Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Zsa Gabor. In fact, this property is being marketed as the "Zsa Zsa Gabor Estate" to potential buyers.

Immediate action is needed to initiate consideration of the property located at 100 Delfem, Los Angeles, 90077 as a City Historic-Cultural Monument in order **to provide more time for the Council and the Cultural Heritage Commission to consider the merits of this request before a demolition permit is issued** by the Building and Safety Department — information has just been received by the City that the demolition permit is scheduled to be issued next Monday, September 9, 2019. Adoption of the Motion to initiate consideration of the property as a City Historic-Cultural Monument would merely allow more time for study and for a proper public hearing - it would not deprive the property owner of any rights.

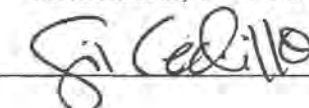
I THEREFORE MOVE that the Council determine, as provided in Section 54954.2(b)(2) of the Government Code, and pursuant to **Rule 23** of the Rules of the City Council, that pursuant to state law there is a need to take immediate action on this matter AND that the need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting.


I FURTHER MOVE that the Council initiate consideration of the property located at 100 Delfern, Los Angeles, 90077 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic Cultural Monument application for review and consideration by the Cultural Heritage Commission; and that after reviewing the application, the Cultural Heritage Commission be requested to submit its report and recommendation to the Council.

PRESENTED BY:


PAUL KORETZ
Councilman, 5th District

SECONDED BY:




September 6, 2019

ak

ORIGINAL

PLANNING & LAND USE MANAGEMENT

MOTION

Section 22.171.10 of the Administrative Code provides that the City Council, the Cultural Heritage Commission, of the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. The Cultural Heritage Commission, after reviewing and investigating any such Council-initiated designation, shall approve or disapprove in whole or in part the proposed inclusion and submit a report upon such action to the Council. In addition, Section 22.171.12 of the Administrative Code provides that there shall be a temporary stay of demolition, substantial alteration or removal or any such proposed location or structure pending designation.

The house located at 100 Delfern, Los Angeles, CA 90077, was designed by world-renowned architect Paul Williams. This home is a notable work of a master architect whose work has significantly impacted the City of Los Angeles and its residents.

Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi at that time. Williams was well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival and Colonial Revival. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such well-known personalities as Lon Chaney, Bill "Bojangles" Robinson, Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Zsa Gabor. In fact, this property is being marketed as the "Zsa Zsa Gabor Estate" to potential buyers.

It has come to Council District 5's attention that this building's owner recently applied for a demolition pre-inspection. However, the office is concerned that the owner will attempt, once again, to demolish this significant work of Williams' architecture. Therefore, an emergency stay on demolition must be implemented until the building can be evaluated for its historicity. It is imperative that the City's historic-cultural treasures be celebrated, and that its historical sites be preserved for future generations. As such, the historic-cultural merits of this property need to be assessed.

I THEREFORE MOVE that the Council initiate consideration of the property located at 100 Delfern, Los Angeles, 90077 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic Cultural Monument application for review and consideration by the Cultural Heritage Commission.

I FURTHER MOVE that after reviewing the application, the Cultural Heritage Commission submit its report and recommendation to the Council regarding the inclusion of the property located at 100 Delfern, Los Angeles, 90077 in the City's list of Historic-Cultural Monuments.

PRESENTED BY: 

PAUL KORETZ
Councilmember, 5th District

SECONDED BY: 

ORIGINAL



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

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

2. CONSTRUCTION HISTORY & CURRENT STATUS

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

3. STYLE & MATERIALS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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

Property Owner

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

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

Nomination Preparer/Applicant's Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

Melissa Jones

November 12, 2019

[SIGNED ORIGINAL IN FILE]

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

WEINBERG RESIDENCE
100 Delfern Drive

A. Property Description

Site

The property at 100 Delfern Drive is a two-story single-family residence with an attached garage designed in the Early American Colonial Revival architectural style. It occupies a rectangular parcel of 47,674 square feet located between Delfern Drive, Sunset Boulevard, and Baroda Drive in the Bel Air neighborhood of Los Angeles.

The subject property faces southwest and is entered from Delfern Drive via two pairs of wrought iron gates. There is a curving brick driveway that fronts the main residence and leads to the garage. Behind the house is a large backyard with landscaping, a swimming pool, a pool house, guesthouse, greenhouse, and a tennis court.

Exterior

The main residence is of wood-frame construction with painted brick cladding on the primary elevation and stucco on other elevations and has a hipped roof with composition shingles. A roughly L-shaped one-story wing, which includes the garage, extends from the left side of the principal volume. The primary, southwest facing elevation is symmetrical, with a pedimented projecting pavilion resting on neoclassical columns at the center. The entrance is a painted wood door topped by a transom window and an ornate pediment. Ornate light sconces and porthole windows are located on either side of the entry. Fenestration mainly consists of divided-lite double-hung wood windows flanked by wood shutters on the primary elevation, and multi-lite fixed and casement windows and multi-lite French doors on other elevations. The rear façade features a semicircular porch on the first floor.

Interior

Interior features include a curving grand staircase, wood floors, multiple fireplaces, and built-in bookshelves.

Alterations

Based on permit records, the property has experienced a number of alterations that include: the installation of a swimming pool, construction of a pool house, and a 270-square foot addition to the south elevation in 1956; conversion of part of the garage to a laundry room in 1958; addition of a greenhouse in 1960; and sandblasting and replacement of windows and the roof in 1974. Also, a newspaper article mentions substantial interior alterations and the addition of a servants' quarters in the 1970s.

B. Statement of Significance

Designed by master architect Paul R. Williams, the Weinberg Residence was built in 1938 for Charles Weinberg, an executive at a construction equipment company, and his family. By 1950, the property became home to film producer Emanuel Maurice “Buddy” Adler and actress Anita Louise Fremault. After Adler’s death in 1960, the house was rented to a number of Hollywood celebrities that included Audrey Hepburn, and Frank Sinatra and Mia Farrow, who resided there during their brief, two-year marriage. Fremault was residing at the property again by the time of her death in 1970, and the property was sold to actress Eva Gabor in 1974. Gabor resided at the house with her husband Frank G. Jameson until her own death in 1995.

The property is significant as an excellent example of the Early American Colonial Revival architectural style, as well as for its association with film producer and head of production at 20th Century Fox Emanuel Maurice “Buddy” Adler, who resided at the property from 1950 until his death in 1960.

The citywide historic resources survey, SurveyLA, identified the subject property as eligible for listing under the national, state, and local designation programs as an excellent example of Early American Colonial Revival architecture.

Early American Colonial Revival Architectural Style

The American Colonial Revival architectural style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. They exhibited enthusiasm for all things colonial, including everything from clothing to furniture.

Early American Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style.

The American Colonial Revival and its related styles were not as widely used in Los Angeles as other historicist styles such as the Spanish Colonial Revival. It was most frequently applied to residential buildings, though there are examples of its application to other building types. The Early and Late American Colonial Revival styles were by the far the most widely-used iterations of the style. Large-scale residences, found in neighborhoods such as Bel Air, tended to be more direct reproductions of the style and were often the work of well-known architects.

Buildings constructed in the Early American Colonial Revival style, such as the subject property, are typically one or two stories in height, symmetrical in design with the entryway as the primary focus, and have hipped or gabled roofs, most often with boxed eaves. They feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, frequently with fixed shutters; and paneled front doors, sometimes with sidelights and transoms. Other design details may include pediments, columns or pilasters, and multiple roof dormers. The period of significance for Early American Colonial Revival is 1900-1940.

Buddy Adler

Emanuel Maurice “Buddy” Adler was born in New York in 1906. After writing advertising copy and short stories, he moved to Los Angeles in 1936 and began writing for MGM Studios. In 1940, he married actress Anita Louise Fremault. By 1948, Adler was working as a producer for Columbia Pictures; he left for 20th Century Fox in 1954 and became head of production two years later. There, he established an acting school to cultivate new talent for the studio and developed a reputation for emphasizing strong screenwriting. Some of the stars that Adler introduced to the film industry were Elvis Presley, Pat Boone, Tommy Sands, Don Murray, and Diane Varsi.

During his career, Adler produced many of Hollywood’s most successful films of the time, including *Soldier of Fortune* (1955), *Left Hand of God* (1955), *Bus Stop* (1956), *Anastasia* (1956), *Heaven Knows, Mr. Allison* (1957), and *South Pacific* (1958)—all of which were produced while Adler resided at 100 Delfern Drive. Furthermore, while in residence at the subject property, Adler’s 1953 film *From Here to Eternity* won the Academy Award for Best Picture as well eight other awards, and his 1955 film *Love is a Many Splendored Thing* was also nominated for an Oscar. He was also awarded the Irving G. Thalberg Memorial Award by the Academy of Motion Picture Arts and Sciences in 1956, and the Cecil B. DeMille Golden Globe Award by the Hollywood Foreign Press Association in 1958 for lifetime achievement in motion pictures.

Paul R. Williams

Paul Revere Williams had a prolific architectural career, spanning from about 1915 until his retirement in 1974. Williams was born in Los Angeles in 1894. He studied at the Polytechnic High School, then Los Angeles School of Art and Design, and the University of Southern California. Williams received his architectural license in 1921, making him the only licensed African-American architect west of the Mississippi. He worked for several noted, local architects from 1914-1924. In the early 1920s, he won national awards for his small house designs. In 1931, Williams was commissioned to design a mansion for E.L. Cord, and began a prolific career designing large estates throughout Los Angeles. He became well known for his modern interpretations of the period revival styles that were popular at the time.

By the 1940s, Williams had garnered widespread acclaim for his upscale residential work and other, more diverse commissions became available. In the mid-1940s, Williams published two books on “the Small House.” In developing these more modest residential designs, Williams incorporated Modern elements such as open floor plans, connection to the outdoors through integrated patio spaces and large windows, and simplified ornamentation. In 1957, Williams was inducted as the AIA’s first African-American fellow.

A number of buildings designed in whole or in part by Williams have been designated as Historic-Cultural Monuments, including Villa Manola (1923, HCM #1084), 28th St YMCA (1926, HCM #851), Second Baptist Church (1926, HCM #200), Blackburn Residence (1927, HCM #913), Sunset Plaza (1934, HCM #233), Angelus Funeral Home (1934, HCM #774), Oakridge Estate (1937, HCM #484), Golden State Mutual Life (1949, HCM #1000), Paul R. Williams Residence (1952, HCM #170), and the Airport Theme Building (1961, HCM #570).

Bibliography

- "600 Pay Final Tribute to Buddy Adler." *Los Angeles Times*, July 15, 1960.
- "Anita Louise, Star of Films, TV Series, Succumbs of Stroke." *Los Angeles Times*, April 27, 1970.
- "Auction: The Grand Estate of Anita Louise." *New York Times*, February 16, 1975.
- "Buddy Adler." Wikipedia.
- "Charles M. Weinberg, Manufacturer, Dies." *Los Angeles Times*, October 5, 1961.
- Chen, Stefanos. "Architect Paul Williams Blazed a Trail, and More Home Buyers are Discovering His Work." *Wall Street Journal*, June 29, 2017.
- Williford, Stanley O. "Early American Black Architect, 85, Dead." *Los Angeles Times*, January 28, 1980.
- Fisher, Charles J. "Paul R. Williams, Architect (1894-1980)."
- "Four Extensive Homes Slated: Large Investments Made in Holmby Hills Residential Property." *Los Angeles Times*, May 8, 1938.
- "Eva Gabor's one-time estate on the Westside fetches \$11 million." *Los Angeles Times*, May 1, 2019.
- Houpt, Simon. "These boots are made for kicking: Why Tina Sinatra hates her stepmom." *Globe and Mail*, October 4, 2000.
- "I'm a serious, respected actress. That does not come easily if you are known as a fluffy glamor girl." *Los Angeles Times*, March 10, 1978.
- "Producer Buddy Adler Dies at 51: Wife Anita Louise at Bedside of Fox Studio Aide." *Los Angeles Times*, July 13, 1960.
- Pryor, Thomas M. "Thalberg Award for Buddy Adler." *New York Times*, March 22, 1957.
- Schumach, Murray. "Hollywood Loss: Death of Fox's Talented Studio Boss, Buddy Adler, Is Blow to Industry." *New York Times*, July 17, 1960.
- "Survey LA Los Angeles Citywide Historic Context Statement: Architecture and Engineering, 1895-1960; Theme: American Colonial Revival." Prepared for the City of Los Angeles Department of City Planning Office of Historic Resources, December 2015.

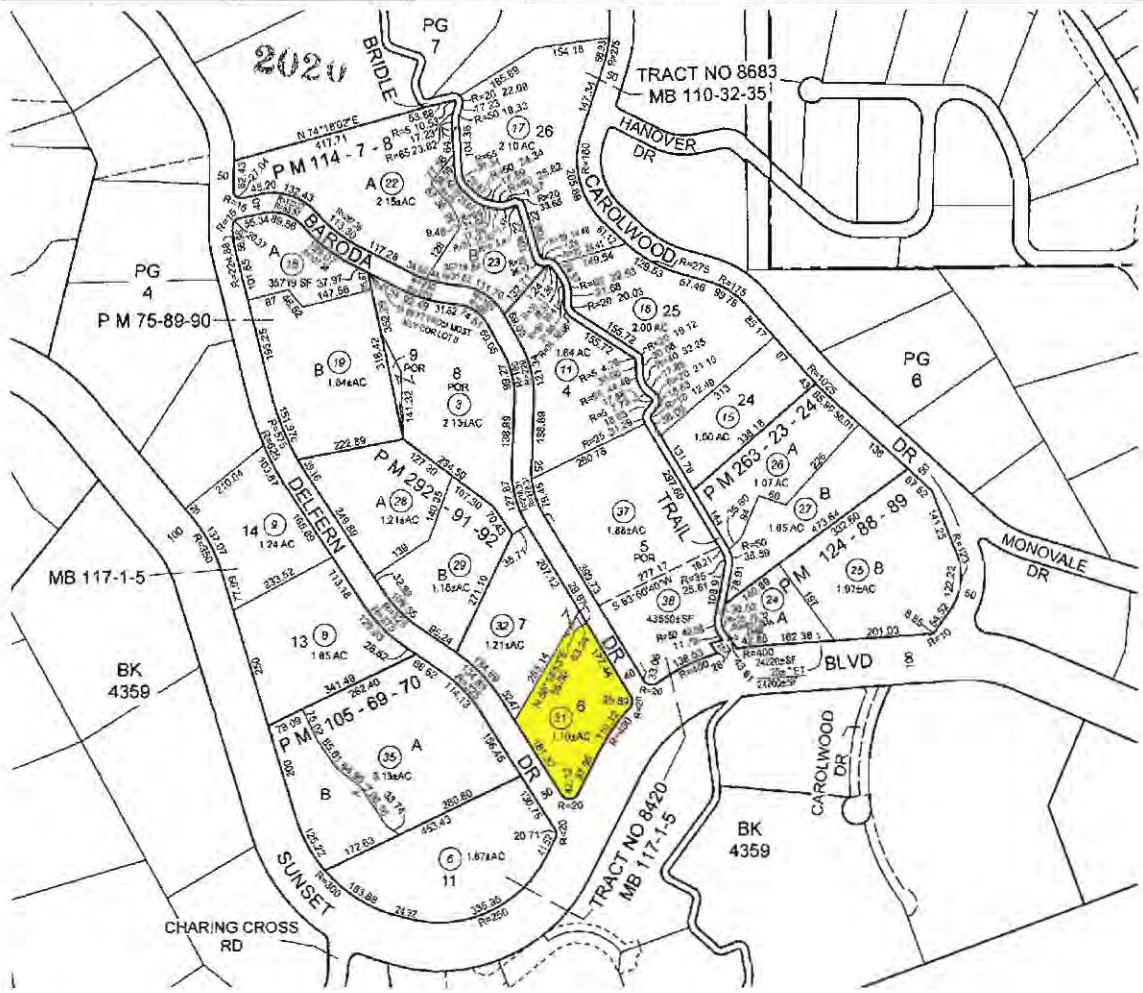


THE
MLS





MAPPING AND GIS SERVICES SCALE 1" = 200'



Bel Air - Beverly Crest Report
Individual Resources – 12/05/13



Address: 1354 N DAWN RIDGE DR
 Name: Dawnridge
 Year built: 1949
 Architectural style: Hollywood Regency

Context 1:

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Residential Properties Associated with Significant Persons in the Entertainment Industry, 1908-1980
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	B/2/2
Status code:	3S;3CS;5S3
Reason:	Home of the renown costume, set, and interior designer Tony Duquette from 1949 to 1999. The property is strongly associated with Duquette and was his primary residence during an important period in this career. The property is most famous for its gardens and interiors, which were not accessible. However, the property has been extensively photographed.



Address: 100 N DELFERN DR
 Name:
 Year built: 1938
 Architectural style: American Colonial Revival

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	American Colonial Revival, 1895-1960
Sub theme:	American Colonial Revival, Early, 1895-1940
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Designed by Paul Williams, this residence is an excellent example of American Colonial Revival architecture.

Four Extensive Homes Slated

Large Investments Made in Holmby Hills Residential Property

Close to \$150,000 of new residential construction is in progress in Holmby Hills, it is reported by Janss Investment Corporation.

Excavation has been begun for a modernized Georgian home for Charles J. Correll, "Andy," of "Amos and Andy." Architect Paul R. Williams drew the plans for the fifteen-room house to rise on a three-acre site. There also will be a four-car garage, a swimming pool and pavilion and tennis courts. The approximate cost will be \$70,000.

Construction of a two-story fourteen-room Georgian type home for Norman Taurog, film director was began during the past week. It will cost approximately \$50,000.

Plans were prepared by Architect Leland F. Fuller.

A twelve-room modified Georgian residence is to rise on a two-acre site in Holmby Hills for Charles M. Weinberg, president of the Brown-Bevis Equipment Company. Architect Paul R. Williams drew the plans for the house, which is to cost in the neighborhood of \$28,000.

Construction is well under way on a ten-room residence on North Beverly Glen Boulevard for Dr. E. Kost Shelton. Total investment is reported as approximately \$30,000.

HOLLYWOOD LOSS

Death of Fox's Talented Studio Boss, Buddy Adler, Is Blow to Industry

By MURRAY SCHUMACH

HOLLYWOOD.

BUDDY ADLER, one of the mighty of Hollywood, died Tuesday, touching off sorrow as well as the beginning of a free-for-all to grab his throne at the Twentieth Century-Fox studio. But the mourning in this community of easy dissembling, was, in most cases, sincere. For Mr. Adler was unusual among top Hollywood executives.

In a business sometimes marked by rudeness he seemed to prefer courtesy. At public affairs, where others of importance tried to prove their rank by pushing and shouting their way among crowded tables, he seemed almost aristocratic as he walked calmly, his handsome face composed, his thick gray-white hair usually a half-head higher than most of those around him. He did not seem worried that he would lose caste by greeting someone not quite important enough.

For himself and his work, his frankness was refreshing in contrast to the carnival-shill attitude that still characterizes a good deal of the public announcements in Hollywood. Thus, for example, when, in 1956, he became production chief of the studio, he explained his reason for taking the job as follows:

"It was a challenge. I had to try it. Ego had something to do with it. I don't think you can find many in this business without some ego."

Man Apart

Though writers made private jokes about Mr. Adler, as they do about all heads of studios, they talked of him somewhat differently, because it was known that the 51-year-old studio boss sincerely respected good writing and had come to Hollywood in the first place because he wanted to make a career as a writer. Born to a New York family that had a successful department store business, he insisted on a career as a writer and sold fiction to magazines under an assumed name before he took off for Hollywood.

His first success here was as a writer of short subjects for Metro-Goldwyn-Mayer, including about forty of the well-known Pete Smith films. One of Mr. Adler's shorts, "Quicker Than A Wink," won the 1940 Oscar in that category. Fourteen years later he won his second Oscar—this time as producer of "From Here to Eternity," chosen by the Motion Picture Academy of Arts and Sciences as the best picture of 1953 and winner of eight other Oscars for that year. Perhaps more notable, in a way, was his share in a different Oscar. He signed Ingrid Bergman for "Anastasia," when she was still considered persona non grata by Hollywood because of the scandal surrounding her personal life. Miss Bergman won the Oscar for the best performance by an actress in this film.

Open Door Policy

Mr. Adler did not seem to share the customary angry prejudices of Hollywood against some legitimate theatre techniques. Thus, while most top executives in the movie business are scornful of "method" acting, Mr. Adler placed Sanford Meisner, one of the leading exponents of "The Method" in charge of a school to develop new talent for the Fox studio, a project in which the studio is said to have invested about \$1,000,000.

Mr. Adler's four years as studio boss were difficult. With the continuing growth of television, rising production costs, the increasing importance of the foreign market, the decline of Hollywood as a film-making center, Mr. Adler found that an ever-larger share of his time had to be spent on matters not immediately concerned with the production of movies. His role became more the business man and less the moviemaker; more the conciliator and less the ruler. During the last year he

began to long to devote himself solely to producing.

Just a few months ago, while discussing the changing role of the major studios in Hollywood, he spoke almost regretfully of the choice he had made in becoming production head at Fox.

"If I had my way right now," he said, "I would give up the job as head of the studio and become an independent producer. I would not have to worry about a huge studio with its monstrous overhead. I would just take a little office somewhere and make pictures."

As Eric Johnston, official spokesman of the movie business, said in a eulogy of Mr. Adler, "He knew its (the movie industry's) limitations as well as its unmatched opportunities." At times, Mr. Adler tried to extend its limitations, even though he realized he would be overruled by his superiors in New York. He believed, for instance, that the industry should fight strongly against interference by pressure groups; that it had as much right to make its products as it saw fit as did the steel industry. The public, he felt, should be permitted to make its decision at the box office.



PAY LAST RESPECTS—Actor Spencer Tracy, center, flanked by his brother Carroll, left, and Al Horwits, public relations man, attends the funeral of Maurice (Buddy) Adler in Hollywood. More than 600 were at the services.

Times photo

600 Pay Final Tribute to Buddy Adler

"Not only was he a success as the head of a great studio, but he was also a successful husband, father, and human being."

So intoned Rabbi Max Nussbaum at funeral services yesterday for Maurice E. (Buddy) Adler, 51, executive producer at 20th Century-Fox studios.

More than 600 persons, including many film stars and movie executives, filled a chapel at Temple Israel, 7300 Hollywood Blvd., for the rites.

400 Curious Gather

Another 200 curious spectators assembled outside the temple before the services began, their number swelling to nearly 400 by the time the mourners filed out.

Special police were called to handle minor jams that developed on both the boulevard and its sidewalk as the rites ended.

The services were followed by private interment at Forest Lawn Memorial-Park.

Jessel Gives Eulogy

A eulogy for Mr. Adler, who died Tuesday of lung cancer, was recited by George Jessel. He said:

"I cannot recall a man in the movie business — toughest business in the world — other than Buddy about whom I have heard only flattering words."

The services were opened with Tony Martin singing what Adler's widow, actress Anita Louise, said were his two favorite songs, both from successful films he produced—"Love Is a Many-Splendored Thing" and "From Here to Eternity."

Among those attending the services were Spyros Skouras, president of 20th

Please Turn to Pg. 30, Col. 3

ADLER

Continued from First Page

Century-Fox, who flew from New York for the rites: David O. Selznick, Spencer Tracy, Gary Cooper, Dana Wynter, Cyd Charisse, Mitzi Gaynor, Leo McCarey, Henry King, Charles Brackett, Mike Romanoff, Jayne Mansfield and Mickey Hargitay, Sol Siegel, and many others.

In addition to his widow, Mr. Adler leaves two children, Melanie, 12 and Anthony, 10, and three brothers, Ralph, Bernard and Gus.

Buddy Adler

E. Maurice "Buddy" Adler (June 22, 1906 – July 12, 1960) was an American film producer and a former production head for 20th Century Fox studios.

In 1954, his production of *From Here to Eternity* won the Academy Award for Best Picture and in 1956, his *Love Is a Many-Splendored Thing* was nominated for best picture. Adler also produced the 1956 film *Bus Stop*, starring Marilyn Monroe.^[1]

Contents

Biography

Head of Fox

Personal life

Awards

Death

Selected filmography

References

Maurice Adler	
Born	<div>E. Maurice Adler</div> June 22, 1906 <div>New York City, U.S.</div>
Died	July 12, 1960 <div> (aged 54)</div> <div>Los Angeles, California, U.S.</div>
Resting place	Forest Lawn Memorial Park Cemetery, Glendale, California
Years active	1939–1959
Spouse(s)	Anita Louise (1940–1960)

Biography

Adler was born in New York City; "Buddy" was a childhood nickname. His family ran a small chain of department stores and Adler did advertising copy for the chain. He began writing short stories in his spare time and published them under the name "Bradley Allen". In 1936 he moved to Hollywood where he wrote the Pete Smith shorts for MGM. He wrote *Quicker Than a Wink* which won an Oscar in 1940. He also owned theatres.^[2]

During the war, Adler served in the Signal Corps and wound up a colonel. In 1954 Alder moved from from Columbia to Fox where he produced several films.^[2]

Head of Fox

In 1956 he replaced Darryl F. Zanuck has head of production for fox.

In 1957 Adler established the Fox talent school at a cost of \$1 million. ctors who had their first starring roles under Ader include Elvis Presley, Pat Boone, Tommy Sands, Fabian Forte, Stuart Whitman, Suzy Parker, Joanne Woodward, Suzy Parker, France Nuyen, May Britt, Bradford Dillman, Tony Randall, Barry Coe, and Diane Varsi.^{[2][3][4]}

Personal life

Born in New York City, New York, he married actress Anita Louise Fremault (1915–1970) in 1940. They had two children together. They were at his side when he died of lung cancer.^[2]

Awards

He was the recipient of the Irving G. Thalberg Memorial Award in 1957.^[5] The following year he received the Golden Globe Cecil B. DeMille Award for lifetime achievement in motion pictures.

Death

Buddy Adler died of lung cancer, aged 54, in Los Angeles and was interred in the Forest Lawn Memorial Park Cemetery in Glendale, California. His widow, who is buried there as well, died ten years later.^[6]

Selected filmography

- Flaming Star (1960, but died a week before filming started)
- The Inn of the Sixth Happiness (1958)
- South Pacific (1958)
- A Hatful of Rain (1957)
- Heaven Knows, Mr. Allison (1957)
- Anastasia (1956)
- Bus Stop (1956)
- The Revolt of Mamie Stover (1956)
- The Bottom of the Bottle (1956)
- The Lieutenant Wore Skirts (1956)
- The Left Hand of God (1955)
- Love Is a Many-Splendored Thing (1955)
- House of Bamboo (1955)
- Soldier of Fortune (1955)
- Violent Saturday (1955)
- From Here to Eternity (1953)
- Last of the Comanches (1953)
- The Harlem Globetrotters (1951)
- Saturday's Hero (1951)
- A Woman of Distinction (1950)
- Tell It to the Judge (1949)
- The Dark Past (1948)
- Quicker'n a Wink (1940)

References

1. Aubrey Solomon (2002). *Twentieth Century-Fox: A Corporate and Financial History* (<https://books.google.com/books?id=WIZwZOz8LHsC>). Rowman & Littlefield. p. 120. ISBN 9780810842441.
2. Producer Buddy Adler Dies at 51: Wife Anita Louise at Bedside of Fox Studio Aide BUDDY ADLER Los Angeles Times 13 July 1960: B1.
3. \$4 MILLION LATER: 20th Has Its Stars of Tomorrow---Today 20th Builds Stable of Own Stars Scheuer, Philip K. Los Angeles Times 16 Aug 1959: E1.
4. Adler Dispels Film Gloom: 20th Executive Cites Upsurge in Business as Bright Omen Scheuer, Philip K. Los Angeles Times 17 Feb 1958: C9.
5. THALBERG AWARD FOR BUDDY ADLER: Fox Production Head Hailed by Motion Picture Academy . New York Times 22 Mar 1957: 26.

6. Wilson, Scott. *Resting Places: The Burial Sites of More Than 14,000 Famous Persons*, 3d ed.: 2. McFarland & Company (2016) ISBN 0786479922

Retrieved from "https://en.wikipedia.org/w/index.php?title=Buddy_Adler&oldid=911641256"

This page was last edited on 20 August 2019, at 05:23.

Text is available under the [Creative Commons Attribution-ShareAlike License](#); additional terms may apply. By using this site, you agree to the [Terms of Use](#) and [Privacy Policy](#). Wikipedia® is a registered trademark of the [Wikimedia Foundation, Inc.](#), a non-profit organization.

By THOMAS M. PRYOR Special to The New York Times.

New York Times (1923-Current file); Mar 22, 1957;

ProQuest Historical Newspapers: The New York Times with Index

pg. 26

THALBERG AWARD FOR BUDDY ADLER

**Fox Production Head Hailed
by Motion Picture Academy
—Freeman, Cantor Cited**

By THOMAS M. PRYOR

Special to The New York Times.

HOLLYWOOD, Calif., March 21—The coveted Irving Thalberg Award has been voted to Buddy Adler, head of production at Twentieth Century-Fox, by the board of governors of the Academy of Motion Picture Arts and Sciences.

At the same time the group announced that Y. Frank Freeman, vice president in charge of the Paramount Pictures studio, had been named the first winner of the Jean Hersholt Humanitarian Award. The third citation made by the academy governors was a special honorary award to Eddie Cantor.

The Thalberg award is presented to the person who, in the opinion of the board of governors, has been responsible for consistently high-quality motion-picture production during the awards year and the four preceding years. It is made only when the board feels there is a deserving recipient.

The Hersholt award was created last summer in honor of the late actor and former academy

president. It is voted for humanitarian efforts that have brought credit to the motion picture industry.

Ordinarily such special awards, if made, are announced at the "Oscar" ceremonies, but this year has broken precedent. The Thalberg award was last given to George Stevens, the director, in 1954.

Elaine Stritch, stage and screen actress, has been signed by David O. Selznick for a lead role in "A Farewell to Arms."

Miss Stritch, who appeared on Broadway in the recently closed play "The Sin of Pat Muldoon," will leave New York May 8 for Italy, where the Ernest Hemingway drama is being filmed.

Associates & Aldrich, independent movie company, has charged Columbia Pictures with breach of contract in a \$302,000 damage action filed in Los Angeles Superior Court.

The complaint alleges Columbia failed to carry out a contract made Jan. 24, 1956, whereby it was to finance filming by the plaintiff of a play, "Storm in the Sun," written by Fern Mosk and Anne Taylor. Columbia, it was stated, had advanced \$8,750 toward the purchase of the play. The suit seeks payment of \$75,000 to Robert Aldrich, who was to have directed the film; \$200,000 for loss of profit and \$27,000 for legal fees.

Andrew Stone has added a third film to his production program for Metro-Goldwyn-Mayer.

Last month the director-producer signed to make two films independently for the studio. The added starter is an original screen story by Robert Pirosh titled "Guided Missile," which Metro purchased several months ago. It will be filmed first.

Pat Boone, the young singer under contract to Fox, has been assigned a starring role in the studio's projected musical remake of "Home in Indiana."

Of Local Origin

Today's new film is "The True Story of Jesse James," a Twentieth Century-Fox drama with Robert Wagner, Jeffrey Hunter and Hope Lange, at the Globe. Herbert B. Swope Jr. produced and Nicholas Ray directed, from a screen play by Walter Newman. The CinemaScope color feature has a supporting cast headed by Agnes Moorehead, Alan Hale and Alan Baxter.

Twentieth Century-Fox announced yesterday that Henry Ephron, producer, and Jean Negulesco, director, would arrive here early next week to interview aspiring actresses in the New York area for the leading role in the forthcoming screen version of Françoise Sagan's novel "A Certain Smile."

"The Devil's Envoy," fourth presentation in the current French Film Festival at the Baronet Theatre, begins a one-week engagement there today.

Producer Buddy Adler Dies at 51

Wife Anita Louise
at Bedside of
Fox Studio Aide

Buddy Adler, executive producer at 20th Century-Fox studios, died at Cedars of Lebanon Hospital at 12:15 p.m. yesterday of lung cancer. He was 51.

The two-time Academy Award winner's wife, former screen actress Anita Louise, was at his bedside. In addition to his widow, Adler leaves a daughter, Melanie, 12, and a son, Anthony, 10.

The tall, distinguished-looking producer was admitted to the hospital June 15 but continued to issue directives to studio aides until the time of his death.

Started as Writer

Adler, whose career took a sudden surge upward with his production of "From Here to Eternity" in 1954, came to Hollywood as a writer in 1936.

His scenario for the short feature, "Quicker Than a Wink," won him his first Oscar in 1940. Subsequently he won another award for "From Here to Eternity," which garnered eight other Oscars to equal the record set earlier by "Gone With the Wind."

In 1954, Adler moved to Fox from Columbia Pictures, where he was a producer for seven years. In 1956, he succeeded Darryl Zanuck as executive head of production at Fox.

Produced Many Hits

During his career, Adler personally produced many of the screen's biggest hits, including "Anastasia," which saw Ingrid Bergman return to the American screen after a seven-year exile abroad; "Love Is a Many Splendored Thing," "Soldier of Fortune," "Bus Stop," "The Left Hand of God," "The Revolt of Mamie Stover" and "Heaven Knows, Mr. Allison."

Adler was born Maurice E. Adler in New York City but his family called him Buddy and the name stuck with him.

His family owned a chain of small department stores and for a while Buddy did advertising copy writing for the chain. But his heart was set on writing, and before long he was publishing short



STRICKEN.—Buddy Adler, veteran producer of motion pictures, dies at 51.

BUDDY ADLER

Continued from First Page

stories under the pen name of Bradley Allen.

In 1936, he came to Hollywood and wrote the famous Pete Smith short subjects for MGM. His "Quicker Than a Wink" won him an Academy Award in 1940, the same year he married Miss Louise.

Adler didn't confine himself to the artistic end of the business, though. He also opened several theaters, among them the Hitching Post, which showed only first-run westerns.

He subsequently had to give up his theaters when the government ordered the divorcement of the two branches of the industry.

However, he kept an interest in the Beverly Canon art theater in Beverly Hills.

During the war, Adler went into the Signal Corps as a lieutenant and emerged as a colonel.

Adler received the Irving Thalberg award in 1956.

Known as a businesslike producer, he started Fox's talent school in 1957 at a cost of \$1 million. Some of the young stars he brought to the screen were Elvis Presley, Pat Boone, Tommy Sands, Don Murray, Hope Lange and Diane Varsi.

Funeral services will be conducted at 2 p.m. tomorrow at Temple Israel, 7300 Hollywood Blvd., with Rabbi Max Nussbaum officiating. Groman Mortuary is in charge of arrangements.



Anita Louise

Anita Louise, Star of Films, TV Series, Succumbs of Stroke

Funeral services will be held at 11 a.m. Tuesday in the Church of the Reconciliation, Forest Lawn Memorial Park, Glendale, for actress Anita Louise, whose long movie career included more than 70 films.

The 53-year-old star died Saturday night of a massive stroke at her Holmby Hills home in West Los Angeles.

A family spokesman said she had complained of a headache earlier in the day and had been put under sedation by her doctor.

Miss Louise long was considered one of the best-dressed women in the Hollywood film colony.

She began her professional career when she was 4 by posing for commercial artists.

She appeared a year later in her first film, "The Sixth Commandment," and by 13, she was a leading lady. Her first major role was in "Just Like Heaven."

She also appeared in such films as "Casanova Brown," opposite Gary Cooper, "Midsummer Night's Dream," "Anthony Adverse," "The Story of Louis Pasteur" and "Marie Antoinette."

In 1940, Miss Louise married motion picture producer Buddy Adler.

Please Turn to Page 9, Col. 1

STAR

Continued from Third Page
They had two children, Melanie, now 23, who lives in New York, and Tony, 20, a student at Claremont Men's College.

After Adler died, she married importer Henry Berger. They celebrated their eighth anniversary last Tuesday.

In addition to her movie roles, Miss Louise appeared on Broadway at 6 in the play "Peter Ibbetson." She also starred in summer stock in Connecticut, Rhode Island and Maine.

In recent years, she had appeared on television, starring in the series, "My Friend Flicka." Her latest appearances were on episodes of CBS' "Mannix" series and on ABC's "Mod Squad."

'I'm a serious, respected actress. That does not come easily if you are known as a fluffy glamor girl'

eva

On the bricked driveway of the imposing white Colonial house stands a new white Rolls-Royce with dealer plates.

Could this be the home of the star of television's long-run Green Acres, that bucolic frolic of a pampered Manhattan socialite and her successful attorney husband who gave up the good life for a ramshackle farm in the sticks?

Indeed it is. Eva Gabor, who played Lisa Douglas, the inept sophisticate who wore diamonds with jeans and Jean Louis gowns to feed the chickens, sweeps down the curving stairway.

She has her own Hooterville Valley equivalent on two acres in the heart of Holmby Hills, complete with a few pastoral surprises.

Trailing whips of peachy-salmon-colored chiffon (peach is Eva's favorite color), she heads for the back patch where all sorts of fresh vegetables and fruits grow. Nearby is a pen filled with chickens.

"It is divine, darling," coos Eva, in her throaty, chestnut-rich voice. "We have fresh eggs and vegetables daily."

The rest of her not imaginary menagerie includes rabbits, two dogs and three cats. The two Siamese are named for her sisters, Zsa Zsa and Magda.

It is just the sort of spread that would have appealed to her TV alter ego's elegant, citified tastes, although her television husband, Eddie Albert, might have preferred something a bit less . . . well, civilized.

There is a swimming pool, surrounded by flowers, definitely not de rigueur on most rural real estate. And a tennis court. And an orchid greenhouse ("I love flowers, especially orchids, darling"). And a pool house called La Maison des Poupees that only a city slicker could have named.

Furnished with exquisite Indian crewelwork-covered sofas and screens in soft shades of blues, pinks and yellows, the little hideaway (which also has a sauna) has framed Eva memorabilia on the walls.

"It is my escape hatch," says Eva.

"This is where I come to study, to read, to recuperate."

Nor would Albert have felt at home in the main house, an enormous crystalline cocoon filled with mirrors and Baccarat chandeliers, banks of potted flowers (azaleas, tulips, orchids and chrysanthemums), dark stained hardwood floors, increasingly rare fine Louis XV French furniture and the cypress scent of burning Rigaud candles.

"I decorated it all myself," says Eva, now changed into a skirt and sweater, her favorite daytime dress, pointing out exquisite floral print fabrics she brought from Paris to cover chairs and sofas.

"I have some fine pieces of furniture. But I don't like anything imitation. Better to buy one good antique."

"Everything here is what my husband and I put together. I have had the same furniture in a townhouse in New York, eight houses and an apartment. It goes everywhere."

Her husband, the fifth (she was once quoted as saying, "Marriage is too interesting an experiment to be tried only once or twice"), is aviation industrialist Frank Gard Jameson, with whom she appears periodically on the television game show, Tattletales.

"He's such an important businessman, but then he will do this show and he loves it. He's such a ham," she laughs.

Together they worked out plans for their current dream house, then set about having walls knocked out and building quarters for their help.

"We completely gutted the house, did the whole thing over. Now my husband and I work to support it."

It is tantamount to the upkeep on, say, the Playboy Mansion. Only with real bunnies.

A staff of five moves about in sepulchral silence, dispensing cups of hot mint tea, taking telephone messages, chasing away dust and various household pests that otherwise might mar the spotless interior.

Are all Hungarian women Craig's wives at heart? Do they always demand such perfection?

Eva laughs. "Darling, there was a time when I was working in New York City, shortly after I came to this country, when all I had was 30 cents and half a hamburger."

"I once did three shows in one day in New York. I had a 15-minute television show, then raced to the theater to make an 8:45 p.m. curtain and did a radio show nightly from midnight until 2 a.m."

"I had a broken-down Ford and I never had enough money to park it, so I left it in front of the theater and the policemen never gave me a ticket."

"I kept it up for a year and a half and only missed one performance of the play. I had pneumonia and fainted on stage."

"Often I've felt sick until I get on stage. Then the adrenalin starts pumping and I feel wonderful."

"I have played all over the country. I've even played in theaters where the ceilings were falling in."

"I never had much money until I earned it. And it wasn't overnight. But I was always so excited about working, it didn't bother me. I still am. I'm so stagestruck."

A former student of eminent acting coaches Lee Strasberg of Actor's Studio and Sandy Meisner, she now studies in Los Angeles with David Craig.

Nothing raises her ire faster, lighting a fire in her brown-green eyes, than calling her one of the glamorous Gabors.

Very politely but very firmly she explains, "We are all separate people. We have our own lives. It's an image I've always had to fight."

"I'm a very serious and respected actress. That does not come easily, especially if you are known as a fluffy glamor girl."

"I have been entrusted with plays and television shows where they want professionals, not temperamental actresses."

"I have wanted to be an actress since I was 4 and I am delighted because I had a goal and I achieved it."

Some people forget that she starred in a string of theatrical hits,

Continued on page 16

Blocked due to copyright.
See full page image or
microfilm.



Eva Gabor teamed with Eddie Albert for six years in television's *Green Acres* comedy series.

including "Strike a Match," "Her Cardboard Lover," "Oh, Men! Oh, Women!," "Uncle Vanya," "Private Lives," "Blithe Spirit" and "A Shot in the Dark."

When Vivien Leigh bowed out of "Tovarich," Eva Gabor was brought—or rather dragged, hesitatingly—in.

She had never sung in a musical. For that matter, she had never sung professionally. She put some people in the theater's balcony and said if they liked what they heard, she would take the role. They did and she did.

For eight days, she rehearsed constantly. "It was like a scene out of a movie," she recalls. "I was a maniac. Every night I slept in the dressing room."

"I'm not a singer. But Dick Rodgers told me I was a good enough actress to sell a song."

'I never had much money until I earned it. And it wasn't overnight. But working didn't bother me'

Afterward she toured in national companies of "Applause" and "A Little Night Music."

If there were a key word to describe Eva Gabor it would be energy. It simply spills out of her. She's in constant motion.

"I have so much energy, I'd blow up if I didn't exercise. Whatever I do, I do 100%. We work with our brains more than our bodies."

"Everything has to be balanced. Tiredness mounts. When I was in *Green Acres*, I exercised on the weekends. It was vital."

To get recharged, she swims regularly and is a "tennis fiend." She has another advantage over most women. A huge upstairs room triples as a mirror-lined exercise room, with all sorts of gym equipment, a closet (dozens of smaller closets are hidden behind the mirrors) and an office, where she sits at a \$50,000 Louis XV desk with a rare Louis XVI swivel chair.

Periodically, she pampers herself for a few days at Arizona's Maine Chance for some sybaritic slimming and toning.

More frequently, she is found at the Ashram in Calabasas, where the Marine-strict 14-hour day includes clambering over six miles of mountain trails in pink sweat suits.

"You're just smashing to look at," says Eva. "No makeup, baggy outfits. But it's such a joy. I feel very good there."

To keep her Size 8 figure curved instead of bulged, she says she eats a sensible and balanced diet of fruits, vegetables, chicken, fish (she avoids too much red meat) and, thanks to their Chinese chef, Chinese food.

"I try to avoid sweets. At the holiday season, I fall apart. It's shocking," she confesses. "But it's a great mistake to let yourself go. Weight creeps on."

Unlikely as it sounds, she said she's always in training, just like a prizefighter.

"You've got to have discipline in everything in your life. I wouldn't be where I am without it. You have to give up a lot if you have a goal."

'A woman has to keep herself on a pedestal. I know it's an old-fashioned attitude, but I can't help it'

Early in her career her options were dropped at both 20th Century-Fox and Paramount. "I always said when it happened, I would be back. And I was—for more money."

"I was always on the set 10 minutes early, during the six heavenly years of making *Green Acres*. I was never late once and I got up at 5 a.m."

As a stage, film and television star (she does lots of television—the Merv Griffin Show, the Match Game—and her latest movie is Disney's "The Rescuers") and as a woman she feels she has a double duty to be impeccably groomed at all times.

But she derides the thought of dressing for a man.

"It's nonsense. You can see naked women in movies. A low-cut neckline won't attract men anymore. "I think it's sad if a woman dresses to compete with other women or to attract men." In California, she wears glamorous, colorful dresses for evening. On business trips to the East or for White House dinners (on the occasion of meeting Lyndon B. Johnson, she greeted him, "Hello, Mr. President, darling"), her choices are more subdued. "It takes forever to learn how to dress well. I have made many mistakes along the way. But I can't stand to overdress. I don't always succeed, but I try." So sure was she of her fashion IQ, during the shooting of *Green Acres*, that she insisted designer Jean Louis do her wardrobe. "And if the script called for diamonds, I made sure they had real diamonds for me to wear. If I knew they were diamonds, then the viewers would

believe it, too." The ratings bore her out and the show survived the choppy seas of television for six years. It is now in reruns worldwide. Another side of Eva Gabor, who has been called the serious Gabor, is that of business executive. She is chairman of the board of Eva Gabor International, which she says is the biggest wig company in the world. She travels extensively for the company, making personal appearances, getting feedback and passing out hundreds of wigs along the way. She also has a hand in the designs. "We are always the first in what we do. We were the first to make capless wigs and pre-teased wigs. Now we are doing men's wigs." True to her Kanekalon creations, hundreds of hairpieces and wigs fill her closets. She applies them

herself, taking as little time as possible. "You can spend your whole life doing extremely unimportant things. I would go screaming mad if I had to sit around beauty parlors. And I think my hair looks as well as anyone's, even though it's homemade." She spends even less time with skin care, she says, slathering on the least expensive preparations on the market. "I can thank my mother for my skin." Years ago, Eva Gabor wrote an autobiography called "Orchids and Salami," which, she says, "wasn't very good." Explaining the title, she says that was all she ever had in her refrigerator. "Salami was about the only thing I could afford to buy. But the orchids," she smiles seductively, "I got them as presents." She still does. Only now they share shelf space with caviar and Dom Perignon.

Eva Gabor's one-time estate on the Westside fetches \$11 million

Leitereg, Neal J . Los Angeles Times (Online) , Los Angeles: Tribune Interactive, LLC. May 1, 2019.

[ProQuest document link](#)

FULL TEXT

The one-time Holmby Hills estate of late television actress and socialite Eva Gabor, who co-starred in the 1960s sitcom "Green Acres," has sold for \$11 million.

Gabor isn't the only celebrity tied to the Westside address. In fact, the estate has had a full marquee of Hollywood names pass through its doors. Actors Frank Sinatra, Mia Farrow, Audrey Hepburn, Anita Louise and David Niven are among those who called the Southern Colonial home at different times.

The two-story residence, designed and built in 1938 by Paul R. Williams, recalls the Golden Age of Hollywood with its wide front, brick motor court and slender columns that support a broad portico. An ornate frontispiece creates visual interest above the red-painted front door.

A grand foyer with a sweeping staircase sits beyond the front door and leads to scaled formal rooms, each outfitted with a fireplace. A formal dining room with mirrored walls, a library/screening room and a bar are within some 7,000 square feet of living space. The multi-room master suite, which has a walk-in closet and a sitting room, opens to a private balcony.

The six-bedroom house sits on more than an acre dotted with rose bushes and other greenery. A pool house with a kitchen sits off the swimming pool. The tennis court has a viewing deck. Elsewhere is a greenhouse.

Gabor, who lived in the house for nearly 20 years until her death in 1995 at 76, gained a television audience on the 1960s sitcom "Green Acres." Her voice work included "The Rescuers Down Under" (1990) and "The Aristocats" (1970).

The property was first introduced to the market more than three years ago and had been listed for sale at prices ranging from \$12.95 million to \$16.95 million. The address carries a 90077 ZIP Code and is considered to be in the Holmby Hills/Bel-Air area by the Multiple Listing Service. However, the L.A. Times' mapping tool places the property in Beverly Crest.

Carrie Lontoc of Reserve Collection Realty was the listing agent. Spencer Payson of Compass represented the buyer.

neal.leitereg@latimes.com | Twitter: @LATHotProperty

Crédito: Neal J. Leitereg

DETAILS

Subject:	Television programs; Reserve collections; Multiple listing services
People:	Farrow, Mia Sinatra, Frank Hepburn, Audrey Gabor, Eva
Company / organization:	Name: Los Angeles Times; NAICS: 511110; Name: Twitter Inc; NAICS: 519130
Publication title:	Los Angeles Times (Online); Los Angeles

Publication year:	2019
Publication date:	May 1, 2019
Section:	Business - Real estate - Hot Property
Publisher:	Tribune Interactive, LLC
Place of publication:	Los Angeles
Country of publication:	United States, Los Angeles
Publication subject:	General Interest Periodicals--United States
Source type:	Blogs, Podcasts, & Websites
Language of publication:	English
Document type:	News
ProQuest document ID:	2218327087
Document URL:	http://ezproxy.lapl.org/login?url=https://search.proquest.com/docview/2218327087?accountid=6749
Copyright:	Copyright Tribune Interactive, LLC May 1, 2019
Last updated:	2019-05-02
Database:	Los Angeles Times, ProQuest Central

Database copyright © 2019 ProQuest LLC. All rights reserved.

[Terms and Conditions](#) [Contact ProQuest](#)

Architect Paul Williams Blazed a Trail, and More Home Buyers are Discovering His Work; A surge of interest in the first African-American admitted to the American Institute of Architects means top dollar for his Southern California homes

Chen, Stefanos . Wall Street Journal (Online) ; New York, N.Y. [New York, N.Y.]29 June 2017: n/a.

[ProQuest document link](#)

FULL TEXT

The list of celebrities who have passed through Mag Black's Los Angeles home is classic Hollywood: Frank Sinatra, Mia Farrow, Audrey Hepburn, Eva Gabor.

But when the 7,000-square-foot, Georgian Colonial-style home listed this month for almost \$14 million, one star took center stage: Paul Revere Williams, the architect. "I didn't know a thing about him, but everyone ooh'd and ahh'd when they heard this was a Paul Williams," says Ms. Black, who recently relisted her home for \$13.95 million, an 8% increase, partly due to the growing strength of the Williams pedigree.

The late Mr. Williams, whose career spanned five decades and an array of architectural styles, is back in vogue—and not just with the Tinseltown set. The first African-American to be admitted to the American Institute of Architects in 1923, Mr. Williams has long been revered in the city's affluent pockets for his willingness to put the client before convention, and for his attention to detail. (His biographer said she can identify a bona fide Williams by the gentle rise of the staircase.) Now a number of posthumous honors, including an AIA Gold Medal in December, which is shared by the likes of Frank Lloyd Wright and Le Corbusier, have shined a brighter spotlight on the architect's work.

Agents say that renewed name-recognition can translate to a premium for home sellers. In June there were six Williams-designed homes publicly listed for sale, ranging from a \$2.4 million auction for a Mediterranean four-bedroom in San Clemente, Calif., to an \$88 million, 30,000-square-foot remodeled mansion in Los Angeles's Holmby Hills. In 2015, one of his 1931 Spanish Colonial Revivals sold for \$38 million in the posh Bel-Air neighborhood—almost \$19 million more than when it sold in 2011. At least two other million-dollar homes for sale are described as "Williams inspired"—agents say that is common practice in a town that is inclined to name-drop. "I think there's a resurgence of interest in him," says Robin Collins, an agent with Keller Williams who, in May, listed a \$3.2 million Mediterranean Mr. Williams built in 1926.

Mr. Williams, a Los Angeles native whose first luxury-home commissions began in the 1920s, designed over 2,000 private homes across the globe, about 300 of which are located in Los Angeles's so-called Platinum Triangle neighborhoods, says Karen Elyse Hudson, Mr. Williams's granddaughter and biographer. He died in 1980 at the age of 85.

Mr. Williams amassed an impressive clientele, including Lucille Ball, Lon Chaney and Bill "Bojangles" Robinson, thanks in part to his willingness to work in whatever style his client demanded, Ms. Hudson says.

In an era of deeply held prejudice, he learned to draw renderings upside down, he wrote in a 1937 article, so as to never force his white patrons to sit beside him. Today his homes are prized for their intricate detailing and elegant proportions—two qualities that have spared many of his homes from the wrecking ball of new-home developers .

"He could see forward and around corners," says Ms. Black, 73, a wealth manager who owns the 1938 Georgian Colonial in Holmby Hills. She bought the home for \$2.1 million in 1996, records show. Unlike many homes of that era, the 7,000-square-foot home has taller, 9-foot ceilings. Its largely open floorplan, with an emphasis on outdoor living, is echoed in new luxury homes today. The foyer and curving grand staircase, a hallmark of Williams's designs, is decorated with a Baccarat chandelier purchased by Hollywood starlet Ms. Gabor, the former homeowner, Ms. Black says.

Former renters include Frank Sinatra, Mia Farrow and Audrey Hepburn, according to Ms. Hudson's book, "Paul R. Williams: Classic Hollywood Style."

The sitting room hides an amenity from the first homeowner, "From Here to Eternity" producer Buddy Adler: A hidden storage area once used for film reels and projector equipment in what was then a home theater.

Ms. Black, who lives at the five-bedroom home with her husband, David Scott, a retired astronaut, is selling the 1.1-acre property to be closer to family in Florida. They listed the home last year for \$12.95 million with Jade Mills of Coldwell Banker. They took it off the market near the end of 2016 "to refresh" it and redecorate, Ms. Black said. In June, they relisted it for \$13.995 million on the strength of the market and Mr. Williams's surging name value, Ms. Mills said. (His AIA award and a subsequent honor from the University of Southern California Architectural Guild were given this year.)

In Ontario, Calif., about an hour east of the heated Los Angeles market, Darius Long is preparing to sell a very different Williams home—a 2,250-square-foot, International-style Midcentury Modern, circa 1947.

"People thought it was a pharmacy," says Mr. Long, 54, a semiretired aerospace electronics buyer, about the avant-garde design. Surrounded by Colonials, the two-level, two-toned, green-and-brown home is sited on an angle to create a large semicircular drive. Mr. Long bought the home from the original owner for \$435,000 in 2004, records show.

Inside, there is original woodwork and built-ins from renowned craftsman Sam Maloof. With ample glass on the front and rear of the home, the open floorplan is filled with natural light. Floor-to-ceiling glass sliders in the rear open to a yard with a centuries-old oak tree. The finishes, even down to the linoleum floors and the 1960s General Electric stovetop, are as the prior owner left them. "I consider myself a docent—just a caretaker of the house," says Mr. Long, who says he has changed almost nothing about the home.

Mr. Long plans to list the home for around \$1 million in the next few months to downsize to a home in another western state. Matthew Berkley of Deasy/Penner & Partners, the listing agent and an architectural historian, says that the unusual design and the fact that this is one of only two known Paul Williams-designed homes in the city justifies the listing price. Homes of a similar size nearby are listed in the \$600,000 range. Mr. Long says he will only sell to a buyer who wants to preserve the spirit of the home.

Williams-designed homes haven't been immune to buyers' demands. Ms. Hudson estimates that, "on the low side," about 40 of her grandfather's homes have been demolished in the Los Angeles area. In 2006, one of his most notable homes, the Midcentury Modern bachelor pad of Mr. Sinatra, was torn down to make way for new construction, she says.

In Los Angeles, due to the damaging effects of hot weather and limited housing supply, homes older than 20 years are becoming scarce, because developers believe they can maximize their investment by building new, says Jeff Hyland of Hilton & Hyland. But the rising profile of architects like Paul Williams is helping to turn the tide.

"It's a reason to say to a seller, 'Wait, don't tear that down—we think it's worth more if you keep it,'" he says.

There is another safeguard for Williams homes—they seldom come up for sale.

John Sweeney, 65, a civil-rights attorney, bought a 6,000-square-foot Spanish Colonial Revival in the Los Feliz neighborhood of Los Angeles for \$1.975 million in 2003, according to city records. "I feigned that I didn't know Paul Williams," Mr. Sweeney recalls, to drive a hard bargain. "Of course, I knew everything about him."

Mr. Sweeney, who is African-American, says he found a kindred spirit in Mr. Williams, who faced discrimination, even as he became a household name.

"It was very special to me to live in a house that was designed by an African-American who couldn't live there," he

says. The original neighborhood covenants, he discovered, only allowed the home to transfer to white home buyers.

In 2008, he had the 1927 home designated a Los Angeles historic cultural monument, effectively making it more difficult for the home to be demolished. He has no plans to sell, but should his family decide otherwise, there are protections in place.

"I wanted to make sure," he says, "that nobody can take down these walls."

Credit: By Stefanos Chen

DETAILS

Subject:	Architecture; African Americans; Real estate sales; Awards & honors; Homeowners; Design; Neighborhoods
Location:	Southern California Los Angeles California San Clemente California
People:	Farrow, Mia Sinatra, Frank Hepburn, Audrey Gabor, Eva
Publication title:	Wall Street Journal (Online); New York, N.Y.
Pages:	n/a
Publication year:	2017
Publication date:	Jun 29, 2017
Section:	Real Estate
Publisher:	Dow Jones & Company Inc
Place of publication:	New York, N.Y.
Country of publication:	United States, New York, N.Y.
Publication subject:	Business And Economics
Source type:	Newspapers
Language of publication:	English
Document type:	News
ProQuest document ID:	1914569842
Document URL:	http://ezproxy.lapl.org/login?url=https://search.proquest.com/docview/1914569842?accountid=6749
Copyright:	(c) 2017 Dow Jones & Company, Inc. Reproduced with permission of copyright owner. Further reproduction or distribution is prohibited without permission.

Last updated: 2017-11-24

Database: ProQuest Central

Database copyright © 2019 ProQuest LLC. All rights reserved.

[Terms and Conditions](#) [Contact ProQuest](#)

Paul R. Williams, Architect (1894-1980)

By Charles J. Fisher

A native of Los Angeles, Paul Revere Williams was born on February 18, 1894 to Chester Stanley and Lila Wright Williams who had come to Los Angeles from Tennessee. At that time, his father ran a fruit stand at the Old Plaza. Orphaned by the age of 4, Williams was raised by his God Mother, Emily P. Clarkson. Always artistic, Williams determined that he wanted to be an architect while attending Polytechnic High School. His biggest concern was whether he would be able to make a living because he was black at a time when no one had ever heard of an African American architect. Once he made the decision, there was no looking back, as he would strive to be the best in his chosen profession.

After graduating from high school in 1912, Williams attended Los Angeles School for Art to work on his drawing skills and evening classes at the Los Angeles Institute of Beaux Arts Design. He later studied engineering at the University of Southern California.

In 1914, he entered a contest to develop a cohesive design for an intersection sponsored by the Throop Polytechnic Institute (now Cal Tech) of Pasadena. Williams' entry took first place in the "Four Corners Competition" over architects from as far away as Boston. The judging committee consisted of John C. Austin, Elmer Grey and Albert R. Walker. This was to be the first of many awards that Williams was to receive.

He first worked in an architectural office around 1913-14, later for landscape architect Wilbur D. Cook, Jr. until about 1916. He spent the next several years working first in the office of Reginald D. Johnson and finally, John C. Austin, who was one of his "Four Corners" judges, where he worked on a number of prominent buildings, such as the Shrine Auditorium. He passed his architectural exam and received his architectural license in 1921 before leaving Austin's Office in 1922. Austin presented him with a project as a going away present to get his own office started. He soon had a number of projects and in 1922 he opened his first office in the Stock Exchange Building.

On June 27, 1917, he married Della Mae Givens, whom he had met while serving as president of a local chapter of Christian Endeavor. Williams was always rooted in his faith and especially enjoyed designing churches. He and Della would be the parents of two daughters, Marilyn and Norma.

Much of his early work was in the town of Flintridge, which had been subdivided by former U. S. Senator, Frank Putnam Flint. Flint had known Williams when he was a youth selling newspapers at 1st and Spring Streets. Among the homes he designed in Flintridge, was a large Spanish Colonial Estate for Flint's brother, banker Motley H. Flint.

Besides Flintridge, many of Williams early residential projects were in new neighborhoods such as Hancock Park and Los Feliz, where he designed such homes as the Blackburn Residence (HCM 913) in 1927 and the Victor Rossetti Residence (HCM 915) in 1928. Both of those are Spanish Colonial Revival. In 1923 he had garnered critical acclaim in the Los Angeles Times for his design of the English-style John B. Browne House, also in Los Feliz, which was the subject of a two part article in California Southland magazine. Another nearby early work was Villa Manola, a Moorish Revival courtyard home in the area known as Hollywood Grove, for Marie Martin in 1923.

In Hancock Park, Williams designed three homes for the Banning Family in 1929, all of the Old English style with brick facades. This style was one of the earliest ones in a career that was to span 60 years and produce designs for over three thousand buildings from traditional revivals to Post World War II Modernism.

By the 1930s, Williams was well established as one of Southern California's premier architects of high-end housing. By this time, he had a number of commissions in Beverly Hills and Bel Air. One of these was the Beverly Hills home of Lon Chaney, Sr. The actor participated each step of the way as his Italian Renaissance residence was built, often directing the placement of details in Williams' plan. Unfortunately Chaney died before the home was completed. His disheartened widow opted to sell the house when it was finished.

Williams' designs in Bel Air included homes for John A. Zublin (aka Nicolosi Estate, HCM 485) in 1931, CBS President Jay Paley in 1935, the brick faced French eclectic Morris Landau Residence in 1936 and the poured concrete French Provincial style home of philanthropist George Castera

(HCM 893), also in 1936. His 1938 Classical Revival design of the home of Charles M. Weinberg is well known for its later association with many of Hollywood's elite who were to live there over the years. In 1940 he designed the Bel Air home of industrialist, Henry Salvatori.

Williams' early work was mostly residential, but he also did some commercial and ecclesiastical work in the 1920s. The Second Baptist Church (HCM #200), which he designed working with Norman Foote Marsh in 1924, the 28th Street Y.M.C.A. (HCM #851) in 1925, a Packard automobile showroom in Beverly Hills in 1927, the Hollywood Y.M.C.A. in 1927, a Santa Monica drive in market in 1928 and the H. Claude Hudson Office Building, also in 1928.

In 1929, Williams was the only architect West of Kansas City to be appointed by President Herbert Hoover to the "National Colored Memorial Commission" to design a memorial building for the African American soldiers that fought in World War I. Williams went to Washington D.C. to participate in this project. Years later he opened a branch office in the Nations' Capital to handle several public housing commissions he had been awarded in the area.

The Ford Hacienda in Ojai (Ventura County Landmark No. 169), built in 1929, utilized the Spanish Colonial Revival style in a sprawling U-shaped home. Ten years later, Williams designed another Hacienda for Talton R. Craig (HCM 992), this time using the Ranch Style.

One of his most publicized projects was the 1931 design for the Colonial Style home of automobile manufacturer Errett Lobban Cord in Beverly Hills. Cord, like Williams, was driven to perfection. As the CEO of Auburn Motors, he was the youngest chairman of a large car company. He and Williams were both 37. Cord had consulted with a number of architects but chose Williams because he knew that the job would be done right the first time. Sadly, the Cord mansion fell victim to developers in 1962. In 1940, he designed a ranch for Cord in Silver Peak, Nevada.

Another house that he worked on was a 1937 home for Barbara Stanwyk, in Northridge, that was later bought by comedian Jack Oakie. The architect of record was Robert Finklehor but Williams was hired as the supervising architect and much of the actual structure bears Williams' design elements. (Oakridge, HCM #484). Today the residence remains as one of the last

vestiges of an era of movie stars homes on large estates in the San Fernando Valley. He also designed a Colonial Revival home for Eddie “Rochester” Anderson, well known as Jack Benny’s butler in the radio and later television shows. Due to the racial covenants at the time, the Anderson house was built in a modest neighborhood on 37th Street, where the palatial residence has been a local landmark since it was built in 1940.

In the late 1930s, Williams was called upon to design more commercial and institutional projects. The Music Corporation of America complex in Beverly Hill was in 1937, followed by a redesign of the interior as well as additions for Saks Fifth Avenue from 1945-50 and George Washington Carver Junior High School in Los Angeles (1947, additions in 1953). He also designed the First Church of Christian Science in Reno, Nevada in 1938. In 1939 he contributed to the design of a men’s dormitory at Howard University in Washington D.C. Williams was by this time becoming known well beyond Southern California.

He did a number of projects in South America, including the Bogota, Country Club in the Columbian capital in 1945 and a tuberculosis hospital in Guayaquil, Ecuador in 1948.

Before and during World War II, Williams designed a number of housing projects, including Pueblo del Rio (400 units in 1940) in Los Angeles, and a 125 unit project in Fort Huachuca, Arizona (1942).

Williams also published several plan books during this period. One was his 1945 “Small Home of Tomorrow”, which featured a vast variety of Williams’ designs for suburban homes ranging from the traditional to the modern, with emphasis given to the efficient use of space, especially in rooms such as kitchens. All of the designs are by Williams except one that was presented to him by Richard Neutra.

During the first few decades, the Williams family had been living in a Craftsman bungalow in what he referred to as “my small, inexpensive home in a unrestricted, comparatively undesirable section of Los Angeles”. Racial covenants were a fact of life and Williams was ineligible to live in the neighborhoods where most of his designs were built, even though he could afford to. One area that was not restricted was the rather affluent Lafayette Square just off Crenshaw Boulevard. In 1950, Williams designed and built his own home, using a Moderne design that gives the home a somewhat

nautical look. It stood in contrast with the large mansions in the area, most of which had been constructed while he was just getting started in the architectural field. However, Williams' ability to design made the house (HCM 170) a welcome addition to the neighborhood, where it now stands as a monument to his ability. He centered it around his family, believing that a home is first and foremost, a place where the nuclear family can relax and recharge their spirit.

This was a hallmark of all of Williams' domestic designs, which were so much in demand by the Hollywood crowd. They give a feeling of peace and intimacy in a world that was so often fast paced and a bit uncertain.

Williams went on to do other important projects, including, along with Weldon Becket, William Pereira and Charles Luckman, the iconic Los Angeles Airport Theme Building (HCM 570) and the Los Angeles County Hall of Administration. All the while, he continued designing homes, both large and small, leaving a portfolio of over 3,000 built projects.

Paul R. Williams passed away on January 24, 1980. His funeral was held at the First A. M. E. Church, which he had designed in 1963.

Early American Black Architect, 85, Dead

Designed Some of Southland's Most Famous Landmarks

Ask who designed Saks Fifth Avenue in Beverly Hills or Perino's Restaurant in Los Angeles and few could come up with the name Paul R. Williams.

Fewer still would know he was black.

Yet when he died Wednesday at age 85 Williams left behind thousands of silent monuments to his artistic skills.

His commercial and public works projects include the Los Angeles Courthouse, Hall of Administration and three buildings at UCLA. Additionally, he was associate architect for Los Angeles International Airport.

And he designed homes—nearly 3,000 of them—for such stars as Tyrone Power, Bill (Bojangles) Robinson, Frank Sinatra, Cary Grant, Lon Chaney Sr., and dozens more.

Those homes embellish such communities as Hancock Park, Brentwood, Bel-Air and Flintridge.

He was the first black ever admitted to the American Institute of Architects and held five honorary degrees in addition to winning the National Association for the Advancement of Colored People's Spingarn Medal for distinguished achievement.

Williams was born in Los Angeles on 8th Street ("way out in the country") and attended Polytechnic High School and USC (where an adviser warned him "there aren't enough Negroes in Los Angeles to give you a living.")

He supported himself by cutting the letters "J" "S" "C" from brass and selling them as watch fobs and monograms.

In 1929, after he had established himself as a small-home specialist, auto magnate E. L. Cord hired Williams to design a Beverly Hills home on Cord's 10-acre estate.

Williams designed a \$400,000 mansion which featured an 18-car garage.

Impressed, Cord invited the young architect to meet a "friend" who turned out to be Adam Gimbel of the department store family. That meeting resulted in a commission to design Saks in Beverly Hills.

Later he was to extend his ventures to the Georgian-style Music Corp. of America Building and a 30-room Bel-Air Tudor mansion, both of which won national honors.

Although his large homes, treasured for their style, warmth and understated elegance, were mostly traditional, his smaller homes, such as the 25 he designed in Flintridge, tended toward the modern.

A gentle, courtly man, he also was a perfectionist who would have a plaster wall redone if he could feel a single trowel mark.

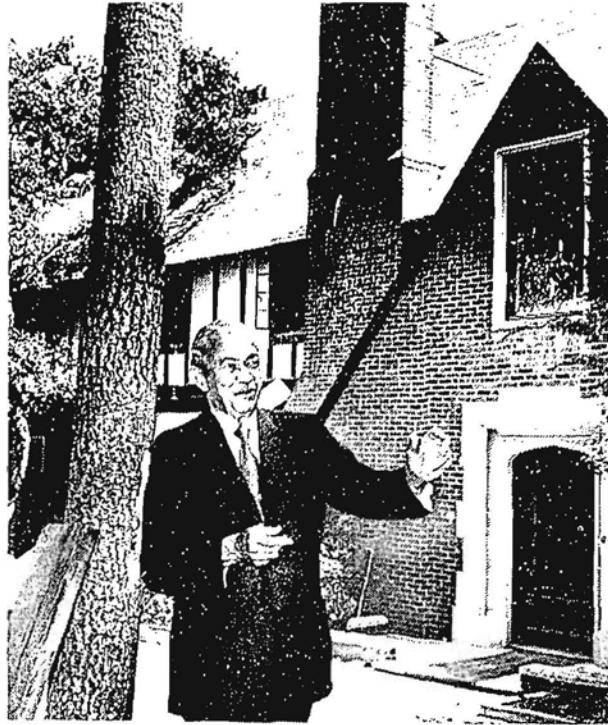
"He had the highest integrity," said Mrs. Elaine Jones, widow of A. Quincy Jones, dean of the USC School of Architecture and Fine Arts. Williams and Jones were associated on many projects, including the Palm Springs Tennis Club.

At the pinnacle of his success, in the late 1930s, the nation of Colombia was seeking a designer for a hotel, office-building complex and homes in the city of Medellin.

The Colombian delegation, enchanted by Beverly Hills, chose five homes they particularly liked and inquired as to who had designed them. Three of them were Williams' and he flew to that South American nation to oversee the project.

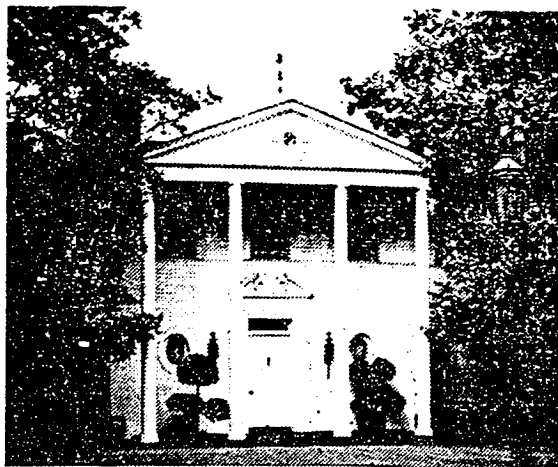
Winner of dozens of national and local awards, a scholarship fund has been set up in his name at 1930 Wilshire Blvd., Los Angeles 90057.

—STANLEY O. WILLIFORD



Paul Williams created this Tudor mansion in Bel-Air in 1928. It was restored in 1970, when he posed before it, and then named a Design House West by the American Institute of Interior Designers.

Times photo



From left to right: Anita Louise; the Estate at 100 Delfern Drive, Holmby Hills, California; Caudon soft paste porcelain centerpiece 34" high; "Venus Victrix" (Pauline Borghese, Napoleon's sister) Carrara marble resting on black marble bench. Sculptor: Antonio Canova, Venice circa 1804. 33" high, 40" wide; Bronze figure of Pan signed Clodion 23" high; French Louise XV Boule table clock circa 1750, 38" high.

AUCTION

The Grand Estate of Anita Louise

SALE DATES Three Sessions, Monday Afternoon, February 17th (Washington's Birthday) at 1 pm and Monday Evening, February 17th at 8 pm/Tuesday Evening, February 18th at 8 pm. **REMOVED TO** The International Hotel at Kennedy International Airport, Long Island, New York. **ANITA LOUISE STORY** A child star in the golden age of Hollywood, Anita Louise's long career in films spanned more than 70 motion pictures.

One of Hollywood's most popular stars, Anita was considered the last of the lavish party givers. She was married to Academy Award winning producer and 20th Century Fox production chief, Buddy Adler. Together, they went about with the social set of Beverly Hills, Bel-Air and New York. The daughter of an antique dealer, Anita was a collector of beautiful things, particular silver, jewelry and china. Now, five years after her unexpected death, the entire contents of her Estate will be offered to other discerning collectors, who will appreciate the actress' fine eye for beauty.

The Estate was acquired by the C.B. Charles' Galleries

in 1974 and the Greater New York area has been selected for a partial release of the Anita Louise Estate. **HIGHLIGHTS OF COLLECTION** The auction features valuable art and antique properties as well as objects d'art and decorative items. From the Anita Louise Estate and some belonging to or formerly belonging to many prominent estates and noteworthy private collections: Period Furniture, Porcelains, Persian and Oriental Rugs, Art Glass, Crystal, China, Silver, Orientalia, Accessories, Oil Paintings, Ivories and Jades, Jewelry as well as Anita Louise Memorabilia. Among the latter are costumes, original film scripts, letters and personal clothing.

All items are subject to prior sale. **INSPECTION NOTICE**

One hour prior to each session. Admission is free. **CATALOGUE INFORMATION** A catalogue with a complete listing of all items included in the auction will be available at the view and sale, \$2.00 **FOR INFORMATION** Starting Sunday, February 16th (not before, please), call (212) 995-9000. **TERMS OF SALE** Cash, Check or American Express.



C.B. CHARLES' GALLERIES

ESTATE SPECIALISTS ★ AUCTIONEERS ★ APPRAISERS

825 Woodward Avenue, Pontiac, Michigan 48053

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

These boots are made for kicking:: Why Tina Sinatra hates her stepmom

Houpt, Simon . The Globe and Mail ; Toronto, Ont. [Toronto, Ont]14 Oct 2000: R.5.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

The "stuff" [Tina Sinatra] is referring to includes [Barbara Stanwyck]'s harsh treatment of [Frank Sinatra] during their 22-year marriage, her apparently cavalier attitude toward his health and the prescription medications he was taking, and noisy legal maneuverings that gave her a huge share of Frank's wealth despite a prenuptial agreement.

FULL TEXT

Frank's youngest daughter says his last wife was determined to divide the singer from both his money and his children.

The daughter of a born showman, Tina Sinatra knows how to attract a crowd: offer up a nasty cat fight.

Frank Sinatra's second daughter published a memoir this week entitled *My Father's Daughter* that describes her relationship with Old Blue Eyes, but the book might be more appropriately titled *My Father's Avenger*. Judging by its corrosive contents, the youngest Sinatra is hell-bent on impugning the reputation of Frank's fourth and final wife, Barbara, as a manipulative, gold-digging schemer who made the legendary singer miserable in the last two decades of his life.

"The book is the truth," insisted the 52-year-old Tina earlier this week, on a swing through New York. "It's based on stuff the staff was telling us for years during the marriage."

The "stuff" Tina is referring to includes Barbara's harsh treatment of Frank during their 22-year marriage, her apparently cavalier attitude toward his health and the prescription medications he was taking, and noisy legal maneuverings that gave her a huge share of Frank's wealth despite a prenuptial agreement. Tina writes that Barbara was "this tall blonde from Central Casting," who struck up a liaison with Sinatra while still married to Zeppo Marx. After making it official with Frank, Barbara told a friend, "This time, I married for money." Curling up on a sofa in jeans and a plaid shirt atop a long-sleeve white T-shirt, Tina's feet are bare, her toenails painted a muted purple. On the inside of her left ankle is a tattoo of a rose, drawn to cover up a scar from minor surgery in 1993. She says when her father saw the tattoo he growled, "'Ooh, my daughter the sailor.' He was not pleased." She smokes a few cigarettes during this conversation. The skin around her mouth is unnaturally tight, as if it has seen surgery to remove a smoker's pucker.

When asked, Tina will say she wrote *My Father's Daughter* for the usual high-minded reasons: she hopes its publication will stop people asking her what it was like to be Frank's daughter; by helping her analyze her relationship with her father, the writing process led to an emotional catharsis; she wanted her dad's fans to gain a

different view of the star, one focused on the man more than the myth. "I think it's a human portrayal," says Tina. "As he used to say: Flaws and all."

Tina may say those were her goals, yet it is impossible to ignore that half of the book's 300 pages are taken up with a minute dissection of Barbara's paranoid schemes and her nasty methods for dividing Frank from his children, and all of them from his money. "We became a family interrupted," she says.

Since *My Father's Daughter* is a showbiz tale, of course, Barbara isn't the only one with flaws. The book begins with the marriage of Frank to the young Nancy Barbato of Hoboken, N.J., in a union that was almost immediately undermined by the aspiring singer's wandering eye. "My mother always felt that [Frank's affairs] weren't that meaningful and that they would come and go," says Tina, reaching for a Marlboro Light. "When he was going on road trips after Nancy was born, before Frankie was born, she would pack condoms in his luggage. That's how she dealt with it." Nevertheless, when Tina's mother found herself pregnant again in early 1947 and Frank landed in the gossip pages from a brief affair with Lana Turner, Nancy figured she could no longer count on her husband. She had an abortion. When Frank found out, he was devastated and swore he would mend his ways. Tina was born the following summer, but the family *détente* didn't last. Within two years, Frank left the family for Ava Gardner.

Still, he was around often enough that Tina grew up in glamorous company. Barbara Stanwyck came for tea with her mother on Tuesday afternoons, Bing Crosby's boys lived down the street and Art Linkletter and Walt Disney's houses were nearby. She once met Humphrey Bogart. After Bogie's death, of course, Frank romanced his widow, Lauren Bacall.

She was just one of dozens of glamorous women who would cruise in and out of Sinatra's life as he searched for some semblance of happiness. After a 10-year marriage to Gardner, he comes close to marrying Bacall, but calls it off. He's engaged to Juliet Prowse for 43 days, ties the knot with Mia Farrow, but divorces her when she refuses to leave the set of *Rosemary's Baby* to be in one of his movies. He spends time with Kim Novak and Eva Gabor. "There was always something else, someone else, on his horizon," Tina writes.

"I think my dad was gripped by an intensity of feeling that cut him off from others, even from those he truly loved. He was different, and he knew it -- not better or worse, but perhaps *more*. He lightly called himself, 'an eighteen-carat manic-depressive.' "

Perhaps because of his inner torment, Tina forgave him his trespasses, despite repeated snubs, like the time she dropped by Dean Martin's house in July, 1966, only to be told by the singer that her father was at that moment marrying Mia Farrow, a woman only three years her senior. Tina recognized that her dad's fiery "artistic temperament" and constant searching meant he never found true and lasting happiness.

"Who does?" she asks now. "It was part of his makeup. There was this spot in him that no one could touch or fill. It's just who he was."

Despite Frank being a less than ideal father, however, Tina insists she would not have traded his personal success if he could have been home every day like the dad she idolized in *Father Knows Best*. "I was too proud of him," she says. "I don't want to say it was my calling to accept things the way they were, but I was proud to be his daughter then and now. I wouldn't have traded it for the world."

Tina is certainly her father's daughter. Although she says her own personal relationships have been fulfilling, neither of two marriages lasted long. As for her professional life, in addition to the new book, her career as a

Hollywood producer has been almost exclusively limited to things Sinatra. Together with her siblings, she helps oversee Frank's legacy. She has been working for years to get a remake of *The Manchurian Candidate* off the ground. Her greatest triumph was producing a five-hour miniseries about her father's life that aired on CBS in 1992.

With the nasty words Tina has for her stepmother, however, she may end up being remembered more for *My Father's Daughter* than any of her Hollywood projects. She explains that Barbara had a divorce attorney on retainer – unknowingly paid for by Sinatra himself – during her marriage to Frank. She also had separate money managers who helped her scheme to take control of Frank's finances. In conversation, Tina tries to take the high road and refuses to indulge in juicy attacks on Barbara. Most of the venom is reserved for the book.

"You want your aging parent, growing more vulnerable by the year, to be in a loving, protective environment, a nurturing relationship. That was not the case," with Frank and Barbara, says Tina. "The less empowered he was, the more frail he became." With increasing meditation, his moody demeanour levelled off and he "became a fogged, disassociated person. It was not appropriate." The children raised the issue with Barbara, who apparently batted aside their concerns. Her response didn't surprise Tina. "This was also a woman who would move [Frank's] clothes out of the house seven months before he died," she says. "Most women keep closets hung full of clothes as shrines when they are about to lose, or have lost, a spouse. That's very peculiar behaviour."

Barbara hasn't responded to the various charges levelled in the book, but Tina says she'd be happy to meet her on a show like CNN's *Larry King Live*. No kidding. It would make a great cat fight.

Daddy's girls

Dad and Mia saw each other privately and very quietly for some time. I sensed something was going on with him before I knew the details, if only because Nancy and I were suddenly seeing him less. When I found out, I was surprised, because Dad hadn't dated anyone nearly so young before. From what little I knew of Mia (she'd been a few grades ahead of me in Marymount and I'd met her once in passing), I thought that she might be good for him. But their age difference led me to take them less than seriously.

Despite Mia's urgings, my father was reluctant to put her together with his kids. My curiosity would go unsatisfied until early in 1966, when I stopped by to play tennis at the house he'd rented in Holmby Hills, at Sunset and Delfern. Dad was puttering around with George Jacobs, his houseman, and he said to me, "If you stay long enough, Mia's coming over."

He didn't need to ask me twice.

When Mia came through the door in her sundress and sandals, I thought to myself, *She's perfect*. Porcelain skin, with no makeup. Flawless hair, short as a boy's.

She'd come straight from work, with a script in her bag, and looked surprised and nervous to see me there. I tried to put her at ease, because that's the way we'd been raised; I'd met a lot of women with Dad over the years, if none so close to my age. Besides, I wanted him to be happy.

Mia and I became fast friends. We'd socialize when Dad was on the road, which meant that I probably saw more of her than he did. We were three years apart, a big difference at the time, and I found her impressive. Mia was more eccentric than I was. She had a diverse group of friends, most of them older mentor types, like Salvador Dali and

Yul Brynner. But we had other interests in common, like music and clubbing and clothes. We had a playful relationship that didn't run all that deep, not in the beginning.

I really like Mia. I just never thought that she and Dad would last. *From My Father's Daughter: A Memoir, by Tina Sinatra (Simon & Schuster, 303 pages, \$38.50).*

DETAILS

Publication title:	The Globe and Mail; Toronto, Ont.
Pages:	R.5
Publication year:	2000
Publication date:	Oct 14, 2000
Dateline:	New York NY
Section:	Saturday
Publisher:	The Globe and Mail
Place of publication:	Toronto, Ont.
Country of publication:	Canada, Toronto, Ont.
Publication subject:	General Interest Periodicals--Canada
ISSN:	03190714
Source type:	Newspapers
Language of publication:	English
Document type:	NEWSPAPER
ProQuest document ID:	384232868
Document URL:	http://ezproxy.lapl.org/login?url=https://search.proquest.com/docview/384232868?accountid=6749
Copyright:	All material copyright Bell Globemedia Publishing Inc. or its licensors. All rights reserved.
Last updated:	2017-11-07
Database:	ProQuest Central

Database copyright © 2019 ProQuest LLC. All rights reserved.

[Terms and Conditions](#) [Contact ProQuest](#)

Charles M. Weinberg, Manufacturer, Dies

Death of Charles M. Weinberg, 73, manufacturer and philanthropist, was learned Wednesday.

Mr. Weinberg, who lived at 952 N Alpine Dr., Beverly Hills, died Tuesday night at Cedars of Lebanon Hospital after a lingering illness.

Born in Brooklyn, Mr. Weinberg was a resident of the Los Angeles area for more than 40 years. From 1922 to 1932 he was president of the California Equipment Co., and then became president of the Brown-Bevis Equipment Co. In 1946, he founded and was president of the Wayne Manufacturing Co., Pomona, makers of street sweepers used by cities all over the world.

Hospital Work

Mr. Weinberg was first vice president of Cedars of Lebanon-Mt. Sinai Hospitals, vice president of the Del Mar Child Care Center, and took in active interest in Israeli organizations and the af-

fairs of Brandeis University of Waltham, Mass.

Mr. Weinberg was a member of the Wilshire Boulevard Temple for 40 years. He also was a member of Al Malaikah Temple, Hillcrest Country Club, Catalina Yacht Club and Los Angeles Athletic Club.

He leaves his widow, Mrs. Edith M. Weinberg; mother, Mrs. Kate Weinberg of Miami, Fla.; a son, Gill N. Wayne of Beverly Hills; a daughter,

Mrs. Charlotte M. Franklin of Beverly Hills; two brothers, Jack H. Weinberg of Los Angeles and A. J. Weinberg of Atlanta; a sister, Mrs. Paula Jacobson of Tulsa, and five grandchildren.

Funeral Services

Funeral services will be conducted at 1 p.m. today at the Home of Peace Mausoleum Chapel, 4334 Whittier Blvd., with Malinow & Silverman Mortuary in charge. In lieu of flowers, friends may make memorial contributions to the Radiation Therapy Research Fund of Cedars of Lebanon-Mt. Sinai Hospitals.

SurveyLA

Los Angeles Historic Resources Survey

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: ARCHITECTURE AND ENGINEERING

Theme: American Colonial Revival, 1895-1960



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



DECEMBER 2015

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

This theme contains four sub-themes, each of which addresses an iteration of American Colonial Revival architecture: Georgian Revival, Early American Colonial Revival, Late American Colonial Revival, and Dutch Colonial Revival.

Evaluation Considerations

The theme American Colonial Revival, 1895-1960 may overlap with other SurveyLA themes as follows:

- Properties significant for their association with their owner, often an individual in the entertainment industry, may also be eligible within the Entertainment Industry context and Residential Properties Associated with the Entertainment Industry theme.
- Commercial examples of the style may also be significant in the context of Commercial Development under several themes and associated property types.
- Early residences constructed in the style may also be significant in the context of Early Residential Development and Suburbanization and the theme Early Residential Development.
- Neighborhoods with concentrations of residences in the style may also be significant in the theme Housing the Masses.

HISTORIC CONTEXT

The Origins of American Colonial Architecture

Architecture in seventeenth and eighteenth century America took its cues directly from English architecture of the same period. Though the majority of buildings were constructed of wood, some of the most substantial ones were built with brick. Initially inspired by Tudor and Medieval architecture, even the earliest extant brick houses in Virginia display stripped down versions of Classical detailing, such as symmetrically arranged façades and the use of pediments and columns (or the suggestion of columns) around main entrances, as seen at Bacon's Castle (ca. 1655).¹



*Queen's House, constructed between 1616-1635
(Greenwich Guide)*

English architecture of the eighteenth century was heavily influenced by the work of the Italian Renaissance, the sixteenth century architect Andrea Palladio, and his seventeenth century successor Inigo Jones, whose design for the Queen's House in Greenwich was widely studied. Renderings from the buildings of the Roman cities of Pompeii and Herculaneum, the first major archeological excavations of the eighteenth century, generated great enthusiasm for ancient architecture. It was also during this period that the first English architects traveled to

¹ William Pierson, *American Buildings and Their Architects: The Colonial and Neoclassical Styles* (Garden City: Doubleday & Company, 1970), 31.

Greece to study firsthand the architecture of the ancient world. They published the first accurate renderings of ancient Greek architecture, including the buildings on the Acropolis in Athens.² These publications gave rise to a new interest replicating ancient architecture, rather than merely interpreting it.

Beginning in the 1720s and 1730s, English Palladianism, as the style became known, reacted against the exuberance of the Baroque style and emphasized stylistic purity and proportion.³ The style, which was disseminated through books published in England, was perfectly adapted to the architecture of the English court and aristocracy. It directly influenced the upper-class domestic architecture of colonial America in the third quarter of the eighteenth century.⁴ The elite of colonial America aspired to emulate the English gentry, and therefore modeled their lives (and houses) after them. The plantation houses of the American South were especially well suited to a direct translation of the Palladian style, which had a sprawling symmetrical plan and attached ancillary buildings. Examples found throughout the South, including Carter's Grove in Virginia, borrowed directly from English architecture books of the period.⁵

Palladianism also influenced the architecture in the northern colonies. The buildings in the north; however, were more compact than Palladio's prototypes or the plantation houses of the South. The development patterns in the north tended to be more urban than rural, consequently the space constraints on city lots resulted in smaller buildings. However, the influence of Palladian architecture was still seen in the monumental design of these buildings, which used projected pedimented pavilions and monumentally scaled pilasters. Classical details were taken directly from Palladio's books and the works of English Palladian architects.⁶ Many eighteenth century American examples borrowed directly from these books, and reproduced some or all of their architectural features. The style, used for buildings as varied as the plantation house at Mount Airy, Virginia and the Redwood Library in Newport, Rhode Island, permeated throughout the colonies.

² Pierson, 207.

³ Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context* (Hanover: University Press of New England, 1999), 86.

⁴ Pierson, 114.

⁵ Pierson, 115.

⁶ Pierson, 123.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960



*Quincy House, constructed in 1770
(Historic New England)*

Architecture in colonial America was divided into two styles, Georgian and Federal (also known as Adam, after the English architect Robert Adam). Georgian architecture was popular in American from about 1700 to about 1780. It emphasized order, symmetry, and Classical detailing regardless of the building's function. It commonly featured a two-story building with symmetrical façade, centrally located main entrance surrounded by decorative pilasters and entablature, and repeating bays of multi-light windows. There were variations of the style throughout the colonies, which was often influenced by

the region as well as the size and scale of the building. Common exterior cladding materials included horizontal wood siding and brick. Examples from the period include the Codman Estate (ca.1740) in Lincoln, Massachusetts and the Quincy House (1770) in Quincy, Massachusetts.

Even after the Revolution, Americans continued to follow European fashion and culture. This period saw the rise of the first professional architects in the United States, such as Charles Bulfinch and Benjamin Henry Latrobe. They frequently turned to the architecture of Englishman Robert Adam for inspiration. Adam's designs continued the tradition of Palladian box-like forms and temple-like façades, but he added delicate and more elaborate detailing than previously seen.⁷



*Harrison Gray Otis House, constructed in 1796
(Historic New England)*

The main façade remained symmetrical, with a centrally located main entrance and repeating bays of multi-light windows. The overall plan became less boxy, however, and began to feature elliptical or rounded spaces projecting from the main rectangular volume. The overall effect was more delicate than the earlier Georgian style.⁸ Examples include the Harrison Gray Otis House (1796) in Boston, Massachusetts and the Nickels-Sortwell House (1807) in Wiscasset, Maine.⁹

⁷ Gelernter, 108-109.

⁸ "Architectural Style Guide, Federal (Adam): 1780-1820," Historic New England, accessed May 5, 2015, <http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780>.

⁹ "Architectural Style Guide, Georgian: 1700-1780," Historic New England, accessed May 5, 2015, <http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780>.

The Colonial Revival in America

Revived interest and pride in all things colonial came after the Philadelphia Centennial Exhibition in 1876. The Centennial was the first major World's Fair to be held in the United States, and it showcased American culture and industry to the rest of the world. Attendance was estimated at nine million people at a time when the country's total population was approximately forty-six million.¹⁰ The country was in the midst of an economic depression, and Americans looked back to the eighteenth century idealistically as a time when life was purer and simpler. This was also a reaction against the increasing industrialization of the nation in the decades after the Civil War.¹¹ Americans embraced all things colonial, including the style of dress and furniture. The inclusion of Colonial Revival style buildings in the Columbian Exposition in Chicago in 1893 and the restoration of Colonial Williamsburg in the 1920s and 1930s sparked further interest in the architecture of eighteenth century America. The publication of colonial architecture in books and magazines made the styles widely accessible to audiences all over the country.

Early examples of the American Colonial Revival architecture simply applied eighteenth century design details, such as columns, to otherwise Victorian buildings. Thus, late examples of Queen Anne and Shingle style buildings sometimes exhibit American Colonial Revival design elements. After the restoration of Colonial Williamsburg, architects began to turn to more historically accurate reproductions of colonial American architecture.¹² However, the style was usually not a direct copy of earlier styles. American Colonial Revival architecture typically combined elements from multiple styles, including early New England houses and later houses inspired by Robert Adam, while also adding new elements not seen in the original prototypes.¹³

The Colonial Revival in Los Angeles

The American Colonial Revival and its related styles were not as widely used in Los Angeles as other historicist styles such as the Spanish Colonial Revival. It was most frequently applied to residential buildings, though there are examples of its application to other building types. The Early and Late American Colonial Revival styles were by the far the most widely-used iterations of the style. Large-scale residences, found in neighborhoods such as Bel Air, tended to be more direct reproductions of the style and were often the work of well-known architects such as Paul Williams or Roland Coate. Early examples of the style date to the 1910s, though the Dutch Colonial Revival style usually pre-dates this period. Homes constructed in the style were often described in local newspapers and building trade journals as imposing, solid, and reminiscent of the architecture of the colonial South, where the rural setting

¹⁰ "Exhibition Facts," Centennial Exhibition Digital Collection, Free Library of Philadelphia, accessed May 5, 2015, <http://libwww.library.phila.gov/CenCol/exhibitionfax.htm>.

¹¹ Kenneth L. Ames, "Introduction," in *The Colonial Revival in America*, ed. Alan Axelrod (New York: W.W. Norton and Company, 1985), 13.

¹² Teresa Grimes and Mary Jo Winder, "Residential Period Revival Architecture and Development in Pasadena from 1915-1942," August 2004, 26.

¹³ Gelernter, 180.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

allowed the upper classes to build homes that reproduced the sprawling footprints of English gentry houses. One residence, the *Los Angeles Times* wrote, was said to be reminiscent “of the early South Carolina colonial type, with suggestions of the English Georgian.”¹⁴ More modestly-sized bungalows and residences, on the other hand, simply borrowed design elements such as columns or entryway detailing. Residential examples of the style tend to be scattered geographically, so there are few examples of neighborhood concentrations occurring in the city, though some exist in the San Fernando Valley. The style was somewhat popular for commercial and institutional buildings, which applied Classical and American colonial architectural forms to a larger scale. The style was used for schools, churches, banks, libraries, and post offices in this manner. It was less commonly used for small-scale commercial buildings, and such examples tended to be constructed after World War II. These small-scale commercial buildings are found in neighborhoods such as Toluca Lake and Studio City that developed during the postwar period.

¹⁴ “Reminiscent of South,” *Los Angeles Times*, July 2, 1911, V16.

Sub-theme: American Colonial Revival, Early, 1900-1940

The American Colonial Revival style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. They exhibited enthusiasm for all things colonial, including everything from clothing to furniture. The period room in museums, installed as a replica of an interior from a particular period, also became popular during this time.

Early American Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style. Most examples of the style constructed in Los Angeles were single-family residences, though multi-family residential and commercial examples can also be found. The style was even applied to bungalow courts; a fitting idiom for a democratic housing type. Architects who worked in the style included Dennis and Farwell, Walker and Eisen, Paul Williams, Roland Coate, and John Byers and Edla Muir.

Buildings constructed in the Early American Colonial Revival style are typically one or two stories in height, symmetrical in design with the entryway as the primary focus, and have hipped or gabled roofs, most often with boxed eaves. They feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, frequently with fixed shutters; and paneled front doors, sometimes with sidelights and transoms. Other design details may include pediments, columns or pilasters, and multiple roof dormers.



*Toberman House, constructed in 1907
(Commons Wikimedia)*

A typical example of the style is the James R. Toberman House in Hollywood (LAHCM # 769). Toberman served as the Mayor of Los Angeles for six years and switched on the city's first electric streetlights. Constructed in 1907, the residence exhibits design elements of the Early American Colonial Revival style applied to an otherwise Victorian era building. The massing, window configuration, and overall design are rooted in Victorian era architecture, but it displays the symmetry, columns, and pediments (mimicked by the roof gables) that are hallmarks of the Colonial Revival style.

The firm of John Byers and Edla Muir were among the architects who designed in the Early American Colonial Revival style in Los Angeles. John Byers (1875-1966) was born in Grand Rapids, Michigan and began his professional life as an electrical engineer for the University of Michigan. After working in

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

Europe for a number of years, he began teaching at Santa Monica High School as a language teacher. In 1919, he was asked to oversee the Spanish-speaking construction crew for an adobe home in Brentwood. Byers became fascinated by adobe construction and left his position at Santa Monica High School to study and construct adobe buildings. He established the John Byers Mexican Handmade Tile Company, and in 1922, began pursuing architecture full time. He earned his architectural license in 1926 and thereafter devoted all his time to design.¹⁷ Edla Muir (1906-1971) began her architectural career at the early age of thirteen, when she started working in the architecture office of John Byers after school and on weekends. After graduating from high school, she began working for Byers' office full time as an office assistant. During this time, she assisted on building sites and also drafted plans. In 1926, she began working officially as a designer in Byers' office. After earning her license in 1934, she became his partner, forming the firm of John Byers and Edla Muir, Associated Architects.¹⁸ The firm was responsible for numerous residences in western Los Angeles communities, including Brentwood, Westwood, and West Los Angeles. Among the firm's Early American Colonial Revival designs are the Murray House, at 436 North Carmelina Avenue, and the Stedman House, at 363 North Carmelina Avenue. Both single-



*Stedman House, constructed in 1936
(SurveyLA)*

family residences are located in Brentwood. The Murray House was constructed in 1930. The residence borrows elements commonly identified with colonial architecture, such as brick and wood siding, brick chimney, and wood shutters, but does not attempt to recreate any particular eighteenth century prototypes. The Steadman House was constructed in 1936. It is a quintessential example of the style. Its façade is largely symmetrical, though not exactly so, and its louvered wood shutters, pedimented main entrance surround, and fanlight and sidelights all recall eighteenth century architecture while not strictly reproducing it.

Summary Statement of

Significance:

A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Early American Colonial Revival style and exhibits quality of design through distinctive features.

Period of Significance:

1900-1940

Period of Significance

Justification:

The period of significance begins in 1900. The earliest known examples of the style in the city were constructed in the first decade of the

¹⁷ "Finding Aid for the John Byers Papers, 1915-1955," Online Archive of California, accessed May 7, 2015, http://www.oac.cdlib.org/findaid/ark:/13030/c8zs2vhz/entire_text/.

¹⁸ Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008), 156; Alan Michelson, "Edla Muir (Architect)," Pacific Coast Architecture Database, accessed May 7, 2015, <http://pcad.lib.washington.edu/person/299/>.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

twentieth century. The style began to fade from popularity around 1940. The economic pressures of the Great Depression led to a preference for simpler, more stripped down styles, leading to the rise in popularity of the Late American Colonial Revival style.

Geographic Location:

Large and small-scale examples of the Early American Colonial Revival style can be found in the Hancock Park and Spaulding Square Historic Preservation Overlay Zones (HPOZs). Examples can also be found in other areas of the city, including Hollywood, Brentwood, Bel Air, Silver Lake, South Los Angeles, Mission Hills-Panorama City, and North Hollywood-Valley Village, but are less frequent.

Area(s) of Significance:

Architecture

Criteria:

NR: C CR: 3 Local: 3

Associated Property Types:

Residential – Single-Family and Multi-Family Residence
Commercial – Retail Building
Institutional – Church and Library

Property Type Description:

Associated property types are predominately residential buildings, though the Early American Colonial Revival style was also used for institutional buildings, and less frequently, commercial buildings. Most residential buildings are single-family residences, but multi-family residential examples exist as well. Multi-family residences may include apartment houses and bungalow courts. Commercial examples are mostly small-scale retail establishments. Institutional buildings include churches and libraries.

Property Type Significance:

Resources significant under this sub-theme are excellent examples of the Early American Colonial Revival style of architecture in Los Angeles.

Eligibility Standards:

- Clapboard or brick exteriors
- Exhibits quality of design through distinctive features
- Is an excellent example of Early American Colonial Revival architecture
- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Typically one or two stories in height
- Simple building forms
- Simple classical detailing, sometimes with exaggerated proportions
- Symmetrical façade with entryway as the primary focus
- Hipped or gabled roofs, typically with boxed eaves
- May display multiple roof dormers
- Details may include pediments; columns or pilasters; paneled front door, sometimes with sidelights and transoms; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- If it is a rare surviving examples of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- Security bars may have been added
- Where this property type is situated within a grouping of similar residences, it may also be significance as a contributor to a residential district

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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

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

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

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

Lot No. 10144 6

Tract 2420

Location of Building 100 Belton 457
10144 Sunset Blvd
Approved by City Engineer

Between what cross streets Bunker & Helen
N.E. corner Sunset Blvd
District 10

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residential & Commercial use 1 Families 10 Rooms

2. Owner (Print Name) CHAS. M. WEINBERG Phone 402271

3. Owner's address 5504 Hollywood Blvd

4. Certificated Architect Paul R. Williams State License No. 21086 Phone

5. Licensed Engineer W. H. State License No. Phone

6. Contractor Selwyn M. Weisman State License No. 37169 Phone 402271

7. Contractor's address 5504 Hollywood Blvd

8. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. \$28,000.00

9. State how many buildings NOW on lot and give use of each. none (Store, Residence, Apartment House, Hotel, or any other purpose)

10. Size of new building 76 x 41. No. Stories 2. Height to highest point 26'. Size lot 121 x 247

11. Type of soil granit Foundation (Material) cement concrete Depth in ground 12'

12. Width of footing 16" Width of foundation wall 2' Size of redwood sill 2 x 6

13. Material exterior wall stucco Size of studs: (Exterior) 2 x 4. (Interior bearing) 2 x 4

14. Joist: First floor 2x6 2x10 Second floor 2x8 2x10 Rafters 2x6 Material of roof shingle

15. Chimney (Material) brick Size Flue 2 x 8 No. inlets each flue 2/ Depth footing in ground 12'

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

Sign here Selwyn M. Weisman (Owner or Authorized Agent)

By 418134

PERMIT NO. 11850
FOR DEPARTMENT USE ONLY
Plans and Specifications checked
Corrections verified
Plans, Specifications and Application checked and approved
Application checked and approved 4/27/38
SPRINKLER
Inspector

FOR DEPARTMENT USE ONLY

Application <u>P</u>	Fire District <u>7</u>	Bldg. Line <u>11</u>	Forced Draft Ventil. <u> </u>
Construction <u> </u>	Zoning <u>7</u>	Street Widening <u> </u>	

(1)
REINFORCED CONCRETE
 Barrels of Cement.....
 Tons of Reinforcing Steel.....

(2)
 The building referred to in this Application will be more than 100 feet from _____ Street
 Sign Here.....
(Owner or Authorized Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.
 Sign here.....
(Owner or Authorized Agent)

(4)
 There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
 Sign Here.....
(Owner or Authorized Agent)

REMARKS: Atg ok MWH/pa/38

PLAN CHECKING

RECEIPT NO. 19908
 VALUATION \$ 21000
 FEE PAID \$ 42.20

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

Los Angeles, Calif., 5/3....., 193...

MR. C. MAKUTCHAN,
Superintendent of Building,
Los Angeles, Calif.

Dear Sir:

I hereby respectfully request the change of address on

Building }
 Electrical } Permit No. 11850 Issued 4/27
 Heating and Ventilating }
 Plumbing }

From 10141 Sunset

To 100 Wilcox

for the following reasons:

- () Change on same street, if not from east to west, or north to south, or vice versa.
- Change from one street to another street for corner lot.
- () Change because of error on part of some city department.
- () Change where charge is made for extra inspection trip of not less than 75 cents.

NOTE: Above conditions for change of address shall not be deemed to waive any inspection fees required by ordinance; nor to require the Building and Safety Department to change any address except in justifiable cases.

Respectfully,

Ridney M. Harrison
Owner, Contractor or Authorized Agent

Address 71 1/2 St

Checked by [Signature]
Clerk.

Approved by [Signature]
Chief Clerk.

1 7137

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

ccj DEPT. OF BUILDING AND SAFETY

CITY OF LOS ANGELES

1. LEGAL LOT 6	BLK. -	TRACT 8420	DIST. MAP 7141
-------------------	-----------	---------------	-------------------

JOB ADDRESS 100 Dalforn Dr.	APPROVED MRP [Signature]	ZONE R-1
--------------------------------	-----------------------------	-------------

2. BETWEEN CROSS STREETS Sunset AND Baroda	FIRE DIST.
-----------------------------------------------	------------

3. PURPOSE OF BUILDING Private Swimming Pool	INSIDE
-------------------------------------------------	--------

4. OWNER Buddy Adler	PHONE	KEY COR. LOT THRU
-------------------------	-------	----------------------

5. OWNER'S ADDRESS Same	P.O.	ZONE	REV. COR.
----------------------------	------	------	-----------

6. CERT ARCH.	STATE LICENSE	PHONE	LOT SIZE
---------------	---------------	-------	----------

7. LIC. ENGR. Willis Alborg	STATE LICENSE 6336	PHONE TH 6-8411	REAR ALLEY
--------------------------------	-----------------------	--------------------	------------

8. CONTRACTOR Landon, Inc.	STATE LICENSE 87872	PHONE PO 5-1170	SIDE ALLEY
-------------------------------	------------------------	--------------------	------------

9. CONTRACTOR'S ADDRESS 7240 Fulton Ave.	P.O. N. Hollywood	ZONE	BLDG LINE
---------------------------------------------	----------------------	------	-----------

10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	AFFIDAVITS
-----------------------	---------	--------	------------------------------------------	------------

11. MATERIAL	WOOD <input type="checkbox"/>	METAL <input type="checkbox"/>	CONC. BLOCK <input type="checkbox"/>	ROOF <input type="checkbox"/>	WOOD <input type="checkbox"/>	STEEL <input type="checkbox"/>	ROOFING	SPRINKLERS <input type="checkbox"/>
EXT. WALLS: <input checked="" type="checkbox"/> GUNITO	STUCCO <input type="checkbox"/>	BRICK <input type="checkbox"/>	CONCRETE <input type="checkbox"/>	CONST. <input type="checkbox"/>	CONC. <input type="checkbox"/>	OTHER <input type="checkbox"/>		REQ'D. SPECIFIED

1 100 Dalforn Dr.	DISTRICT OFFICE 1956
----------------------	-------------------------

VALIDATION WA 17706	CASHIER'S USE ONLY PC 13503-7-50-3-30-56
TYPE Pool	GROUP B.P 17706-12-60 4-12-56
MAX. OCC NOV 27 1956	

INSPECTOR	P.C. 750	S.P.C.	I.P. 60	I.F.	O.S.	C/O
-----------	----------	--------	---------	------	------	-----

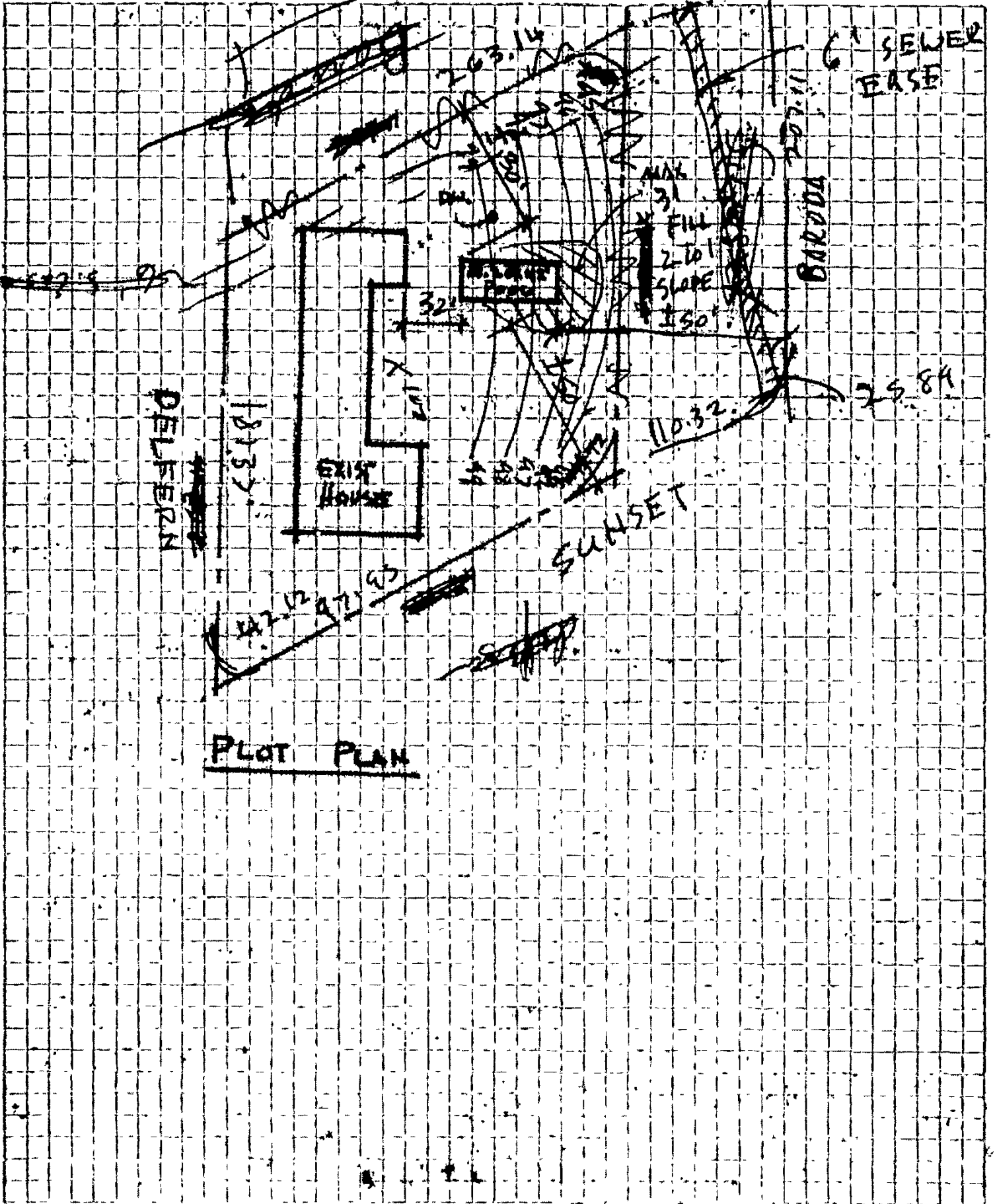
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 3120.00	DWELL. UNITS
------------------------------------------------------------------------------------------------------------	--------------

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. LONDON, Inc. [Signature] SIGNED	VALUATION APPROVED Van Oshinda	PARKING SPACES
	APPLICATION CHECKED [Signature]	GUEST ROOMS
	PLANS CHECKED Van Oshinda	FILE WITH
	CORRECTIONS VERIFIED [Signature]	CONT. INSP.
	PLANS APPROVED Van Oshinda	6'-[Signature]
	APPLICATION APPROVED Van Oshinda	Esce

This Form When Properly Validated is a Permit to Do the Work Described.

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

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



3

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

ccj

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7141	1. LEGAL LOT 6	BLK.	TRACT 8420 MB-117-1.5
ZONE R-1	2. BLDG. ADDRESS 100 th Delfern Dr.		APPROVED
FIRE DIST.	3. BETWEEN CROSS STS. Sunset Blvd. AND		
INSIDE KEY	4. PRESENT USE OF BLDG. Residence	NEW USE OF BLDG. Same	
COR. LOT <input checked="" type="checkbox"/>	5. OWNER Buddy Adler Ph. CR 62211		
REV. COR. LOT SIZE 194x 240	6. OWNER'S ADDRESS Above		
REAR ALLEY	7. CERT. ARCH. George Dudley Ph. BR26111	STATE LICENSE NUMBER 1520	
SIDE ALLEY Hillside	8. LIC. ENG. Lawrence Nowell Ph. MI 8748	STATE LICENSE NUMBER 396	
AFFIDAVITS	9. CONTRACTOR 10201 W. Pico Blvd. Ph. 20th Century Fox Film Corp.	STATE LICENSE NUMBER BR 26111	
BLDG. AREA 5700 sqft.	10. SIZE OF EX. BLDG. 103 x 55 STORIES 2 HEIGHT 26'		
SPRINKLERS REQ'D. SPECIFIED	11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input checked="" type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER

3 100 Delfern Dr. 1956

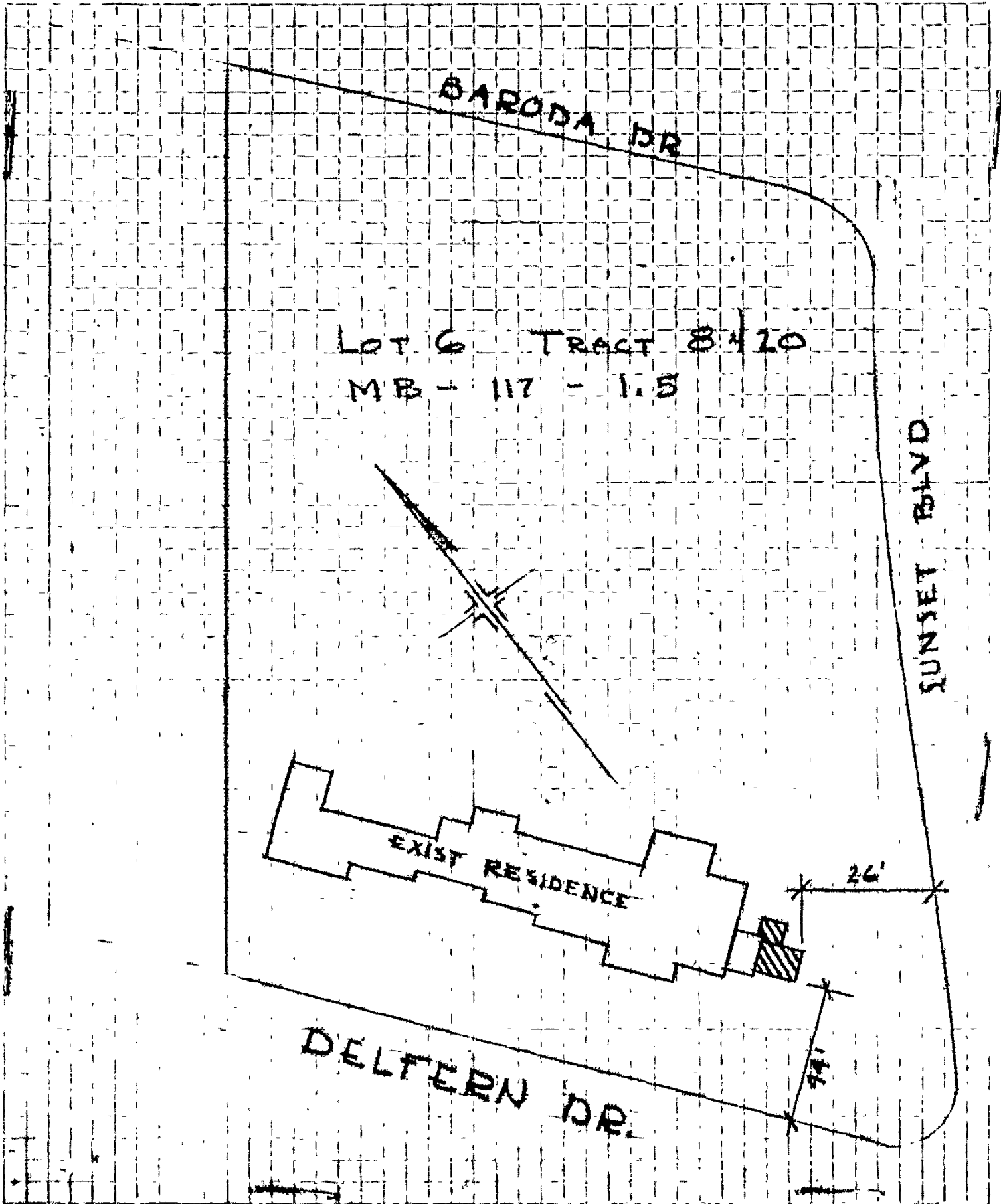
VALIDATION LA45694	JUN-6-56	55204	B - 2 CS	30.00
TYPE <input checked="" type="checkbox"/> V	GROUP RI	MAX. OCC. IFAM	JUN-14-56	37040
DIST. OFFICE W. LA	C. OF O. ISSUED NOV-27 1956		P. C. \$30.00	

BP 55 ⁵⁰

DWELL. UNITS	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. \$ 17,500.00	VALUATION APPROVED <i>Subscribed</i>
PARKING SPACES	13. SIZE OF ADDITION 18' x 15' 6" STORIES HEIGHT	APPLICATION CHECKED Corbett.
GUEST ROOMS	14. NEW WORK: MATERIAL EXT. WALLS stucco MATERIAL ROOF compo.	PLANS CHECKED <i>Subscribed</i>
FILE WITH	I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. <i>Buddy Adler</i> SIGNED	CORRECTIONS VERIFIED
CONT. INSP.		PLANS APPROVED
Grading 6' Sewer easement		APPLICATION APPROVED <i>Ogan</i>

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

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



1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7141	1. LEGAL LOT 6	BLK. ---	TRACT 8420 MB-117-1,5
ZONE R-1	JOB ADDRESS 100 N. Delfern Dr.		APPROVED A.B.S.
FIRE DIST.	2. BETWEEN CROSS STREETS Sunset AND Arroyo		
INSIDE KEY	3. PURPOSE OF BLDG. Bath House		
COR. LOT X REV. COR thru LOT SIZE 194 x 240	4. OWNER Buddy Adler		
REAR ALLEY	5. OWNER'S ADDRESS Above		STATE LICENSE NUMBER 1520
SIDE ALLEY BLDG. LINE Hillside	6. CERT. ARCH. George Dudley		STATE LICENSE NUMBER 396
AFFIDAVITS	7. LIC. ENGR. Lawrence Nowell		STATE LICENSE NUMBER
BLDG. AREA 668 Sq Ft.	8. CONTRACTOR 20th Century Fox Film		STATE LICENSE NUMBER
SPRINKLERS REQ'D. SPECIFIED	9. SIZE OF NEW BLDG. 12x29 x 8 x 10 STORIES 1 HEIGHT 12' 0		
	10. MATERIAL OF EXTERIOR WALLS: Roofing Compo. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		

100 N. Delfern Drive

1956

VALIDATION LA47059	JUN-29-56	40249	B - 2 CS	15.00
TYPE D	GROUP R-1	MAX. OCC. 1	JUN-29-56	40271
DIST. OFFICE West L.A.	P.C. \$15.00			
C. OF O. ISSUED NOV 27 1956	B.P. 2520			

DWELL. UNITS
PARKING SPACES
GUEST ROOMS
FILE WITH
CONT. INSP.
Grading
Crit. Soil
G ¹ Sewer
Casement

11. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 7450.00

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

Louis L. L...
SIGNED

VALUATION APPROVED
APPLICATION CHECKED Ogan
PLANS CHECKED
CORRECTIONS VERIFIED
PLANS APPROVED
APPLICATION APPROVED Karas

This Form When Properly Validated is a Permit to Do the Work Described

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

6/29/56
505
PUBLIC SEWER AVAILABLE

3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	6	BLK.		TRACT	B420 N 8 117-15	DIST. MAP	7141
2. BUILDING ADDRESS	100 Delfern Drive				APPROVED	ZONE R-1	
3. BETWEEN CROSS STREETS	Sunset Blvd.				AND	FIRE DIST.	
4. PRESENT USE OF BUILDING	Dwelling & Garage		NEW USE OF BUILDING		Same - see below		INSIDE KEY
5. OWNER	Buddy Adler		PHONE		CR. 6 2211		COR. LOT
6. OWNER'S ADDRESS	100 Delfern Dr.		P. O.		L. A. 24		REV. COR. LOT SIZE
7. CERT. ARCH.	George Dudley		STATE LICENSE		PHONE		194x240
8. LIC. ENGR.			STATE LICENSE		PHONE		REAR ALLEY
9. CONTRACTOR	20th Century Fox		STATE LICENSE		PHONE		SIDE ALLEY
10. CONTRACTOR'S ADDRESS	10201 N. Pico Blvd.		P. O.		L. A. 64		BLDG. LINE Hills
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE				BLDG. AREA
103 x 55	2	26	3				5700 sq. ft.
12. MATERIAL	<input checked="" type="checkbox"/> WOOD		<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF CONST.	<input checked="" type="checkbox"/> WOOD	ROOFING
EXT. WALLS:	<input type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	<input type="checkbox"/> CONCRETE	<input type="checkbox"/> CONC.	<input type="checkbox"/> STEEL	<input type="checkbox"/> OTHER
							shingle
							SPRINKLERS REQ'D. SPECIFIED No

3 100 Delfern Drive

DISTRICT OFFICE

WLA

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 1500.00	DWELL. UNITS
14. SIZE OF ADDITION	STORIES	HEIGHT
Conv. 8'6" x 21'6" portion of exist.		
15. NEW WORK: EXT. WALLS	ROOFING	APPLICATION CHECKED
garage to laundry room		PLANS CHECKED
C. OF O. ISSUED		CORRECTIONS VERIFIED
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California, relating to workmen's compensation insurance.		PLANS APPROVED
SIGNED <i>[Signature]</i>		APPLICATION APPROVED
This Form When Properly Validated is a Permit to Do the Work Described.		INSPECTOR

Grading

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	D.P.	I.F.	O.S.	C/O
V	R		3.00		7.50			

VALIDATION

CASHIER'S USE ONLY

WLA - Bldg. # 20562 - 300-9-5-58

WLA - Bldg. # 26026 - 300-9-5-58

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL LOT 6 B	BLK.	TRACT 8420	8420	DIST. MAP 7141
JOB ADDRESS 100 DELFER 100 Delfern Drive			APPROVED <i>[Signature]</i>	ZONE R-1-1
2. BETWEEN CROSS STREETS Sunset Blvd AND Baroda Dr				FIRE DIST. ---
3. PURPOSE OF BUILDING HOBBY GREENHOUSE STANDARD PLAN # 17				INSIDE KEY
4. OWNER Buddy Adler		PHONE		COR. LOT THRU REV. COR. 100/40/50
5. OWNER'S ADDRESS 100 Delfern Drive			P. O.	ZONE
6. CERT. ARCH.		STATE LICENSE		PHONE
7. LIC ENGR. Howard Gerfen		STATE LICENSE 641		PHONE
8. CONTRACTOR So. Calif. Greenhouse Mfrs.			STATE LICENSE AT 02543	
9. CONTRACTOR'S ADDRESS 3266 N. Rosemead Blvd Rosemead, Calif.			P. O.	
10. SIZE OF EXISTING BLDG. 9'6" x 15'		STORIES 1		NO. OF EXISTING BUILDINGS ON LOT AND USE 9'6" Dwell, garage
11. MATERIAL <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONG. BLOCK			ROOF <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL	
EXT. WALLS: <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE			CONST. <input type="checkbox"/> CONG. <input type="checkbox"/> OTHER glass	
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1500.00				DISTRICT OFFICE W. L. A.
VALUATION APPROVED <i>[Signature]</i>			DWELL. UNITS AC	
APPLICATION CHECKED <i>[Signature]</i>			PARKING SPACES AC	
PLANS CHECKED <i>[Signature]</i>			GUEST ROOMS -	
CORRECTIONS VERIFIED <i>[Signature]</i>			FILE WITH	
PLANS APPROVED <i>[Signature]</i>			CONT. INSP.	
APPLICATION APPROVED <i>[Signature]</i>			INSPECTOR <i>[Signature]</i>	

SEWER (Available) (Not Available)

CRITICAL SOIL

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

Signed *[Signature]*

This Form When Properly Validated is a Permit to Do the Work Described.

TYPE GREENHOUSE	GROUP	MAX. OCC. 100	P.C.	S.P.C.	G.P.I.	B.P.O. 8	LF.	OS.	C/O
---------------------------	-------	-------------------------	------	--------	--------	--------------------	-----	-----	-----

CASHIER'S USE ONLY	LA59553	MAY-260	26405	C = 2 CS	4.00
		MAY-260	26406	C = 1 CS	8.00

P.C. No. GRADING **YES** CRIT. SOIL **YES** CONS.

LOT 6

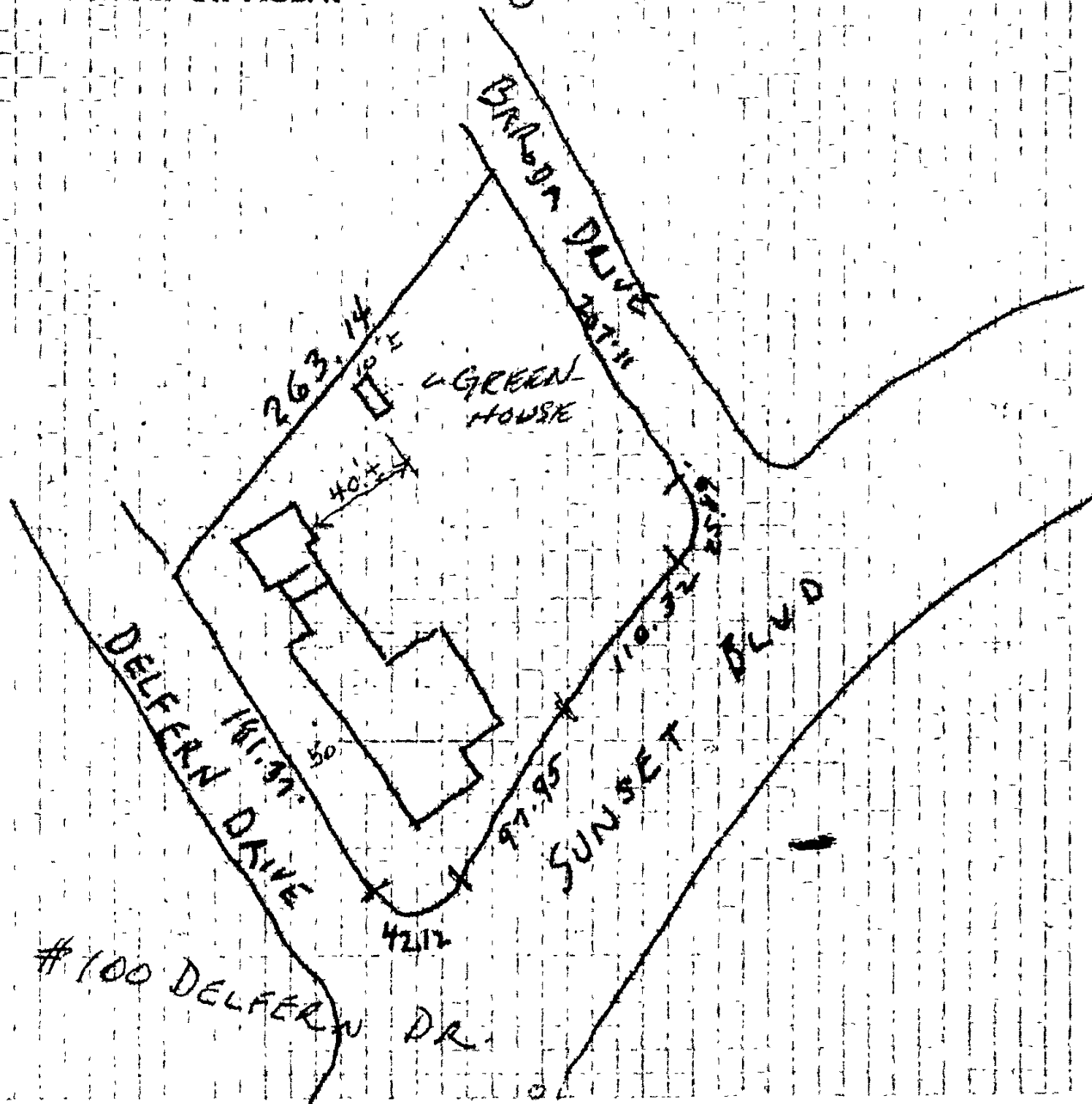
TRACT 8420

1. SITE WHERE WORK IS PROPOSED IS LEVEL. (NOT FLAT)

2. NO GRADING IS BEING DONE.

3. PROPOSED WORK IS NOT LOCATED ON FILL NOR CLOSER THAN PERMITTED DISTANCE TO SLOPE OR BANK.

M. Lawrence
OWNER OR AGENT



3

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

B&S B-3-R-73

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 6	BLK	TRACT 8420	DIST. MAP 7141
				CENSUS TR. 2621.00
2. PRESENT USE OF BUILDING () dwelling		NEW USE OF BUILDING () same		ZONE R1-1
3. JOB ADDRESS 100x20x175 100 Delfern				FIRE DIST. MFD
4. BETWEEN CROSS STREETS Barona Dr.		AND Sunset Bl.		LOT (TYPE) corner
5. OWNER'S NAME J. Jamerson				LOT SIZE
6. OWNER'S ADDRESS same		CITY	ZIP	irreg
7. ENGINEER		STATE LICENSE No.	PHONE	ALLEY
8. ARCHITECT OR DESIGNER		STATE LICENSE No.	PHONE	BLDG. LINE
9. CONTRACTOR Porter Sandblast		STATE LICENSE No. 184817	PHONE 842 1626	AFFIDAVITS
10. BRANCH LENDER		ADDRESS	CITY	/
11. SIZE OF EXISTING BLDG. WIDTH 20 LENGTH 40		STORIES 2	HEIGHT 22	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. CONST. MATERIAL OF EXISTING BLDG. stucco stucco		EXT. WALLS	ROOF	FLOOR
13. JOB ADDRESS 100x20x175 100 Delfern				DIST. OFFICE WLA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 50000				CRIT. SOIL /
15. NEW WORK (Describe) <i>Wrt Sandblasting</i>				GRADING /
				HIGHWAY DED. /
NEW USE OF BUILDING SAME		SIZE OF ADDITION	STORIES	HEIGHT
				FLOOD /
TYPE	GROUP OCC.	PLANS CHECKED		CONS. /
BLDG. AREA	MAX OCC.	TOTAL	PLANS APPROVED	ZONED BY Pattee
DWELL. UNITS	GUEST ROOMS	PARKING REQ'D PROVIDED	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	INSPECTION ACTIVITY		INSPECTOR B
		COMB	GEN	MAJ. S.
P.C.	S.P.C.	B.P. 23	I.F.	G.P.I.
		O.S.	C/O	PM
				TYPIST It
P.C. No.	PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			

CASHIER'S USE ONLY

SEP-13-74 04703 W 01110 • L - 2 CK 8.25

STATEMENT OF RESPONSIBILITY

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

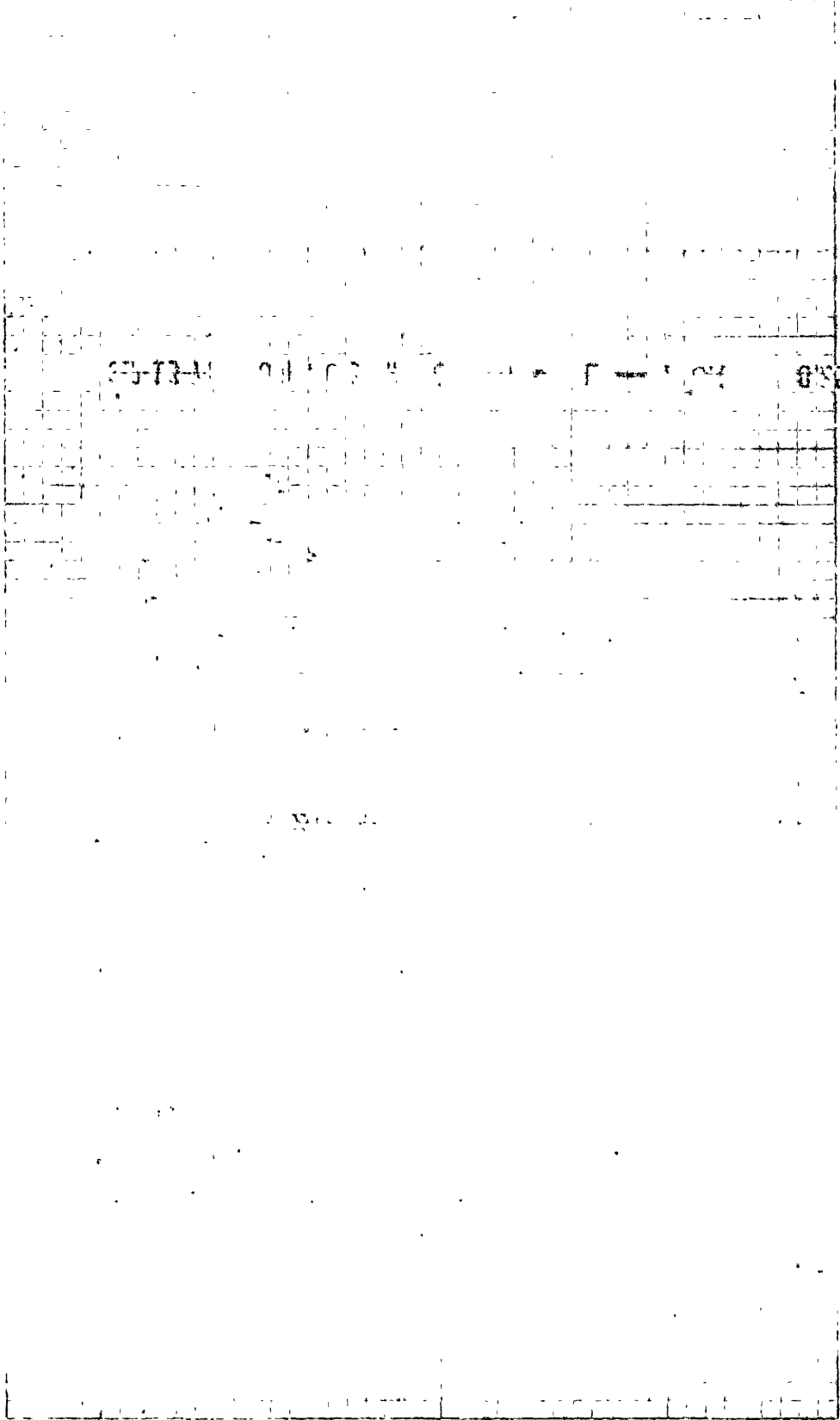
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed *W.A. Morrison* (Owner or Agent)

Signature/Date *B. Silverberg 9/13/74*

Bureau of Engineering	ADDRESS APPROVED	
	SEWERS	SEWERS AVAILABLE
		NOT AVAILABLE
		SFC PAID
		SFC DUE
DRIVEWAY		
HIGHWAY DEDICATION	REQUIRED COMPLETED	
FLOOD CLEARANCE		
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)	
Plumbing	PRIVATE SEWAGE SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	

THE BUYER'S SHOW THE CHILDREN ON LOT AND LINE OF LOT.



032

3

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

045 5-3-79-79

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

412-2

1. LEGAL DESCR.	LOT 6	BLK	TRACT 8420	DIST. MAP 7141
2. PRESENT USE OF BUILDING (a) 1 fam, dwelling	NEW USE OF BUILDING () Same			PERMITS TR. 2621.00
3. JOB ADDRESS 100 Delfern Dr.				ZONE R1-1
4. BETWEEN CROSS STREETS Sunset Blvd	AND XXXXXX Baroda Dr.		FIRE DIST. MFD	
5. OWNER'S NAME Frank Jamison & Eva Gabor	PHONE 276 1153		LOT (TYPE) cor. thru	
6. OWNER'S ADDRESS 714 N. Arden	CITY B. H.	ZIP 90210	LOT SIZE irreg.	
7. ENGINEER	STATE LICENSE No.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	STATE LICENSE No.	PHONE	BLDG. LINE	
9. CONTRACTOR E. & K Constr. Inc.	STATE LICENSE No. 283259	PHONE 251 3755 (805)	AFFIDAVITS	
10. BRANCH LENDER	ADDRESS	CITY	6' S.Ease	
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES 2	HEIGHT 20'	NO. OF EXISTING BUILDINGS ON LOT AND USE 2	
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS stucco	ROOF compo	FLOOR wood	
13. JOB ADDRESS 100 Delfern Dr.				DIST. OFFICE WLA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 7,000.00				CRIT. SOIL
NEW WORK: (Describe) change bedroom windows, reroof with				GRADING yes
COMP CANALS roof 2 Header CHANGE				HIGHWAY DED. yes
NEW USE OF BUILDING SAME	SIZE OF ADDITION NONE	STORIES	HEIGHT	FLOOD
TYPE	GROUP OCC. R-1	PLANS CHECKED	CONS.	
BLDG. AREA	MAX OCC.	TOTAL	PLANS APPROVED	TONED BY Etbody
DWELL. UNITS	GUEST ROOMS	PARKING REQ'D PROVIDED	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	INSPECTION ACTIVITY	COMB GEN MAJ. S. CONS.	INSPECTOR
P.C.	S.P.C.	B. I.F. 4150	G.P.I.	O.S.
P.C. No.	PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			

CASHIER'S USE ONLY

SEP-26-74 05386 W 01237 • L - 2 OK 4150

STATEMENT OF RESPONSIBILITY

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

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

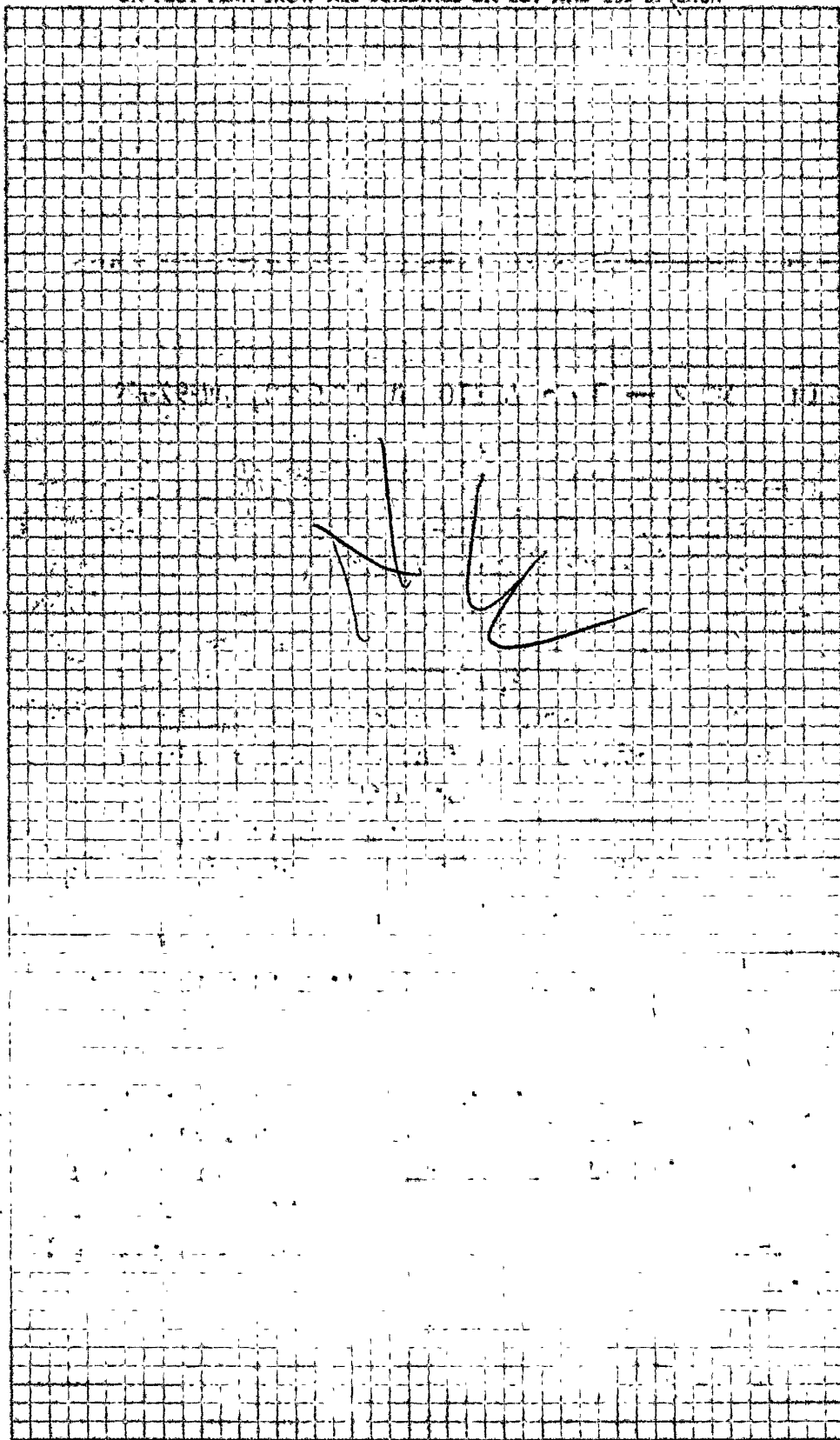
Signed *[Signature]* (Owner or Agent)

Signature/Date Pearson 9/25/74

Bureau of Engineering	ADDRESS APPROVED		
	SEWERS	SEWERS AVAILABLE	
		NOT AVAILABLE	
		SFC PAID	NO SEWER/PLUMBING REQ'D.
		SFC DUE	SFC NOT APPLICABLE Pearson
	DRIVEWAY	9/25/74	
	HIGHWAY DEDICATION	REQUIRED	
		COMPLETED	
	FLOOD CLEARANCE		
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Plumbing	PRIVATE SEWAGE SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Traffic	APPROVED FOR		

LEGAL DESCRIPTION

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





Plumbing
1 or 2 Family Dwelling
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

Issued On: 12/01/2009

**APPLICATION FOR PLUMBING
PLAN CHECK AND INSPECTION**

Last Status: Issued

Status Date: 12/01/2009

1. PROPERTY OWNER

Black, Margaret M Tr Black Trust 100 Delfern Dr LOS ANGELES CA 90077

2. APPLICANT INFORMATION (Relationship: Net Applicant)

Noe Lopez - 19052 Wellhaven CANYON COUNTRY, CA 91351 (818) 606-5620

3. TENANT INFORMATION

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME

(C) N2 Plumbing 19052 Wellhaven Street, Canyon Country, CA 91351 CLASS LICENSE# PHONE #
C36 912712 8186065620

5. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (661)251-8029.

6. DESCRIPTION OF WORK

Sub-meter Installation

7. COUNCIL DISTRICT: 5

8. APPLICATION PROCESSING INFORMATION

Plan Check By:
OK for Cashier:
Signature: _____ Date: _____

For Inspection requests, call toll-free (888) LA4BUILD (524-2845).
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.

For Cashier's Use Only

W/O #: 94221447

NOTICE: The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy.
In the event that any box (i.e. 1-10) is filled to its 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.

100 N Delfern Dr
09042-90000-21447

9. FEE INFORMATION **Inspection Fee Period**

Permit Fee: 59.40

INSPECTION TOTAL Plumbing	59.40
Permit Total	59.40
Permit Fee Subtotal Plumbing	55.00
Permit One Stop Surcharge	1.10
Permit Sys. Development Surcharge	3.30
Permit Issuing Fee	0.00

Payment Date: 12/01/09
Receipt No: IN0501179229
Amount: \$59.40

10. FEE ITEM INFORMATION**POTABLE WATER SYSTEMS**

Water Using Device (1) 14.00

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).

11. 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: **C36** Lic. No.: **912712** Contractor: **N2 PLUMBING****12. 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 FUND** Policy Number: **238-0012916-09**

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.

13. 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.

14. 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: _____

15. 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 above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, 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: **NOE LOPEZ** Sign: **Internet ePermit System Declaration** Date: **12/01/2009** Contractor Authorized Agent

Photographs

Weinberg Residence, 100 Delfern Drive, Bel Air



Weinberg Residence, 100 Delfern Drive, 2018 (Multiple listings Photo)



Weinberg Residence, 100 Delfern Drive, 2018 (Photographer Unknown)



Weinberg Residence, 100 Delfern Drive, c 2018 (Google street view Photo)



Weinberg Residence, satellite view, 100 Delfern Drive, Jan 2018 (Google Earth Photo)



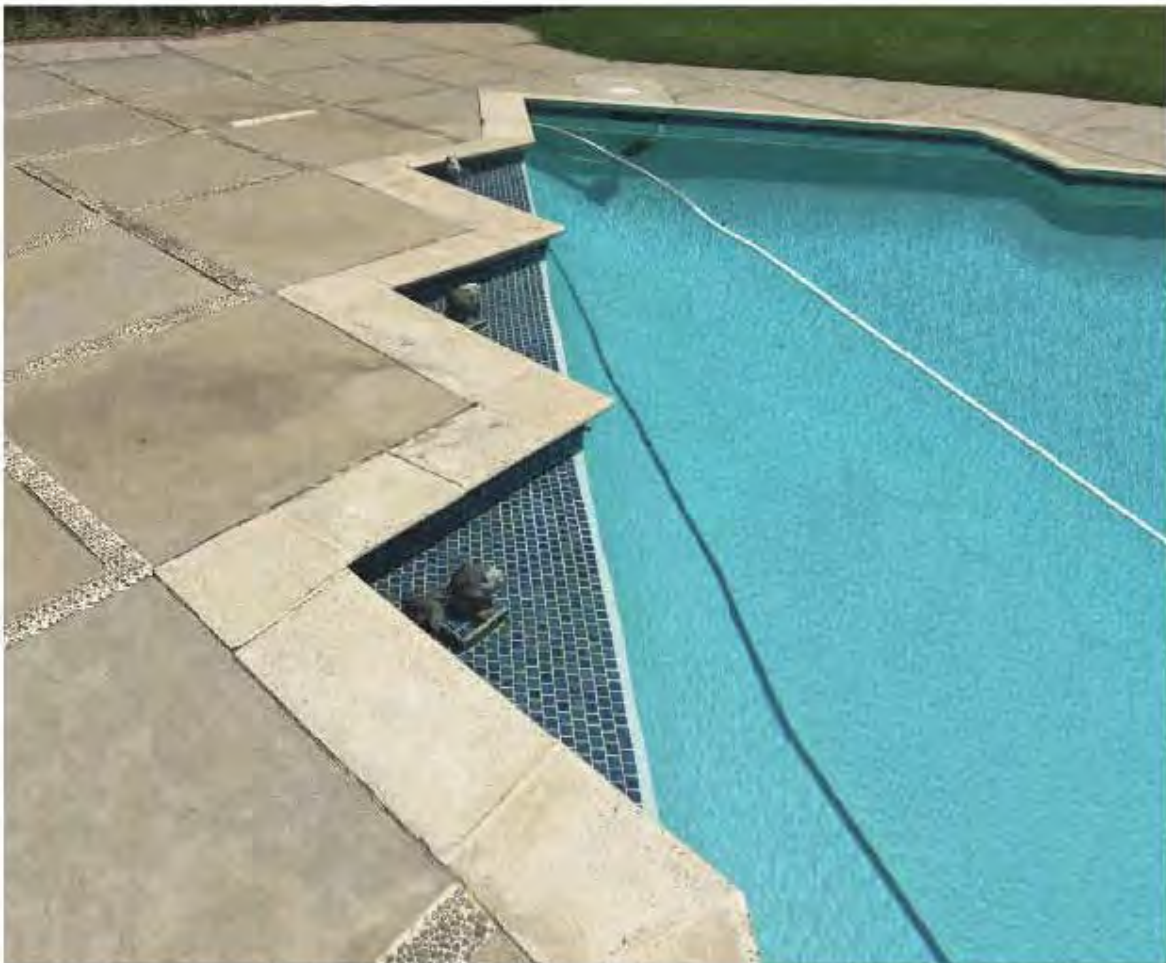
Weinberg Residence, rear facade, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, rear façade and swimming pool, 100 Delfern Drive, 2018, (Josh Flagg photo)



Weinberg Residence, pool and pool house, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, swimming pool, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, swimming pool fish, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, garage which is attached to the house, 100 Delfern Drive, 2018, (Multiple Listings photo)



Weinberg Residence, front facade, 100 Delfern Drive, 2018, (Multiple Listings photo)



Weinberg Residence, front porch, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, pediment and clerestory above front door, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, front door knocker, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, entry foyer, 100 Delfern Drive, 2018, (Unknown photographer)



Weinberg Residence, staircase, 100 Delfern Drive, 2018, (Unknown photographer)



Weinberg Residence, living room bookcase, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, dining room, 100 Delfern Drive, 2018, (Multiple Listing photo)



Weinberg Residence, living room, 100 Delfern Drive, 2018, {Unknown photographer}



Weinberg Residence, wall sconce, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, wall sconce, 100 Delfern Drive, July 2019, (Ron Woodson photo)



Weinberg Residence, kitchen, 100 Delfern Drive, July 2019, (Ron Woodson photo)



City of Los Angeles Department of City Planning

11/8/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

100 N DELFERN DR
111 N BARODA DR
112 N DELFERN DR
10141 W SUNSET BLVD

ZIP CODES

90077

RECENT ACTIVITY

CHC-2019-6722-HCM
ENV-2019-6723-CE

CASE NUMBERS

CPC-2016-4087-ZC
CPC-2016-4085-CA
CPC-1986-829-GPC
ORD-184828
ORD-184827
ORD-183497
ORD-167564-SA3360
ORD-129279
ORD-128730
AA-1998-75-PMEX
AA-1998-75-PMEX
ENV-2016-4086-ND
AF-01-0374874
AF-01-0374873

Address/Legal Information

PIN Number	141B157 113
Lot/Parcel Area (Calculated)	47,674.4 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID C7
Assessor Parcel No. (APN)	4358005031
Tract	TR 8420
Map Reference	M B 117-1/5
Block	None
Lot	6
Arb (Lot Cut Reference)	None
Map Sheet	141B157

Jurisdictional Information

Community Plan Area	Bel Air - Beverly Crest
Area Planning Commission	West Los Angeles
Neighborhood Council	Bel Air-Beverly Crest
Council District	CD 5 - Paul Koretz
Census Tract #	2621.00
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	HISTORIC MONUMENT UNDER CONSIDERATION
Zoning	RE40-1-HCR
Zoning Information (ZI)	ZI-2438 Equine Keeping in the City of Los Angeles
	ZI-2467 HCR Hillside Construction Regulation Supplemental Use District
	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Minimum Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	Yes
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	Yes
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

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.

Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	4358005031
Ownership (Assessor)	
Owner1	RAHIMZADEH,PHILIP D C/O C/O CORE DEVELOPMENT GROUP
Address	1200 S SANTA FE AVE STE 327 LOS ANGELES CA 90021
Ownership (Bureau of Engineering, Land Records)	
Owner	Not Available
Address	Not Available
APN Area (Co. Public Works)*	1.100 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$1,410,046
Assessed Improvement Val.	\$1,751,137
Last Owner Change	04/30/2019
Last Sale Amount	\$11,000,110
Tax Rate Area	67
Deed Ref No. (City Clerk)	None
Building 1	
Year Built	1938
Building Class	D11D
Number of Units	1
Number of Bedrooms	6
Number of Bathrooms	4
Building Square Footage	6,414.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

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.

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
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)	No
Ellis Act Property	No

Public Safety

Police Information

Bureau	West
Division / Station	West Los Angeles
Reporting District	806

Fire Information

Bureau	West
Batallion	9
District / Fire Station	71
Red Flag Restricted Parking	No

CASE SUMMARIES

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

Case Number:	CPC-2016-4087-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.
Case Number:	CPC-2016-4085-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.
Case Number:	CPC-1986-829-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - BEL AIR-BEVERLY CREST AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT. (DON TAYLOR)
Case Number:	AA-1998-75-PMEX
Required Action(s):	PMEX-PARCEL MAP EXEMPTION
Project Descriptions(s):	Data Not Available
Case Number:	AA-1998-75-PMEX
Required Action(s):	PMEX-PARCEL MAP EXEMPTION
Project Descriptions(s):	Data Not Available
Case Number:	ENV-2016-4086-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.

DATA NOT AVAILABLE

ORD-184828
ORD-184827
ORD-183497
ORD-167564-SA3360
ORD-129279
ORD-128730
AF-01-0374874
AF-01-0374873



Address: 100 N DELFERN DR
 APN: 4358005031
 PIN #: 141B157 113

Tract: TR 8420
 Block: None
 Lot: 6
 Arb: None

Zoning: RE40-1-HCR
 General Plan: Minimum Residential



WEINBERG RESIDENCE
100 Delfern Drive
CHC-2019-6722-HCM
ENV-2019-6723-CE

CORRESPONDENCE FROM OWNER REPRESENTATIVE

Benjamin M. Reznik
BMR@JMBM.COM

1900 Avenue of the Stars, 7th Floor
Los Angeles, California 90067-4308
(310) 203-8080 (310) 203-0567 Fax
www.jmbm.com

September 30, 2019

VIA E-MAIL AND OVERNIGHT MAIL TO CITY COUNCIL
VIA OVERNIGHT MAIL TO CITY CLERK

Los Angeles City Council
c/o Patrice Lattimore
Division Manager, Council and Public Service
City Hall, Room 395
200 N. Spring Street
Los Angeles, CA 90012
E-mail: Patrice.Lattimore@lacity.org

Holly L. Wolcott, City Clerk
City of Los Angeles
City Hall, Room 395
200 N. Spring Street
Los Angeles, CA 90012

Re: Council File No. 19-0982-S1
NOTICE OF BROWN ACT VIOLATION
DEMAND TO CURE OR CORRECT VIOLATION
CEASE AND DESIST

President Herb Wesson and Honorable Members of Los Angeles City Council:

On behalf of the owner of 100 N. Delfern Drive (the "Property") we submit this letter to demand the City Council cure and correct the violation of the Ralph M. Brown Act (the "Brown Act," Govt. Code §54950, *et seq.*) that occurred on September 6, 2019, in connection with Special Motion 1. We further demand the City Council, pursuant to Government Code § 54960.2, cease and desist from continuing to illegally proceed with the Historic-Cultural Monument designation process without notice to the owner or the public. If the City fails to act on this demand to cure the violation of law within 30 days, we will seek judicial invalidation of the action, including an award of court costs and reasonable attorneys' fees pursuant to Section 54960.5. The action may also be subject to a District Attorney investigation, as a member of a legislative body that intentionally acts to deprive the public of information to which the member knows or has reason to know the public is entitled to, may be subject to criminal prosecution.

1. The City Failed to Provide Any Notice—Let Alone Legally Adequate Notice—of its Proposed Action.

On September 6, 2019, Councilmember Koretz introduced a special motion not posted on the City Council's regular agenda. The motion initiated consideration of the Properties as a City Historic-Cultural Monument, without any notice to the Properties' owner or the public.

Attached as **Exhibit A** is the motion approved by the City Council, and attached as **Exhibit B** is the posted agenda of the September 6, 2019 hearing. This improper procedures used here are substantially the same as those used to improperly initiate consideration proceedings in September of 2016 of the Bob and Delores Hope Estate, as well as consideration proceedings for several other properties in the past. (*See* Council Files: 16-1049; 16-1316; 17-0039) These cases demonstrate the City Council's pattern and practice of regularly claiming "urgency" to designate properties as historic purposefully and improperly to avoid providing the public and the property owners with any notice, let alone the notice required by the Brown Act.

2. The City's Justification for Its Failure is Inadequate and False.

The motion in this instance --and in others-- attempts to justify its failure to provide advanced notice to the public by claiming that the "need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting," a claim the represents, at best, a severe misrepresentation of the facts.

(a) The City had More than Adequate Time to Act on the Matter Before it Did So, and Created the Urgency it Claimed.

City records unquestionably demonstrates that the Council office had substantial knowledge of our client's intent to construct a new home on the Property long before the Special Motion was introduced. This knowledge is in fact made express, in the a Motion submitted to the Planning Land Use & Management Committee of the City Council on August 28, 2019. Attached as **Exhibit C** is a copy of the August 28, 2019 motion, which states that "[i]t has come to Council District 5's attention that this building's owner applied for a demolition pre-inspection". Accordingly, the Council office was fully aware of the owner's intention to demolish the existing buildings more than at least 2 weeks before introducing the Special Motion, and the City Council's reliance on Government Code Section 54954.2(b) to justify its disregard of basic Brown Act notice requirements was improper and illegal.

(b) The Claimed Urgency is Unsupported by—And is in Fact Contradicted by—Substantial Evidence in the Record.

As you know, the Brown Act creates specific obligations for notifying the public via a regularly posted agenda with a "brief description" of each item to be discussed or acted upon by the City Council. (*See* Government Code § 5494.2(a)(1))¹ The Brown Act also creates a legal remedy for illegally taken actions—namely, the judicial invalidation of them upon proper findings of fact and conclusions of law. The City Council's action taken on September 6, 2019, was not in compliance with the Brown Act because there was no notice to the public, and there was no finding of fact that urgent action was necessary on a matter unforeseen at the time the agenda was posted. The City Council has no justification for making and adopting the Motion without compliance

¹ Further, Government Code § 54954.2(a)(2) provides that, "[n]o action or discussion shall be undertaken on any item not appearing on the posted agenda."

with Government Code §§ 54954.2(a)(1) and 54954.2(a)(2) for at least the following reasons: (1) the City Council adopted no findings to support its decision to make the urgency determination; (2) the urgency determination was supported by no evidence; (3) the urgency determination is contradicted by the factual record as detailed above. Accordingly, we demand that the City Council cure and correct the illegally taken action as follows: (i) voiding the September 6, 2019 motion; (ii) removing all pending stays on demolition created by the improper motion; (iii) ceasing all further processing and/or consideration of Property by the Cultural Heritage Commission as Historic Cultural Monuments; and (iii) prohibiting future City Council designations of Historic-Cultural Monuments without proper notice.

3. The City Must Cure Its Brown Act Violation within 30 Days.

As provided by Government Code § 54960.1 and § 54960.2, *the City has 30 days from the receipt of this demand to either cure or correct the challenged action as demanded above, or inform us of your decision not to do so.* Should the City fail to cure or correct as demanded, our client will have no recourse but to seek a judicial invalidation of the challenged action, in which case we will ask the court to order the City to pay court costs and reasonable attorney's fees in this matter. Moreover, as a result of the City Council's action, the owners have incurred substantial hardships and damages, which we will seek to recover to the maximum extent provided under the law. In this instance, because the illegal motion improperly stayed the owner's ability to demolish and redevelop the property, only days before demolition was scheduled to begin but after the buildings were vacated and initial asbestos and lead abatement work had occurred, the Property has remained empty and uninhabitable. Accordingly, the owner cannot use or access his own home, and has incurred substantial legal expenses, and costs associated with defending against these illegal Historic-Cultural Monument proceedings, all of which we will seek to recover from the court.

Sincerely,



BENJAMIN M. REZNIK and
DANIEL FREEDMAN of
Jeffer Mangels Butler & Mitchell LLP

DFF:NB

CC: Mike Feuer, Los Angeles City Attorney
Terry Kaufmann-Macias, Assistant City Attorney
Kimberly Huangfu, Esq., Office of the City Attorney
Lambert Giessinger, Historic Preservation Architect, Office of Historic Resources

Exhibit A

M O T I O N

The Administrative Code provides that the City Council, the Cultural Heritage Commission, of the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. the Administrative Code ALSO provides that there shall be a temporary stay of demolition, substantial alteration or removal or any such proposed location or structure pending designation.

The house located at 100 Delfern, Los Angeles, CA 90077, was designed by world-renowned architect, Paul Williams. This home is a notable work of a master architect whose work has significantly impacted the City of Los Angeles and its residents. Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi at that time. Williams was well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival and Colonial Revival. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such well-known personalities as Lon Chaney, Bill "Bojangles" Robinson, Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Zsa Gabor. In fact, this property is being marketed as the "Zsa Zsa Gabor Estate" to potential buyers.

Immediate action is needed to initiate consideration of the property located at 100 Delfem, Los Angeles, 90077 as a City Historic-Cultural Monument in order **to provide more time for the Council and the Cultural Heritage Commission to consider the merits of this request before a demolition permit is issued** by the Building and Safety Department — information has just been received by the City that the demolition permit is scheduled to be issued next Monday, September 9, 2019. Adoption of the Motion to initiate consideration of the property as a City Historic-Cultural Monument would merely allow more time for study and for a proper public hearing - it would not deprive the property owner of any rights.

I THEREFORE MOVE that the Council determine, as provided in Section 54954.2(b)(2) of the Government Code, and pursuant to **Rule 23** of the Rules of the City Council, that pursuant to state law there is a need to take immediate action on this matter AND that the need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting.

I FURTHER MOVE that the Council initiate consideration of the property located at 100 Delfern, Los Angeles, 90077 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic Cultural Monument application for review and consideration by the Cultural Heritage Commission; and that after reviewing the application, the Cultural Heritage Commission be requested to submit its report and recommendation to the Council.

PRESENTED BY: 

PAUL KORETZ
Councilman, 5th District

SECONDED BY: 


September 6, 2019

ORIGINAL

Exhibit B



AGENDA

LOS ANGELES CITY COUNCIL

Friday, September 6, 2019

10:00 AM

JOHN FERRARO COUNCIL CHAMBER
ROOM 340, CITY HALL
200 NORTH SPRING STREET, LOS ANGELES, CA 90012

Submit written comment at LACouncilComment.com

President	GILBERT A. CEDILLO, First District
HERB J. WESSON, JR., Tenth District	PAUL KREKORIAN, Second District
	BOB BLUMENFIELD, Third District
President Pro Tempore	DAVID E. RYU, Fourth District
NURYMAR TINEZ, Sixth District	PAUL KORETZ, Fifth District
	MONICA RODRIGUEZ, Seventh District
Assistant President Pro Tempore	MARQUEECE HARRIS-DAWSON, Eighth District
JOE BUSCAINO, Fifteenth District	CURREN D. PRICE, JR., Ninth District
	MIKE BONIN, Eleventh District
	JOHN S. LEE, Twelfth District
	MITCH O'FARRELL, Thirteenth District
	JOSE HUIZAR, Fourteenth District

CITY COUNCIL MEETINGS ARE BROADCAST LIVE ON CABLE TELEVISION CHANNEL 35 AND ON THE INTERNET AT: [HTTPS://WWW.LACITY.ORG/YOUR-GOVERNMENT/MEETING-AUDIOVIDEO/COUNCIL-MEETING-VIDEO](https://www.lacity.org/your-government/meeting-audiovideo/council-meeting-video). LIVE COUNCIL MEETINGS CAN ALSO BE HEARD AT: (213) 621-CITY (METRO), (818) 904-9450 (VALLEY), (310) 471-CITY (WESTSIDE) AND (310) 547-CITY (SAN PEDRO AREA)

SIGN LANGUAGE INTERPRETERS, COMMUNICATION ACCESS REAL-TIME TRANSCRIPTION (CART), ASSISTIVE LISTENING DEVICES,

OR OTHER AUXILIARY AIDS AND/OR SERVICES MAY BE PROVIDED UPON REQUEST. TO ENSURE AVAILABILITY, YOU ARE ADVISED TO MAKE YOUR REQUEST AT LEAST 72 HOURS PRIOR TO THE MEETING/EVENT YOU WISH TO ATTEND. DUE TO DIFFICULTIES IN SECURING SIGN LANGUAGE INTERPRETERS, FIVE OR MORE BUSINESS DAYS NOTICE IS STRONGLY RECOMMENDED. FOR ADDITIONAL INFORMATION, PLEASE CONTACT THE CITY CLERK'S OFFICE AT (213)978-1133.

SE OFRECE UN SERVICIO DE TRADUCCION A ESPAÑOL EN TODAS LAS REUNIONES DEL CONSEJO MUNICIPAL

BASIC CITY COUNCIL MEETING RULES

AGENDAS - The City Council meets Tuesday, Wednesday and Friday at 10:00 A.M. The agendas for City Council meetings contain a brief general description of those items to be considered at the meetings. Council Agendas are available in the Office of the City Clerk, Council and Public Services Division, Room 395, City Hall, 200 North Spring Street, Los Angeles, CA 90012, and on the City's website at lacity.org; or lacouncilcalendar.com

Ten (10) members of the Council constitute a quorum for the transaction of business. The Council may consider an item not listed on the agenda only if it is determined by a two-thirds (10) vote that the need for action arose after the posting of an Agenda. Some items on the agenda may be approved without any discussion, however, any item may be called "special" by a Councilmember. If an item is called "special" it will be "held" until the remainder of the items on the Council agenda have been acted on by the Council. An item may also be called "special" if a member of the public has requested to speak on the item and a public hearing was not previously held.

The City Clerk will announce the items to be considered by the Council, however items will be grouped. For example, all items for which required public hearings have not previously been held are listed in one section on the printed agenda. The Council President will ask if any Councilmember or member of the public wishes to speak on one or more of these items. If anyone wishes to speak on an item, it will be called "special". The remaining items in this section will be voted on by Council with one roll call vote.

PUBLIC INPUT AT CITY COUNCIL MEETINGS - An opportunity for the public to address the Council on agenda items for which public hearings have not been held will be provided at the time the item is considered or during the Multiple Agenda Item Comment period. Members of the public who wish to speak on items shall be allowed to speak for up to one minute per item up to a total of three minutes per meeting. The Council has determined that a cumulative total of 20 minutes is a reasonable minimum amount of time for the Multiple Agenda Item segment of each regular meeting.

The Council will also provide an opportunity for the public to speak on public interest items. Each speaker shall be limited to one minute of general public comment each regular meeting for a cumulative total of ten (10) minutes. The Council shall not discuss or take action relative to any general public comment.

If you wish to provide documents to the full Council for consideration on an item, please present the Sergeant-At-Arms with 35 copies. Otherwise, your materials will simply be added to the official record.

COUNCIL DISCUSSION AND TIME LIMITS - Councilmembers requesting to address the Council will be recognized by the Council President in the order requested. For any item, the Chairperson of the Committee, or the maker of the original motion, or the member calling a matter "special" shall have up to six (6) minutes to discuss the item. All other Councilmembers may speak up to three (3) minutes each on the matter. After all members desiring to speak on a question have had an opportunity to be heard once, the time for each Member desiring to speak again shall be limited to a maximum of three (3) minutes.

A motion calling the "previous question" may be introduced by any member during a Council debate. If adopted, this motion will terminate debate on a matter and the Chair will instruct the Clerk to call the roll on the matter.

VOTING AND DISPOSITION OF ITEMS - Most items require a majority vote of the entire membership of the Council (8 members). Items which have not been discussed in a Council Committee and have been placed directly on the agenda will require 10 votes to consider. Once considered, these items will normally require eight (8) affirmative votes to be adopted. Ordinances require a unanimous vote (at least 12 members must be present) in order to be adopted on first consideration. If an ordinance does not receive the necessary unanimous vote, it is laid over one calendar week. The votes required for approval on second consideration vary and depend upon the type of ordinance, but a typical ordinance requires eight (8) affirmative votes upon second consideration.

When debate on an item is completed, the Chair will instruct the Clerk to "call the roll". Every member present must vote for or against each item; abstentions are not permitted. The Clerk will announce the votes on each item. Any member of Council may move to "reconsider" any vote on any item on the agenda, except to adjourn, suspend the Rules, or where an intervening event has deprived the Council of jurisdiction, providing that said member originally voted on the prevailing side of the item. The motion to "reconsider" shall only be in order once during the meeting, and once during the next regular meeting. The member requesting reconsideration shall identify for all members present the agenda number, Council

file number and subject matter previously voted upon. A motion to reconsider is not debatable and shall require an affirmative vote of eight (8) members of the Council.

When the Council has failed by sufficient votes to approve or reject an item, and has not lost jurisdiction over the matter, or has not caused it to be continued beyond the next regular meeting, the item is continued to the next regular meeting for the purpose of allowing the Council to again vote on the matter.

The City Council rules provide that all items adopted by the Council will not be presented to the Mayor, or other designated officer by the City Clerk until the adjournment of the regular Council meeting following the date of the Council action. A motion to send an item "forthwith" if adopted by ten (10) votes, suspends these rules and requires the City Clerk to forward the matter to the Mayor, or other officer, without delay.

RULE 16 MOTIONS - Council Rule No. 16, in part, allows a member to send an item directly to the Council without it having to go to a Council Committee first, by giving the City Clerk a motion (seconded by an additional member) during a Council session to be placed on the next regular available Council agenda.

Los Angeles City Council Agenda

Friday, September 6, 2019

JOHN FERRARO COUNCIL CHAMBER ROOM 340, CITYHALL 200 NORTH SPRING STREET, LOS ANGELES, CA 90012 - 10:00 AM

Roll Call

Approval of the Minutes

Commendatory Resolutions, Introductions and Presentations

Multiple Agenda Item Comment

Public Testimony of Non-agenda Items Within Jurisdiction of Council

Items for which Public Hearings Have Been Held

ITEM NO. (1)

16-0983

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT relative to the reappointment of Ms. Alisa Finsten to the Board of Animal Services Commissioners.

Recommendation for Council action:

RESOLVE that the Mayor's reappointment of Ms. Alisa Finsten to the Board of Animal Services Commissioners for the term ending June 30, 2024 is APPROVED and CONFIRMED. Ms. Finsten resides in Council District Five. (Current Board gender composition: F=1; M=3; Vacant=1)

Financial Disclosure Statement: Pending.

Community Impact Statement: None submitted.

TIME LIMIT FILE - SEPTEMBER 27, 2019

(LAST DAY FOR COUNCIL ACTION - SEPTEMBER 27, 2019)

ITEM NO. (2)
19-0925

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT and ORDINANCE FIRST CONSIDERATION relative to amending the Los Angeles Administrative Code (LAAC) to provide salaries for authorized Targeted Local Hire (TLH) Program classifications.

Recommendations for Council action, SUBJECT TO THE APPROVAL OF THE MAYOR:

1. PRESENT and ADOPT the accompanying ORDINANCE dated June 10, 2019 amending Schedule A of LAAC Section 4.61 to include the represented and non-represented classifications and provide salaries for the new, non-represented classifications participating in the TLH Program.
2. AUTHORIZE the City Administrative Officer (CAO), upon accretion of said classes to a bargaining unit, to amend the appropriate Memorandum of Understanding to reflect the salary approved by Ordinance.
3. AUTHORIZE the CAO and Controller to correct any clerical errors, or, if approved by the City Attorney, and technical errors in the Ordinance.

Fiscal Impact Statement: The CAO reports that there is no fiscal impact upon the General Fund as Departments participating in the TLH Program will hire individuals into the TLH classifications in lieu of their authorized positions for the targeted civil service classifications.

Community Impact Statement: None submitted.

ITEM NO. (3)
19-0971

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT and ORDINANCE FIRST CONSIDERATION relative to the establishment of salary for the new, non-represented classification of City Forest Officer.

Recommendations for Council action, SUBJECT TO THE APPROVAL OF THE MAYOR:

1. PRESENT and ADOPT the accompanying ORDINANCE dated August 14, 2019 amending Schedule A of Los Angeles Administrative Code Section 4.61 to include and provide a salary for the new, non-represented classification of City Forest Officer (Class Code 3136).
2. AUTHORIZE the City Administrative Officer (CAO) and Controller to correct any clerical errors, or, if approved by the City Attorney, and technical errors in the Ordinance.

Fiscal Impact Statement: The CAO reports that there is no additional impact upon the General Fund for Fiscal Year (FY) 2019-20. The Board of Public Works Commissioners will absorb any additional costs into its approved FY 2019-20 budget.

Community Impact Statement: None submitted.

ITEM NO. (4)

14-1174-S88

ECONOMIC DEVELOPMENT COMMITTEE REPORT relative to the appropriation of all current and future interest income earned on Community Redevelopment Agency of Los Angeles (CRA/LA) Non-Housing Bond Proceeds (EBP) to Special Fund No. 57D for eligible projects and program administration.

Recommendations for Council action, SUBJECT TO THE APPROVAL OF THE MAYOR:

1. FIND the appropriation of interest income earned (Interest) is not considered a project pursuant to California Environmental Quality Act Guidelines Section 15378(b)(4).
2. APPROPRIATE \$4,489,544 in Interest earned through June 30, 2019 on CRA/LA EBP, including an administrative appropriation of 16 percent of Interest on taxable EBP totaling \$352,754 and the remaining Interest of \$4,136,790 to be used for eligible projects and activities in accordance with the Bond Expenditure Agreement (BEA) and Bond Spending Plan (BSP).
3. AUTHORIZE that all future Interest be appropriated to and expended for program administration and eligible projects and activities in accordance with the BEA and BSP.
4. AUTHORIZE the Controller to:
 - a. Establish new accounts within the CRA/LA EBP Fund No. 57D and appropriate as follows:

<u>Account</u>	<u>Title</u>	<u>Amount</u>
22S622	Reserved for EWDD Oversight	\$352,754
22S9A T	Adelante Eastside Taxable	74,344
22S9AN	AdeLante Eastside Tax-Exempt	262,508
22S9BT	Beacon Street Taxable	3,989
22S9CT	Broadway/Manchester Taxable	14,262
22S9DT	Crenshaw/Slauson Taxable	72,775
22S9ET	East Hollywood/Beverly-Normandie Taxable	76,822
22S9FT	Hollywood Taxable	52,151
22S9FN	Hollywood Tax-Exempt	329,143
22S9GT	Hoover Taxable	5,719
22S9HT	Laurel Canyon Taxable	43,644
22S9IT	Monterey Hills Taxable	2,400
22S9JT	Normandie 5 Taxable	53,954
22S9KN	North Hollywood Tax-Exempt	183,840
22S9L T	Pacific Corridor Taxable	1,554
22S9MT	Pacoima/Panorama City Taxable	104,461
22S9MN	Pacoima/Panorama City Tax-Exempt	830,415
22S9NT	Pico Union 1 Taxable	23,141

22S9OT	Pico Union 2 Taxable	134,729
22S9PT	Reseda/Canoga Park Taxable	584,436
22S9PN	Reseda/Canoga Park Tax-Exempt	527,168
22S9QT	Watts Taxable	2,461
22S9RT	Western/Slauson Taxable	15,610
22S9ST	Westlake Taxable	217,538
22S9TT	Wilshire Center/Koreatown Taxable	367,971
22S9TN	Wilshire Center/Koreatown Tax-Exempt	<u>151,755</u>
		Total: \$4,489,544

b. Increase appropriations as additional interest income is earned within the CRA/LA EBP Fund No. 57D upon presentation of proper documentation by Economic and Workforce Development Department (EWDD).

5. AUTHORIZE the Interim General Manager, EWDD, or designee, to prepare Controller instructions and/or make technical adjustments that may be required and are consistent with this action, subject to the approval of the City Administrative Officer; and, AUTHORIZE the Controller to implement these instructions.

Fiscal Impact Statement: The CRA/LA Bond Oversight Committee reports that there is no impact on the City's General Fund from the proposed appropriation of CRA/LA EBP. The CRA/LA EBP Fund No. 57D is funded solely from two transfers totaling approximately \$86 million in pre-2011 tax allocation bond proceeds from CRA/LA to the City (Council file No. 14-1174). Said transfers have been deposited with the Controller.

Community Impact Statement: None submitted.

ITEM NO. (5)
19-0781

ECONOMIC DEVELOPMENT COMMITTEE REPORT relative to implementing a City Legacy Business Program.

Recommendation for Council action, pursuant to Motion (Price - Krekorian):

INSTRUCT the Economic and Workforce Development Department, with assistance of the Chief Legislative Analyst (CLA) and Chief Administrative Officer (CAO), to report to the Economic Development Committee with an analysis of San Francisco's Legacy Business Program, and similar programs in other cities, including recommendations on how to implement a City Legacy Business Program.

Fiscal Impact Statement: Neither the CAO nor the CLA has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (6)
19-0770

CD 10 ECONOMIC DEVELOPMENT COMMITTEE REPORT relative to issuing a Request for Information (RFI) to assess development interest for City-owned properties located at 3416 West 43rd Street and 4300-4326 South Degnan Boulevard located in Leimert Park.

Recommendation for Council action, pursuant to Motion (Wesson - Price):

AUTHORIZE the General Manager, Economic and Workforce Development Department (EWDD), or designee, in consultation with the City Administrative Officer (CAO), Chief Legislative Analyst (CLA), and any other City agencies as needed, to issue a RFI to assess development interest for City-owned properties located at 3416 West 43rd Street (A.P.N. 5024-018-901 and 5024-018-902) and 4300-4326 South Degnan Boulevard (A.P.N. 5024-019-906 and 5024-019-907) in the Leimert Park community of Los Angeles and also provide an opportunity to the development community to suggest alternate or modified uses and possible public-private partnerships involving the City-owned property.

Fiscal Impact Statement: Neither the CAO nor the CLA has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (7)

12-1549-S14

CD 15 ECONOMIC DEVELOPMENT COMMITTEE REPORT relative to initiating a review of the City-owned property at 500 South Mesa Street (Property) to determine its suitability for economic development purposes with additional consideration of development opportunities within the Federal Opportunity Zone designation.

Recommendation for Council action, pursuant to Motion (Buscaino - Rodriguez):

INSTRUCT the City Administrative Officer (CAO), with the assistance of the Chief Legislative Analyst (CLA), Economic Workforce Development Department, Department of General Services, and any other affected stakeholders, to initiate a review of the Property to determine its suitability for economic development purposes, with additional consideration of development opportunities within the Federal Opportunity Zone designation, and provide a report within 45 days.

Fiscal Impact Statement: Neither the CAO nor the CLA has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (8)

12-1549-S15

CD 15 ECONOMIC DEVELOPMENT COMMITTEE REPORT relative to initiating a review of the City-owned property at 1845 East 103rd Street (Property) to determine its suitability for economic development purposes with additional consideration of development opportunities within the Federal Opportunity Zone designation.

Recommendation for Council action, pursuant to Motion (Buscaino - Rodriguez):

INSTRUCT the City Administrative Officer (CAO), with the assistance of the Chief Legislative Analyst (CLA), Economic Workforce Development Department, Department of General Services, and any other affected stakeholders, to initiate a review of the Property to determine its suitability for economic development purposes, with additional consideration of development opportunities within the Federal Opportunity Zone designation, and provide a report within 45 days.

Fiscal Impact Statement: Neither the CAO nor the CLA has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (9)
18-0696

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT relative to modernizing the recruitment and hiring process for City employees.

Recommendations for Council action:

1. NOTE and FILE the July 31, 2019 Joint City Administrative Officer (CAO)/Chief Legislative Analyst (CLA) and August 13, 2019 Personnel Department reports relative to modernizing the recruitment and hiring process for City employees.
2. INSTRUCT the Personnel Department to report in regard to:
 - a. Findings of the Ad Hoc Plan Design Sub-Committee.
 - b. Re-naming the Personnel Department to Human Resources Department.
 - c. The status of video recruiting City employees.

Fiscal Impact Statement: Neither the CAO nor CLA has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (10)
19-0934

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT relative to the exemption of one Chief Zoning Administrator (Class Code 7999) position, from the Civil Service provisions of the City Charter.

Recommendation for Council action:

APPROVE the exemption of one Chief Zoning Administrator (Class Code 7999) position for the Department of City Planning, from the Civil Service provisions of the City Charter, pursuant to Charter Section 1001(b).

Fiscal Impact Statement: None submitted by the Mayor. Neither the City Administrative Officer nor the Chief Legislative Analyst has completed a financial analysis of this report.

Community Impact Statement: None submitted.

TIME LIMIT FILE - SEPTEMBER 10, 2019

(LAST DAY FOR COUNCIL ACTION - SEPTEMBER 10, 2019)

ITEM NO. (11)
19-0939

PLANNING AND LAND USE MANAGEMENT COMMITTEE REPORT relative to an Interim Control Ordinance (ICO) to prohibit the issuance of demolition, building, grading, and other applicable permits in C2 zones, where the property is located immediately adjacent to a R1 or more restrictive zone, fronts a Local Street, and has a lot width of 55 feet or less.

Recommendations for Council action, pursuant to Motion (Harris-Dawson - Koretz):

1. INSTRUCT the Department of City Planning (DCP), in consultation with the City Attorney, to prepare and present an ICO, to prohibit the issuance of demolition, building, grading, and other applicable permits in C2 zones, where the property is located immediately adjacent to a R1 or more restrictive zone, fronts a Local Street, and has a lot width of 55 feet or less.
2. INSTRUCT the DCP to include an Urgency Clause to the ICO, making it effective upon publication, and consistent with California Government Code Section 65858, where the ICO will run for 45 days, with a 10 month and 15 days extension by Council Resolution, that can be further extended for an additional year, or until the adoption of the appropriate land use regulatory and design provisions have been approved by DCP, adopted by the Council and become effective, whichever occurs first.

Fiscal Impact Statement: Neither the City Administrative Officer nor the Chief Legislative Analyst has completed a financial analysis of this report.

Community Impact Statement: None submitted.

ITEM NO. (12)
16-1434

PERSONNEL AND ANIMAL WELFARE COMMITTEE REPORT relative to the City's animal shelter care for animals other than cats and dogs.

Recommendation for Council action, as initiated by Motion (Koretz - O'Farrell):

NOTE and FILE the Department of Animal Services report dated August 13, 2019, relative to the care provided by the Department for animals other than cats and dogs at City animal shelters.

Fiscal Impact Statement: Not applicable.

Community Impact Statement: None submitted.

ITEM NO. (13)
19-0940

CD 8

PLANNING AND LAND USE MANAGEMENT COMMITTEE REPORT relative to a Zone Change Ordinance for the Crenshaw Corridor Specific Plan to enhance its design and development to satisfy the Plan's stated purpose.

Recommendations for Council action, pursuant to Motion (Harris-Dawson - Price):

1. INSTRUCT the Department of City Planning (DCP), in consultation with the City Attorney, to prepare and present a Zone Change Ordinance for the Crenshaw Corridor Specific Plan that identifies additional design criteria and modified development standards that account for the promotion of mixed use and

commercial development in the commercial zones which front commercial corridors, which includes provisions that promote the appropriate transition between commercial parcels and adjoining R1 zones within the Specific Plan boundaries.

2. INSTRUCT DCP to revisit the design guidelines in the Specific Plan to include additional considerations for architectural character, quality of design, quality of materials, which promotes consideration for pedestrian and bicycle safety to and from, along the commercial corridors identified in the Specific Plan.

Fiscal Impact Statement: Neither the City Administrative Officer nor the Chief Legislative Analyst has completed a financial analysis of this report.

Community Impact Statement: None submitted.

Items Called Special

Motions for Posting and Referral

Council Members' Requests for Excuse from Attendance at Council Meetings

Adjourning Motions

Council Adjournment

EXHAUSTION OF ADMINISTRATIVE REMEDIES - If you challenge a City action in court, you may be limited to raising only those issues you or someone else raised at the public hearing described in this notice, or in written correspondence delivered to the City Clerk at or prior to, the public hearing. Any written correspondence delivered to the City Clerk before the City Council's final action on a matter will become a part of the administrative record.

CODE OF CIVIL PROCEDURE SECTION 1094.5 - If a Council action is subject to judicial challenge pursuant to Code of Civil Procedure Section 1094.5, be advised that the time to file a lawsuit challenging a final action by the City Council is limited by Code of Civil Procedure Section 1094.6 which provides that the lawsuit must be filed no later than the 90th day following the date on which the Council's action becomes final.

Materials relative to items on this agenda can be obtained from the Office of the City Clerk's Council File Management System, at lacouncilfile.com by entering the Council File number listed immediately following the item number (e.g., 00-0000).

Exhibit C

MOTION

Section 22.171.10 of the Administrative Code provides that the City Council, the Cultural Heritage Commission, or the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. The Cultural Heritage Commission, after reviewing and investigating any such Council-initiated designation, shall approve or disapprove in whole or in part the proposed inclusion and submit a report upon such action to the Council. In addition, Section 22.171.12 of the Administrative Code provides that there shall be a temporary stay of demolition, substantial alteration or removal or any such proposed location or structure pending designation.

The house located at 100 Delfern, Los Angeles, CA 90077, was designed by world-renowned architect Paul Williams. This home is a notable work of a master architect whose work has significantly impacted the City of Los Angeles and its residents.

Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi at that time. Williams was well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival and Colonial Revival. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such well-known personalities as Lon Chaney, Bill "Bojangles" Robinson, Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Zsa Gabor. In fact, this property is being marketed as the "Zsa Zsa Gabor Estate" to potential buyers.

It has come to Council District 5's attention that this building's owner recently applied for a demolition pre-inspection. However, the office is concerned that the owner will attempt, once again, to demolish this significant work of Williams' architecture. Therefore, an emergency stay on demolition must be implemented until the building can be evaluated for its historicity. It is imperative that the City's historic-cultural treasures be celebrated, and that its historical sites be preserved for future generations. As such, the historic-cultural merits of this property need to be assessed.

I THEREFORE MOVE that the Council initiate consideration of the property located at 100 Delfern, Los Angeles, 90077 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic Cultural Monument application for review and consideration by the Cultural Heritage Commission.

I FURTHER MOVE that after reviewing the application, the Cultural Heritage Commission submit its report and recommendation to the Council regarding the inclusion of the property located at 100 Delfern, Los Angeles, 90077 in the City's list of Historic-Cultural Monuments.

PRESENTED BY: 
PAUL KORETZ
Councilmember, 5th District

SECONDED BY: 



ORIGINAL

Benjamin M. Reznik
BMR@JMBM.COM

1900 Avenue of the Stars, 7th Floor
Los Angeles, California 90067-4308
(310) 203-8080 (310) 203-0567 Fax
www.jmbm.com

October 29, 2019

VIA E-MAIL ONLY

Los Angeles City Council
c/o Patrice Lattimore, Division Manager,
Council and Public Services
City Hall, Room 395
200 N. Spring Street
Los Angeles, CA 90012

Holly L. Wolcott, City Clerk
City of Los Angeles
200 N. Spring Street
City Hall, Room 395
Los Angeles, CA 90012

Re: City Council Hearing Date: October 29, 2019.
Agenda Item (40)
Council File No. 19-0982-S1

**FURTHER NOTICE OF BROWN ACT VIOLATION
AND DEMAND TO CURE**

President Herb Wesson and Honorable Members of Los Angeles City Council:

On behalf of the owner of 100 N. Delfern Drive (the "Property"), we submit this letter objecting to the City Council's incomplete attempt to cure its September 6, 2019 violation of the Ralph M. Brown Act (the "Brown Act," Govt. Code §54950, *et seq.*). As the City Council may recall, on September 6, 2019, a special motion was made (Council File No. 19-0982-S1) to initiate a Historic Cultural Monument ("HCM") designation of our client's Property (the "Special Motion"). See **Exhibit A**. The motion was rushed forward, without being noticed on the agenda, pursuant to Rule 23 and Government Code Section 5494.2(b)(2) based on the false claim that "the need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting." This "need for action" according to the motion, was the fact that our client's "demolition permit [was] scheduled to be issued [on] Monday, September 9, 2019." *I.d.* Meanwhile, City records illustrate that the City had been aware of our client's intent to demolish the Property since June, which is why a similar motion had already been scheduled to be heard by the City Council a few days later on September 11, 2019. See **Exhibit B**. After being made aware of this Special Motion, our office submitted a Notice of Brown Act Violation and Demand to Cure on September 30, 2019. See **Exhibit C**.

As an attempt to cure the violation, our office has been advised by the City Attorney that the September 6, 2019, motion is being rescinded by the City Council at tomorrow's meeting. The City Attorney advised that this is being done in an "abundance of caution," because the violation was otherwise "substantively cured" when the City Council readopted the same motion on Tuesday, September 11, 2019. We cannot agree with this view. After violating the Brown Act

with the express intent of stopping the issuance of our client's demolition permit, the passage of the same motion on September 11, 2019 was a mere formality intended to try and cover up the illegality of the Special Motion. This has been acknowledged by the Council staff, who specifically described the September 11, 2019 motion to be a mere "formality." See **Exhibit D**. It was described as a "formality" because the illegal Special Motion had accomplished the City's primary goal of stopping our client from obtaining his demolition permit, and the September 11, 2019 motion was simply intended to give the *false impression* that the proper procedures had been taken to initiate the HCM nomination. This is evidenced by the fact that the only notice issued by the City about the stay, originates from the September 6 motion, and not from the September 11, 2019 motion. See **Exhibit E**

Obviously, the subsequent adoption of the same motion on September 11, 2019 was a meaningless act, and only operated to further the violation, and not to cure it. Accordingly, to properly cure the violation, *both* motions must be withdrawn and the stay on our client's demolition permit must be lifted before a new motion may be introduced. Any other outcome would produce the absurd result of permitting the City to violate the law without consequence.

Sincerely,



BENJAMIN M. REZNIK and
DANIEL FREEDMAN of
Jeffer Mangels Butler & Mitchell LLP

DFF:NB

Enclosure(s)

CC: Mike Feuer, Los Angeles City Attorney, Office of the City Attorney
Terry Kaufmann-Macias, Assistant City Attorney, Office of the City Attorney
Strefan Fauble, Deputy City Attorney, Office of the City Attorney
Kimberly Huangfu, Deputy City Attorney, Office of the City Attorney
Lambert Giessinger, Historic Preservation Architect, Office of Historic Resources

EXHIBIT A

M O T I O N

The Administrative Code provides that the City Council, the Cultural Heritage Commission, of the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. the Administrative Code ALSO provides that there shall be a temporary stay of demolition, substantial alteration or removal or any such proposed location or structure pending designation.

The house located at 100 Delfern, Los Angeles, CA 90077, was designed by world-renowned architect, Paul Williams. This home is a notable work of a master architect whose work has significantly impacted the City of Los Angeles and its residents. Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi at that time. Williams was well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival and Colonial Revival. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such well-known personalities as Lon Chaney, Bill "Bojangles" Robinson, Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Zsa Gabor. In fact, this property is being marketed as the "Zsa Zsa Gabor Estate" to potential buyers.

Immediate action is needed to initiate consideration of the property located at 100 Delfem, Los Angeles, 90077 as a City Historic-Cultural Monument in order **to provide more time for the Council and the Cultural Heritage Commission to consider the merits of this request before a demolition permit is issued** by the Building and Safety Department — information has just been received by the City that the demolition permit is scheduled to be issued next Monday, September 9, 2019. Adoption of the Motion to initiate consideration of the property as a City Historic-Cultural Monument would merely allow more time for study and for a proper public hearing - it would not deprive the property owner of any rights.

I THEREFORE MOVE that the Council determine, as provided in Section 54954.2(b)(2) of the Government Code, and pursuant to **Rule 23** of the Rules of the City Council, that pursuant to state law there is a need to take immediate action on this matter AND that the need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting.

I FURTHER MOVE that the Council initiate consideration of the property located at 100 Delfern, Los Angeles, 90077 as a City Historic-Cultural Monument under the procedures of Section 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic Cultural Monument application for review and consideration by the Cultural Heritage Commission; and that after reviewing the application, the Cultural Heritage Commission be requested to submit its report and recommendation to the Council.

PRESENTED BY: 

PAUL KORETZ
Councilman, 5th District

SECONDED BY: 


September 6, 2019

ORIGINAL

EXHIBIT B



Ken Bernstein <ken.bernstein@lacity.org>

Fwd: 100 Delfern Drive

1 message

Christopher Hawthorne <christopher.hawthorne@lacity.org>

Fri, Jun 28, 2019 at 9:02 AM

To: Ken Bernstein <ken.bernstein@lacity.org>, Claire Bowin <claire.bowin@lacity.org>, Edgar Garcia <edgar.garcia@lacity.org>

Hi all,

FYI received the following email this morning re Paul Williams' Eva Gabor House. Is this something any of you have been tracking?

CH

----- Forwarded message -----

From: **Jaime Rummerfield** <jaime@wandrdesign.com>

Date: Fri, Jun 28, 2019 at 8:05 AM

Subject: 100 Delfern Drive

To: <christopher.hawthorne@lacity.org>

Hello Christopher,

It is nice to meet you. I have been a long time reader and fan. Congratulations on your position at the City and I am hoping we can work together on a shift towards mindful preservation of iconic structures in Los Angeles. Specifically, our organization Save Iconic Architecture www.SIAprojects.org has reach out to you regarding the Eva Gabor Estate by Paul R. Williams. It has recently been sold and the new owner has expressed plans to demolish it. We'd like to speak with you in regards to protecting this landmark of a building while the HCM is written and submitted. We have major frustrations with the slowness of the office of Historic Resources and it is time for improvement.

Looking forward to hearing more about your role at the City and how we can address this ongoing issue.

All the best,

Jaime Rummerfield**SIAProjects.org**

2658 Griffith Park Blvd.

No. 399

Los Angeles, CA 90039

310.659.3010 (ext. 302)


310.622.9812 fax

www.wandrdesign.comWOODSON & RUMMERFIELD'S
HOUSE OF DESIGN

--

10/3/2019

City of Los Angeles Mail - Fwd: 100 Delfern Drive

The logo for Eric Garcetti, Mayor of Los Angeles. It consists of a dark grey square with the name "Eric Garcetti" in white, bold, sans-serif font. Below the name, in a smaller font, is "Mayor of LA" with a small white icon of a person's head and shoulders to the left of the text.

**Eric
Garcetti**
Mayor of LA

Christopher Hawthorne
Chief Design Officer, City of Los Angeles
christopher.hawthorne@lacity.org
(213) 978-8024



Ken Bernstein <ken.bernstein@lacity.org>

Re: 100 Delfern Drive

1 message

Christopher Hawthorne <christopher.hawthorne@lacity.org>

Sat, Jun 29, 2019 at 10:18 AM

To: Ken Bernstein <ken.bernstein@lacity.org>

Cc: Claire Bowin <claire.bowin@lacity.org>, Edgar Garcia <edgar.garcia@lacity.org>

Thanks Ken—

On Jun 28, 2019, at 10:40 AM, Ken Bernstein <ken.bernstein@lacity.org> wrote:

Thanks for passing this along. This is the first I've heard of the threat to this property: SurveyLA found that it appears eligible for designation at all levels (National Register, California Register, and City Historic-Cultural Monument), as an excellent example of American Colonial Revival Architecture, designed by Paul R. Williams. As you may know, identification through SurveyLA does not prevent demolition through a ministerial permit, if no other discretionary planning approvals are required. If a Historic-Cultural Monument nomination is submitted, a temporary stay on demolition goes into effect once staff deems an application complete. Alternatively, a Councilmember may introduce a motion initiating a Monument nomination, but the temporary stay only goes into effect once the full City Council approves the motion (and Council is heading into a three-week recess as of next week).

As further background, the individual who contacted you has previously worked on a nomination last year for Owlwood, the former Sonny and Cher estate, but our office provided guidance to the consultant he was working with that the submitted draft nomination was incomplete, and I don't believe we've seen a resubmitted nomination.

Ken

On Fri, Jun 28, 2019 at 9:02 AM Christopher Hawthorne <christopher.hawthorne@lacity.org> wrote:

Hi all,

FYI received the following email this morning re Paul Williams' Eva Gabor House. Is this something any of you have been tracking?

CH

----- Forwarded message -----

From: **Jaime Rummerfield** <jaime@wandrdesign.com>

Date: Fri, Jun 28, 2019 at 8:05 AM

Subject: 100 Delfern Drive

To: <christopher.hawthorne@lacity.org>

Hello Christopher,

It is nice to meet you. I have been a long time reader and fan. Congratulations on your position at the City and I am hoping we can work together on a shift towards mindful preservation of iconic structures in Los Angeles. Specifically, our organization Save Iconic Architecture www.SIAprojects.org has reach out to you regarding the Eva Gabor Estate by Paul R. Williams. It has recently been sold and the new owner has expressed plans to demolish it. We'd like to speak with you in regards to protecting this landmark of a building while the HCM is written and submitted. We have major frustrations with the slowness of the office of Historic Resources and it is time for improvement.

Looking forward to hearing more about your role at the City and how we can address this ongoing issue.

10/3/2019

City of Los Angeles Mail - Re: 100 Delfern Drive

All the best,

Jaime Rummerfield

SIProjects.org

2658 Griffith Park Blvd.
No. 399
Los Angeles, CA 90039
310.659.3010 (ext. 302)
310.622.9812 fax

www.wandrdesign.com

<93A27927-8B0B-4C1E-BD2A-DA26A1EA3237[66].png>

--



Christopher Hawthorne
Chief Design Officer, City of Los Angeles
christopher.hawthorne@lacity.org
(213) 978-8024

best,
Hagu



Hagu Solomon-Car
 Planning Deputy
 Councilmember Paul
 200 North Spring Str
 Direct line: 213.473.
 Email: hagu.solomor

Keep up with us on social media:



MyLA311 links Angelenos with the services and information they need to enjoy their city, beautify their community and stay connected with their local government.

If you would like to sign up to receive the Fifth Council District e-newsletter, click [here](#)

This e-mail is intended only for the party to whom it is addressed as it may contain privileged, confidential or otherwise legally protected information. If you have received this transmission in error, please notify the sender immediately and delete this e-mail.

On Mon, Jul 8, 2019 at 1:00 PM Jaime Rummerfield <jaime@wandrdesign.com> wrote:

Hello Aviv and Hagu,

The Eva Gabor Estate at 100 Delfern Drive, LA, a classic and well preserved Paul R. William there a more swift way to flag this as a place of architectural significance to avoid demo? architectural treasures in a more timely way? We would like to set up a meeting with you All the best,

Jaime Rummerfield

SIAprojects.org

Save Iconic Architecture

EXHIBIT C

Benjamin M. Reznik
BMR@JMBM.COM

1900 Avenue of the Stars, 7th Floor
Los Angeles, California 90067-4308
(310) 203-8080 (310) 203-0567 Fax
www.jmbm.com

September 30, 2019

VIA E-MAIL AND OVERNIGHT MAIL TO CITY COUNCIL
VIA OVERNIGHT MAIL TO CITY CLERK

Los Angeles City Council
c/o Patrice Lattimore
Division Manager, Council and Public Service
City Hall, Room 395
200 N. Spring Street
Los Angeles, CA 90012
E-mail: Patrice.Lattimore@lacity.org

Holly L. Wolcott, City Clerk
City of Los Angeles
City Hall, Room 395
200 N. Spring Street
Los Angeles, CA 90012

Re: Council File No. 19-0982-S1
NOTICE OF BROWN ACT VIOLATION
DEMAND TO CURE OR CORRECT VIOLATION
CEASE AND DESIST

President Herb Wesson and Honorable Members of Los Angeles City Council:

On behalf of the owner of 100 N. Delfern Drive (the "Property") we submit this letter to demand the City Council cure and correct the violation of the Ralph M. Brown Act (the "Brown Act," Govt. Code §54950, *et seq.*) that occurred on September 6, 2019, in connection with Special Motion 1. We further demand the City Council, pursuant to Government Code § 54960.2, cease and desist from continuing to illegally proceed with the Historic-Cultural Monument designation process without notice to the owner or the public. If the City fails to act on this demand to cure the violation of law within 30 days, we will seek judicial invalidation of the action, including an award of court costs and reasonable attorneys' fees pursuant to Section 54960.5. The action may also be subject to a District Attorney investigation, as a member of a legislative body that intentionally acts to deprive the public of information to which the member knows or has reason to know the public is entitled to, may be subject to criminal prosecution.

1. The City Failed to Provide Any Notice—Let Alone Legally Adequate Notice—of its Proposed Action.

On September 6, 2019, Councilmember Koretz introduced a special motion not posted on the City Council's regular agenda. The motion initiated consideration of the Properties as a City Historic-Cultural Monument, without any notice to the Properties' owner or the public.

Attached as **Exhibit A** is the motion approved by the City Council, and attached as **Exhibit B** is the posted agenda of the September 6, 2019 hearing. This improper procedure used here are substantially the same as those used to improperly initiate consideration proceedings in September of 2016 of the Bob and Delores Hope Estate, as well as consideration proceedings for several other properties in the past. (See Council Files: 16-1049; 16-1316; 17-0039) These cases demonstrate the City Council's pattern and practice of regularly claiming "urgency" to designate properties as historic purposefully and improperly to avoid providing the public and the property owners with any notice, let alone the notice required by the Brown Act.

2. The City's Justification for Its Failure is Inadequate and False.

The motion in this instance --and in others-- attempts to justify its failure to provide advanced notice to the public by claiming that the "need for action came to the attention of the City subsequent to the posting of the agenda for today's Council meeting," a claim the represents, at best, a severe misrepresentation of the facts.

(a) The City had More than Adequate Time to Act on the Matter Before it Did So, and Created the Urgency it Claimed.

City records unquestionably demonstrates that the Council office had substantial knowledge of our client's intent to construct a new home on the Property long before the Special Motion was introduced. This knowledge is in fact made express, in the a Motion submitted to the Planning Land Use & Management Committee of the City Council on August 28, 2019. Attached as **Exhibit C** is a copy of the August 28, 2019 motion, which states that "[i]t has come to Council District 5's attention that this building's owner applied for a demolition pre-inspection". Accordingly, the Council office was fully aware of the owner's intention to demolish the existing buildings more than at least 2 weeks before introducing the Special Motion, and the City Council's reliance on Government Code Section 54954.2(b) to justify its disregard of basic Brown Act notice requirements was improper and illegal.

(b) The Claimed Urgency is Unsupported by—And is in Fact Contradicted by—Substantial Evidence in the Record.

As you know, the Brown Act creates specific obligations for notifying the public via a regularly posted agenda with a "brief description" of each item to be discussed or acted upon by the City Council. (See Government Code § 5494.2(a)(1))¹ The Brown Act also creates a legal remedy for illegally taken actions—namely, the judicial invalidation of them upon proper findings of fact and conclusions of law. The City Council's action taken on September 6, 2019, was not in compliance with the Brown Act because there was no notice to the public, and there was no finding of fact that urgent action was necessary on a matter unforeseen at the time the agenda was posted. The City Council has no justification for making and adopting the Motion without compliance

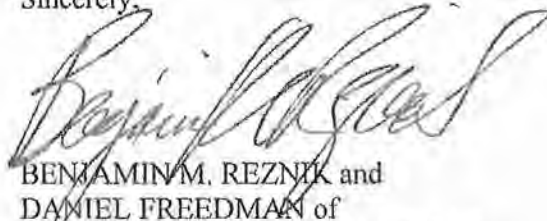
¹ Further, Government Code § 54954.2(a)(2) provides that, "[n]o action or discussion shall be undertaken on any item not appearing on the posted agenda."

with Government Code §§ 54954.2(a)(1) and 54954.2(a)(2) for at least the following reasons: (1) the City Council adopted no findings to support its decision to make the urgency determination; (2) the urgency determination was supported by no evidence; (3) the urgency determination is contradicted by the factual record as detailed above. Accordingly, we demand that the City Council cure and correct the illegally taken action as follows: (i) voiding the September 6, 2019 motion; (ii) removing all pending stays on demolition created by the improper motion; (iii) ceasing all further processing and/or consideration of Property by the Cultural Heritage Commission as Historic Cultural Monuments; and (iii) prohibiting future City Council designations of Historic-Cultural Monuments without proper notice.

3. The City Must Cure Its Brown Act Violation within 30 Days.

As provided by Government Code § 54960.1 and § 54960.2, *the City has 30 days from the receipt of this demand to either cure or correct the challenged action as demanded above, or inform us of your decision not to do so.* Should the City fail to cure or correct as demanded, our client will have no recourse but to seek a judicial invalidation of the challenged action, in which case we will ask the court to order the City to pay court costs and reasonable attorney's fees in this matter. Moreover, as a result of the City Council's action, the owners have incurred substantial hardships and damages, which we will seek to recover to the maximum extent provided under the law. In this instance, because the illegal motion improperly stayed the owner's ability to demolish and redevelop the property, only days before demolition was scheduled to begin but after the buildings were vacated and initial asbestos and lead abatement work had occurred, the Property has remained empty and uninhabitable. Accordingly, the owner cannot use or access his own home, and has incurred substantial legal expenses, and costs associated with defending against these illegal Historic-Cultural Monument proceedings, all of which we will seek to recover from the court.

Sincerely,



BENJAMIN M. REZNIK and
DANIEL FREEDMAN of
Jeffer Mangels Butler & Mitchell LLP

DFF:NB

CC: Mike Feuer, Los Angeles City Attorney
Terry Kaufmann-Macias, Assistant City Attorney
Kimberly Huangfu, Esq., Office of the City Attorney
Lambert Giessinger, Historic Preservation Architect, Office of Historic Resources

EXHIBIT D



Ken Bernstein <ken.bernstein@lacity.org>

100 Delfern

1 message

Debbie Dyner Harris <debbie.dynerharris@lacity.org>

Fri, Sep 6, 2019 at 1:35 PM

To: Ken Bernstein <ken.bernstein@lacity.org>

Hi Ken, I wanted to let you know that Council approved the HCM motion today, but just in case there are any issues we are going to reintroduce on Tuesday as a formality. So no demo permit should be allowed. I'm following up with Charmie in B&S to let her know as well.

Have a great weekend,
Debbie



Debbie Dyner Harris

District Director

Councilmember Paul Koretz, Fifth District

6380 Wilshire Boulevard, Suite 800 Los Angeles,
California 90048

(323) 866-1828

Email: debbie.dynerharris@lacity.org

EXHIBIT E

DEPARTMENT OF
CITY PLANNING
200 N. SPRING STREET, ROOM 272
LOS ANGELES, CA 90012-4801

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT

GAIL KENNARD
VICE PRESIDENT

PILAR BUELNA
DIANE KANNER
BARRY MILOFSKY

COMMISSION OFFICE
(213) 978-1300

CITY OF LOS ANGELES
CALIFORNIA



ERIC GARCETTI
MAYOR

EXECUTIVE OFFICES

VINCENT P. BERTONI, AICP
DIRECTOR
(213) 978-1271

KEVIN J. KELLER, AICP
EXECUTIVE OFFICER
(213) 978-1272

LISA M. WEBBER, AICP
DEPUTY DIRECTOR
(213) 978-1274

<http://planning.lacity.org>

CERTIFIED MAILING - RETURN RECEIPT REQUESTED

SEP 11 2019

Mailing Date: _____

Margaret M. Black, Trustee, Black Trust
100 Delfern Drive
Los Angeles, CA 90077

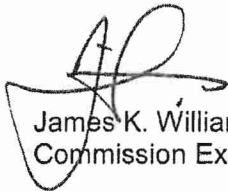
THE PROPERTY LOCATED AT 100 DELFERN DRIVE; 100-112 NORTH DELFERN DRIVE; 111 NORTH BARODA DRIVE; 10141 WEST SUNSET BOULEVARD; COUNCIL FILE NO. 19-0982-S1; CD-5

Pursuant to Section 54954.2(b)(2) of the Government Code and Rule 23 of the Rules of the City Council, on September 6, 2019, the Los Angeles City Council (Council) adopted a motion by a vote of 10-0, to initiate consideration of the Property Located at 100 Delfern Drive, Los Angeles, CA 90077 as a Historic-Cultural Monument pursuant to Section 22.171.10(a) of the Los Angeles Administrative Code (LAAC). The Council instructed the Planning Department to prepare a Historic-Cultural Monument application for review and consideration by the Cultural Heritage Commission (Commission).

Pursuant to LAAC Section 22.171.8, a subcommittee of the Commission along with Department staff have been scheduled to conduct a site visit of the property on **October 10, 2019**. The purpose of the site visit is to inspect or investigate the site, including touring or reviewing photographic or video graphic records. The Director or his designee will thereafter prepare a report and recommendation on the proposed designation. The Commission will then hold a public hearing to determine whether the property conforms with the definition of a Monument as defined in LAAC Section 22.171.7. You will be notified of the date, time and place of the public hearing. The matter will then be referred to the City Council for final determination.

You are hereby advised that pursuant to LAAC Section 22.171.12, no permit for the demolition, substantial alteration or removal shall be issued; and the site, building or structure regardless of whether a permit exists, shall not be demolished, substantially altered or removed, pending final determination by the Commission and City Council on whether the proposed site, building, object or structure shall be designated a Monument. The Commission shall notify the Department of Building and Safety not issue permits for the demolition, alteration or removal of a building or structure. Furthermore, regardless if a permit has already been issued or exists, all work involving the demolition, substantial alteration or removal of the site, building or structure shall cease immediately pending final determination by the Council.

If you have questions, please contact Melissa Jones, Office of Historic Resources at (213) 847-3679 or via email at melissa.jones@lacity.org or Lambert Giessinger, Architect, Office of Historic Resources at (213) 847-3648 or via email at lambert.giessinger@lacity.org



James K. Williams
Commission Executive Assistant II

Enclosures: Council Action, (Council File No. 19-0982-S1), Council Motion, Ordinance

c: Aviv Kleinman, Planning Deputy, Fifth Council District
Ken Bernstein, Principal City Planner, Office of Historic Resources
Lambert Giessinger, Architect, Office of Historic Resources
Victor Cuevas, Asst. Bureau Chief, Permit and Engineering Bureau, Dpt. of Building & Safety
Pascal Challita, Chief, Department of Building and Safety, Inspection Bureau
Betty Dong, GIS Chief, Department of City Planning

**Historical Resources Assessment Report for
100 Delfern Drive
Los Angeles, California 90077**

PREPARED FOR:

**Mr. Philip Rahimzadeh
100 Delfern Drive
Los Angeles, CA 90077**

PREPARED BY:

**Sapphos Environmental, Inc.
430 North Halstead Street
Pasadena, California 91107**

November 19, 2019

TABLE OF CONTENTS

SECTIONS	PAGE
1 EXECUTIVE SUMMARY.....	1
2 PROJECT LOCATION.....	2
3 CURRENT SETTING.....	3
4 METHODOLOGY.....	6
5 REGULATORY FRAMEWORK.....	7
6 RECORD SEARCH SUMMARY.....	10
7 HISTORY AND DESCRIPTION OF THE SURROUNDING AREA.....	11
8 DESCRIPTION OF EVALUATED RESOURCE.....	14
9 PROPERTY HISTORY.....	24
10 HISTORIC CONTEXT.....	26
11 EVALUATION OF ELIGIBILITY.....	29
12 SOURCES.....	33
TABLES	PAGE
1 Assessor Data.....	25
FIGURES	PAGE
1 Sketch Map, 100 Delfern Drive.....	4
2 Project Location Map, 100 Delfern Drive.....	5
3 Tract No. 8420 Map.....	11
4 Sanborn Fire Insurance Map.....	12
5 Current Footprint of 100 Delfern Drive.....	13
6 Site Plan Sketch with Labeled Buildings.....	14
7 View of Primary (Western) Façade.....	15
8 Current Condition.....	16
9 Siding Detail.....	16
10A–B Northern Wing of the Primary Façade.....	17
11 Laundry Area, Hyphen, and Existing Garage.....	18
12 Garage Addition (left of frame).....	18
13 Eastern Façade.....	19
14 Southern End of Eastern Façade.....	19
15 Southern End of the Primary Façade.....	20
16 Southern Façade.....	20

17 Greenhouse21
18 Potting Shed.....22
19 Guest House.....23

ATTACHMENTS

- A Resume of Key Personnel
- B DPR 523 Series Forms

SECTION 1

EXECUTIVE SUMMARY

This report presents the results of a Historical Resources Assessment Report for a single parcel located at 100 Delfern Drive (Assessor's Parcel Number [APN] 4358-005-031). The property is located on a residential street within the Bel Air – Beverly Crest Community Plan Area of the City of Los Angeles, Los Angeles County, California, and maintains one 6,414-square-foot single-family residence with attached garage, a guest house, green house, and potting shed. Sapphos Environmental, Inc. architectural historian (Ms. Carrie Chasteen) was retained to determine if the buildings located on the project site may be historical resources as defined by the California Environmental Quality Act (CEQA) and/or the City of Los Angeles's Cultural Heritage Ordinance. Ms. Chasteen meets the Secretary of the Interior's *Professional Qualifications Standards* in the fields of History and Architectural History and is included in the City of Los Angeles list of qualified consultants.

The buildings were evaluated in this report using the eligibility criteria for listing in the National Register and California Register and for designation as a Historic-Cultural Monument ("HCM") under the Cultural Heritage Ordinance. Additionally, the general neighborhood of the subject property was assessed to determine if it may qualify for designation as a Historic Preservation Overlay Zone (HPOZ). Recently, several features of the primary residence were removed and/or damaged as a result of hazardous material abatement work performed in connection with a new project pending for the property, which includes the demolition of the extant structures and the construction of a new single-family residence. To permit this evaluation to consider these features prior to this damage, recent photographs of the property taken prior to the abatement work were analyzed as a part of this report. Accordingly, this report evaluates the property based on both its present condition, as well as its condition immediately prior to the recently performed abatement work.

After careful research and evaluation, Sapphos Environmental, Inc. has concluded that the buildings do not appear to be individually eligible for listing in the National Register, the California Register, or as an HCM, and would not contribute to a potential HPOZ or district. Although the property retains some character-defining features of Early Colonial Revival-style residential architecture, they are common features and do not reflect a high level of craftsmanship or design. Moreover, due to substantial alterations and additions over the years, the buildings do not retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Accordingly, the property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. Finally, although the subject property represents the work of a master, Paul Williams, the property is a modest example of Williams' body of work in terms of execution of style. It does not express a particular phase in the development of Williams' career, and it contains design features which are not unique or distinctive to this residential building. Additionally since the subject property's construction, the property has been substantially altered such that it does not retain sufficient integrity to convey its significance, if it had any. Based on these findings, this report finds that the subject property—as it exists today and as it existed prior to the recent abatement work—does not meet the criteria to be considered a historical resource pursuant to Section 15064.5(a) of the CEQA Guidelines or the City of Los Angeles's criteria for HCM designation.

SECTION 2

PROJECT LOCATION

This purpose of this Historical Resources Assessment Report (HRAR) is to assess the buildings located on a single parcel located at 100 Delfern Drive (APN 4358-005-031), for eligibility for listing in federal or state registers or for designation as an HCM. The Historic Resources Assessment Report will serve as the basis for City of Los Angeles to determine if the buildings, individually or collectively, constitute historical resources as defined by CEQA. The assessment was conducted by Sapphos Environmental, Inc. architectural historian (Ms. Carrie Chasteen) who meets the Secretary of the Interior's *Professional Qualifications Standards* for History and Architectural History (Attachment A, *Resume of Key Personnel*). The assessment is based on a records and archival research, including consideration of prior assessment in SurveyLA and a site evaluation.

2.1 BRIEF PROJECT DESCRIPTION

The project would demolish the existing buildings and replace with a single-family residence with associated ancillary buildings.

2.2 PROJECT LOCATION AND CURRENT SETTING

The subject property is a single parcel located at 1100 Delfern Avenue (APN 4358-005-031), in the City of Los Angeles (City), in Los Angeles County, California. The property is located on a residential street within the Bel Air – Beverly Crest Community Plan Area (CPA) of the City.² The subject property is located north of Sunset Boulevard and east of the University of California, Los Angeles (UCLA). The subject property is located at Township 1 South, Range 15 West, Section 14. The topography of the subject property gently slopes uphill towards the north. The subject property can be accessed from the Interstate 405 Sunset Boulevard exit.

This is an area with sparsely developed with single-family residential estates. Neighboring residential buildings reflect a variety of architectural styles, including Colonial Revival and Millennium Mansion. Most of the neighboring estates are shielded from view from the public right-of-way by extensive vegetation.

² City of Los Angeles Department of City Planning, Office of Historic Resources. November 2013. *Historic Resources Survey Report–Bel Air – Beverly Crest Community Plan Area*. Prepared by: GPA Consulting, Inc., El Segundo, CA. Available at: https://preservation.lacity.org/sites/default/files/Final%20Survey%20Report%20-%20Bel%20Air-Beverly%20Crest_HPLAEdit.pdf

SECTION 3

CURRENT SETTING

Residential development surrounding the project site is characterized by parcels with large single-family residences. These buildings range in date from the 1920s to the 2000s. Architectural styles present include Colonial Revival and Millennium Mansion. The neighboring residences are not visible from the public right-of-way due to dense vegetation and photo documentation of the subject property's setting was not possible as a result (Figure 1, *Sketch Map, 100 Delfern Drive*; Figure 2, *Project Location Map, 100 Delfern Drive*).



Figure 1. Sketch Map, 100 Delfern Drive
SOURCE: Sapphos Environmental, 2019

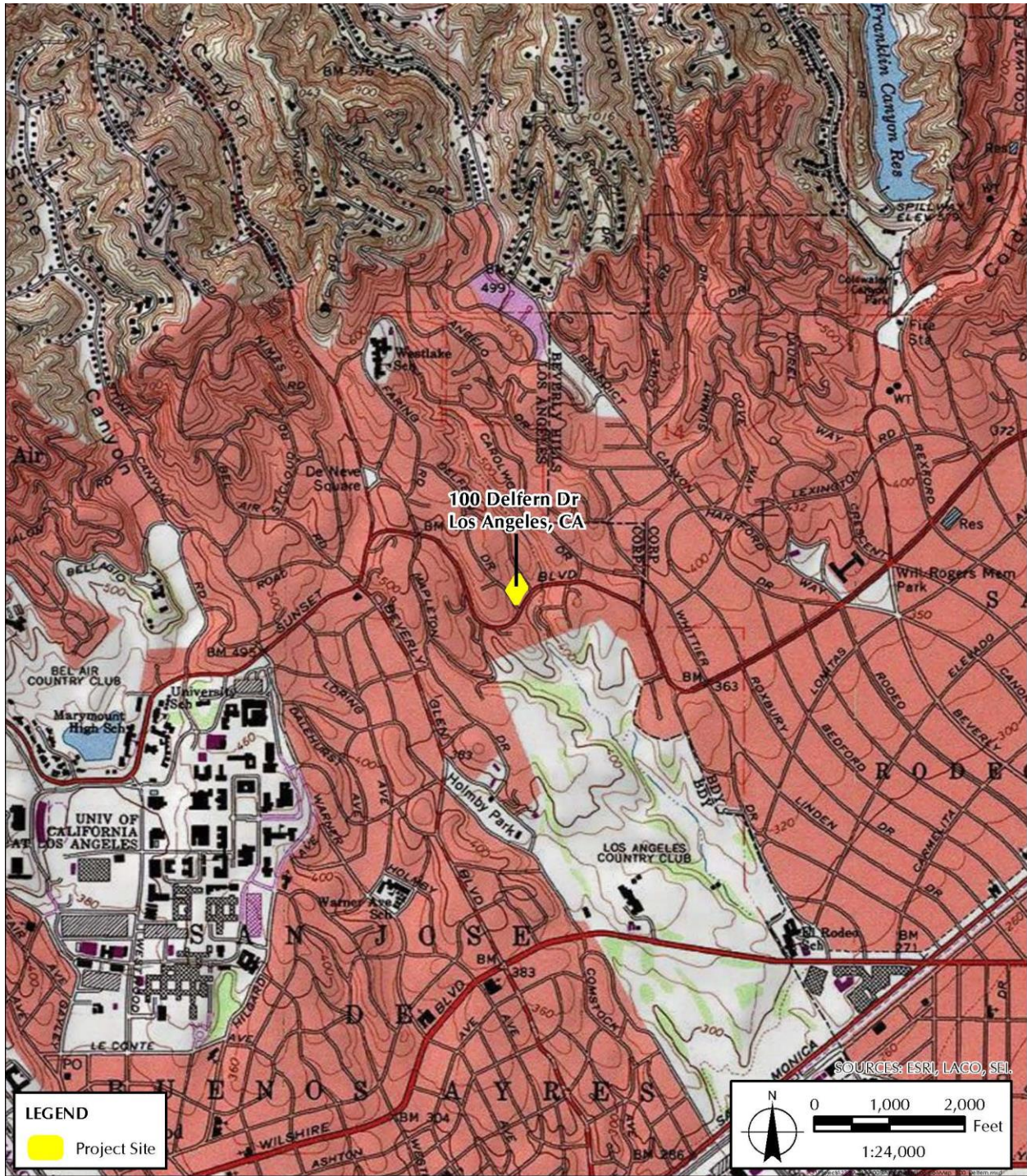


Figure 2. Project Location Map, 100 Delfern Drive
 SOURCE: U.S. Geological Survey, 1995

SECTION 4 METHODOLOGY

The assessment methodology consisted of research and field assessment of the structures and buildings.

4.1 RESEARCH CONDUCTED

1. Obtained and reviewed the building permits for the parcel from the City of Los Angeles Department of Building and Safety. Dates of construction and subsequent alterations were determined by the building permit record, as well as additional resources, such as the field inspection, Sanborn Fire Insurance Maps, and historic aerial photographs.
2. Researched the project site and surrounding area at local libraries and archives to establish the general history and context of the project site, including a review of the Historic Property Data File for Los Angeles County, newspapers, city directories, books, and articles.
3. Consulted the Context/Theme/Property Type (CTP) eligibility standards formulated for the Los Angeles Historic Context Statement to identify the appropriate CTP under which to evaluate the buildings on the project site.
4. Reviewed and analyzed ordinances, statues, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation assessment processes and programs to evaluate the significance and integrity of the buildings on the project site.

4.2 FIELD METHODS

5. Conducted a field inspection of the project site on October 8 and 10, 2019, to ascertain the general condition and physical integrity of the buildings thereon. Digital photographs were taken during the site inspection, which included only the exterior of the buildings due to on-going hazardous materials abatement. Field notes were made.
6. It was concluded during the field inspection that the residential buildings located at 100 Delfern Drive are not located within a potential HPOZ because the buildings in the neighborhood do not reflect a cohesive pattern of design and development. Accordingly, the parcel was evaluated individually as a potential historical resource under federal, state, and local eligibility criteria according to the National Park Service, California Office of Historic Preservation, and Los Angeles Office of Historic Resources standards.

SECTION 5 REGULATORY FRAMEWORK

The buildings associated with the subject property were evaluated to determine if they constitute historical resources as defined by the CEQA, using the eligibility criteria for listing in applicable federal, State, and local statutes and regulations.

5.1 FEDERAL

The National Historic Preservation Act of 1966, as amended, defines the criteria to be considered eligible for listing in the National Register:

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and

- A. *that are associated with events that have made a significant contribution to the broad patterns of our history; or*
- B. *that are associated with the lives of persons significant in our past; or*
- C. *that embody distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- D. *that have yielded, or may be likely to yield, information important in prehistory or history (36 Code of Federal Regulations [CFR] Section part 63).*

According to *National Register Bulletin No. 15*, “to be eligible for listing in the National Register, a property must not only be shown to be significant under National Register criteria, but it also must have integrity.” Integrity is defined in *National Register Bulletin No. 15* as “the ability of a property to convey its significance.”³ Within the concept of integrity, the National Register recognizes the following seven aspects or qualities that in various combinations define integrity: location, design, setting, materials, workmanship, feeling, and association.

5.2 STATE OF CALIFORNIA

Section 5024.1(c), Title 14 CCR, Section 4852 of the California Public Resources Code defines the criteria to be considered eligible for listing in the California Register:

A resource may be listed as an historical resource in the California Register if it meets any of the following [National Register] criteria:

- 1. *Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;*

³ National Park Service, U.S. Department of the Interior. 2017. “How to Apply the National Register Criteria for Evaluation.” *National Register Bulletin*. Available at: <https://www.nps.gov/nr/publications/bulletins/nrb15/>

2. *Is associated with the lives of persons important in our past;*
3. *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or*
4. *Has yielded, or may be likely to yield, information important in prehistory or history.*

Section 4852(C) of the California Code of Regulations⁴ defines integrity as follows:

Integrity is the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Historical resources eligible for listing in the California Register must meet one of the criteria of significance described in section 4852(b) of this chapter and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. Historical resources that have been rehabilitated or restored may be evaluated for listing.

Integrity is evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association. It must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance.

5.3 CITY OF LOS ANGELES

Historic-Cultural Monument. Section 22.171.7 of the City Cultural Heritage Ordinance defines a Historic-Cultural Monument (HCM):

For purposes of this article, a Historic-Cultural Monument (HCM) is any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural significance to the City of Los Angeles. A proposed Monument may be designated by the City Council upon the recommendation of the Commission 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.*⁵

⁴ California Office of Historic Preservation. 1999. *California State Law and Historic Preservation*, 4853 (c), p. 66.

⁵ City of Los Angeles. 2018. Ordinance No. 185472, Section 22.171.7. Available at: <https://preservation.lacity.org/sites/default/files/Cultural%20Heritage%20Ordinance%2C%20Revised%202018.pdf>

Unlike the National and California Registers, the City Cultural Heritage Ordinance makes no mention of concepts such as integrity or period of significance. Additionally, properties do not have to reach a minimum age, such as 45 to 50 years, to be designated as HCMs.

Historic Preservation Overlay Zone. The City has established 36 HPOZs, or historic districts. City Ordinance No. 175891 amended Section 12.20.3 of the City's municipal code regarding HPOZs. The purpose of the ordinance was stated as:

It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of buildings, structures, Landscaping, natural features, and areas within the City of Los Angeles having Historic, architectural, cultural, or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment, and general welfare of the people.

Contributing elements are defined as any building, structure, landscape, or natural feature identified in a historic resource survey as contributing to the historic significance of the HPOZ, including a building or structure which has been altered, where the nature and extent of the alterations are determined reversible by the historic resources survey.

SECTION 6

RECORD SEARCH SUMMARY

6.1 RECORD SEARCH

In lieu of conducting a cultural resource record search at the South Central Coastal Information Center (SCCIC), located at California State University, Fullerton, a review of the Historic Resources Inventory (HRI) for Los Angeles County, available from the California Office of Historic Preservation, historic U.S. Geological Survey (USGS) 7.5-minute series topographic maps, and aerial photographs for the project site and adjacent properties was completed. In addition to official maps and records, the following sources of information were consulted as part of the record search:

- National Register of Historic Places – Listed (2019);
- California Register of Historical Resources – Listed (2019);
- California State Historical Landmarks (1996 and updates);
- California Points of Historical Interest (1992 and updates);
- HistoricPlacesLA (2019); and
- SurveyLA (2013).

6.2 PREVIOUS EVALUATIONS/DESIGNATIONS SUMMARY

The subject property is located in the Bel Air – Beverly Crest CPA of the City of Los Angeles. The subject property was identified as a potential historical resource for SurveyLA as the work of Paul Williams, a master architect, and as an excellent example of American Colonia Revival architecture (Criterion C/3/3).⁶ The subject property does not appear to have been otherwise surveyed.

⁶ City of Los Angeles Department of City Planning, Office of Historic Resources. November 2013. *Historic Resources Survey Report–Bel Air – Beverly Crest Community Plan Area*. Prepared by: GPA Consulting, Inc., El Segundo, CA. Available at: https://preservation.lacity.org/sites/default/files/Final%20Survey%20Report%20-%20Bel%20Air-Beverly%20Crest_HPLAEdit.pdf

SECTION 7

HISTORY AND DESCRIPTION OF THE SURROUNDING AREA

7.1 TRACT DEVELOPMENT

The subject property is located in Tract No. 8420 which was platted in 1925 by the Holmby Corporation and Janns Investment Company (Figure 3, *Tract No. 8420 Map*).⁷ The Janns Investment Company was the developer of Westwood and donated the land on which UCLA was built. The Holmby Corporation was a subsidiary of the Janns Investment Company and was the developer of the Holmby Hills neighborhood.

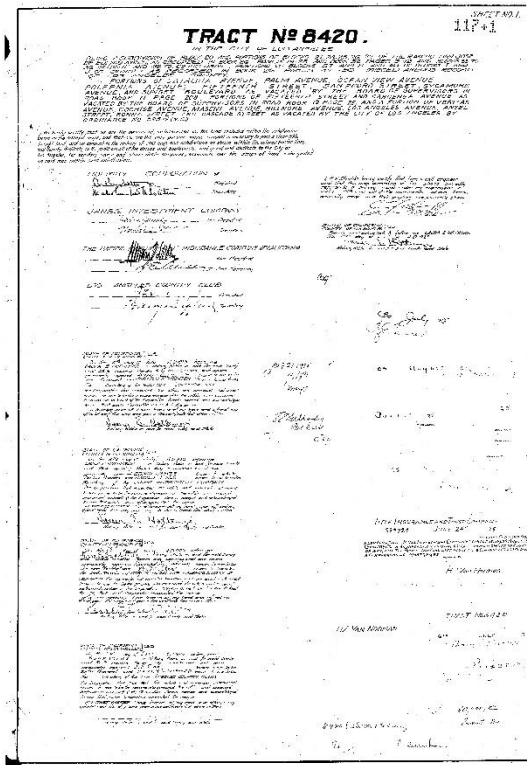


Figure 3. Tract No. 8420 Map

SOURCE: *Los Angeles County Public Works Lands Records Viewer*

Based upon a review of historical issues of the *Los Angeles Times* and *Los Angeles Sentinel*, no historically significant events or persons are known to be associated with the development of this area; resided in this area; or occurred in this area.

Based upon a review of the Sanborn Fire Insurance Maps, the area was primarily developed with single-family residences with attached garages and some ancillary buildings. A few of the parcels in the neighborhood were still undeveloped as late as 1950 (Figure 4, *Sanborn Fire Insurance Map*).⁸

⁷ Los Angeles County Department of Public Works. Land Records Information. Tract Map No. 8420. July 1925. Available at: <https://dpw.lacounty.gov/smpm/landrecords/TractMaps.aspx>

⁸ Sanborn Map Company. Los Angeles. 1906 – January 1951, Volume 24, Page 2406A.

Based upon a review of the Los Angeles County Assessor records, the footprint of the primary residence has been altered with a large addition on the backside of the attached garage plus the addition of a guest house and greenhouse (Figure 5, *Current Footprint of 100 Delfern Drive*).

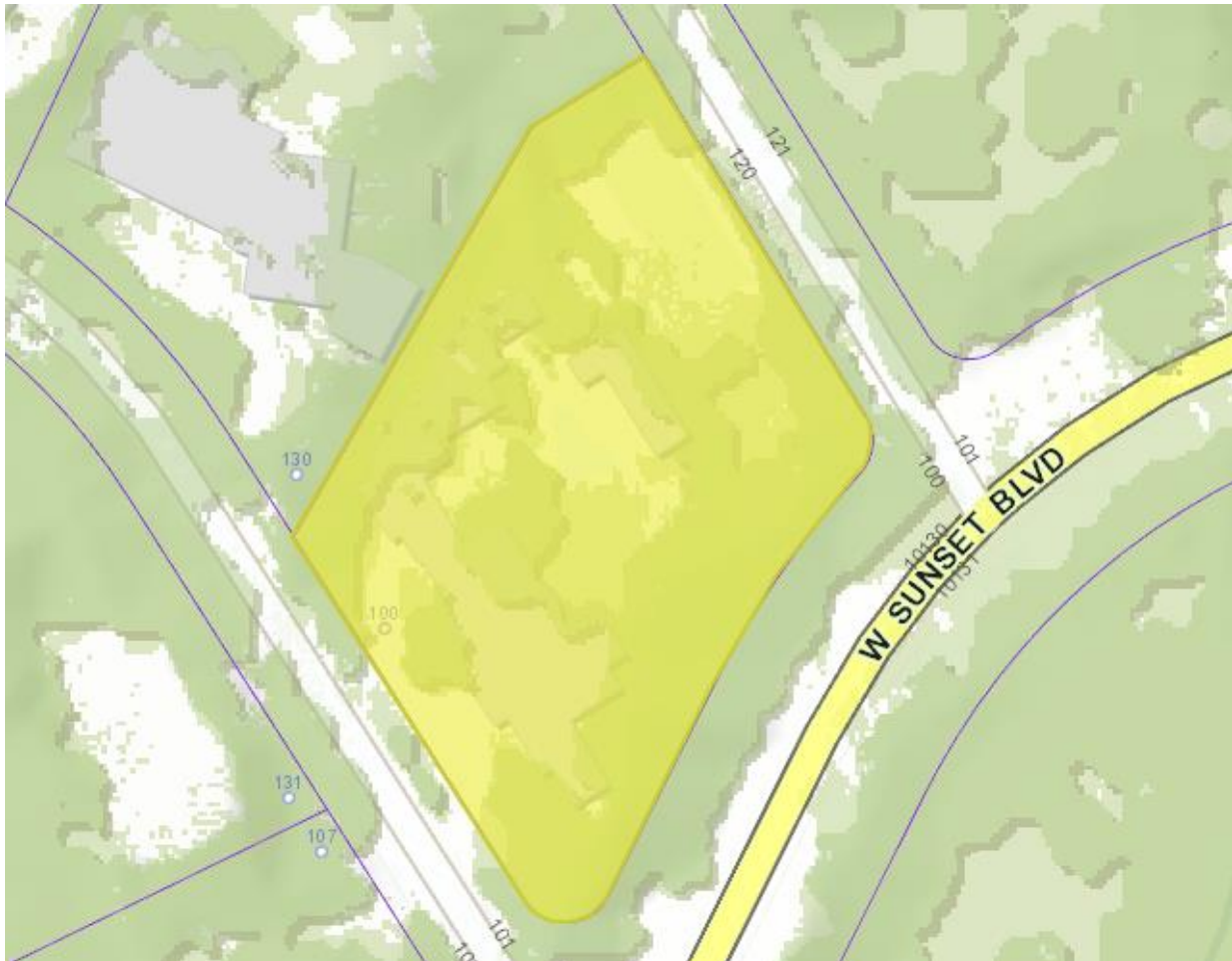


Figure 5. Current Footprint of 100 Delfern Drive

SOURCE: *Los Angeles County Assessor Property Assessment Information System*,
Accessed November 12, 2019

SECTION 8
DESCRIPTION OF EVALUATED RESOURCE

The subject property I includes a residence in the front, western region of the parcel with a detached greenhouse centrally located in the northern end of the parcel; a potting shed is located due east of the greenhouse; and a guest house is located south of the greenhouse (Figure 6, *Site Plan Sketch with Buildings Labeled*).



Figure 6. Site Plan Sketch with Labeled Buildings
SOURCE: Sapphos Environmental, Inc., 2019

The subject property is located on the corner of Delfern Drive and Sunset Boulevard, an east-west arterial roadway.

8.1 PRIMARY RESIDENCE

The primary residence is oriented north-south facing Delfern Drive. The 2-story American Colonial Revival-style building is irregular in plan. The central bay of the primary façade features brick veneer. The brick is currently painted, and research did not identify if the brick was originally exposed or painted. The irregular roof mass is clad in composition shingles and accented with boxed eaves. The original fenestration consists of six-over-six, eight-over-eight, and four-over-four wood sash windows; however, many windows were replaced in 1974.⁹ Many of the windows are accented with non-operating shutters.

Primary (Western) Façade

The primary façade is asymmetrical as a result of the original design but is further accented with bookend additions. The primary entrance is accented with a pediment gable with window detail. The gable is supported by tall columns which span the two stories of the building. The primary entryway is slightly raised, accented with an elaborate Chippendale door surrounds, and accessed via a brick porch. Sconces and round windows flank the primary entrance. A belt course delineates the sill plate between the first and second floors (Figure 7, *View of Primary [Western] Façade*). The façade is difficult to photograph in its entirety due to size and proximity to the lot line.



Figure 7. View of Primary (Western) Façade
SOURCE: Redfin.com, 2019

⁹ City of Los Angeles. Issued 26 September 1974. Permit No. 05386.

As a result of the legal hazardous material abatement, many of the windows and the stucco siding were removed. The brick veneer failed during the abatement and was removed for liability and life/safety reasons (Figure 8, *Current Condition*).



Figure 8. Current Condition
SOURCE: *Sapphos Environmental, Inc., 2019*

However, during the hazardous material abatement, the stucco on the wings flanking the central bay was found to be an alteration. The original siding on these bays was wide, vertical clapboard (Figure 9, *Siding Detail*).



Figure 9. Siding Detail
SOURCE: *Sapphos Environmental, Inc., 2019*

Northern Façade/Wing

The northern façade abuts the property line and photo documentation is not possible due to vegetation. The northern wing of the primary façade features an attached garage. The American Colonial Revival design is carried through this wing (Figure 10A, *Northern Wing of the Primary Façade*).



Figure 10. Northern Wing of the Primary Façade
SOURCE: Redfin, 2019

The northern wing features minimal detailing; however, the some of the cladding material were removed for the hazardous material abatement (Figure 10B, *Northern Wing of the Primary Façade*).



Figure 10B. Northern Wing of the Primary Façade
SOURCE: Redfin, 2019

A portion of the garage was converted to a laundry room in 1958.¹⁰ However, a 2-car garage addition, connected by a small hyphen was constructed at an unknown date. The current 2-car garage is a later addition based upon the use of materials of design (Figure 11, *Laundry, Hyphen, and Existing Garage*).



Figure 11. Laundry Area, Hyphen, and Existing Garage
SOURCE: *Sapphos Environmental, Inc., 2019*

The existing 2-car garage was further altered by the construction of an addition. The northern wall of the addition rests upon a retaining wall at the property line and does not appear to meet current building code. The addition is similar to the guest house in terms of materials, shed roof, and aluminum sliding windows (Figure 12, *Garage Addition [left of frame]*).



Figure 12. Garage Addition (left of frame)
SOURCE: *Sapphos Environmental, Inc., 2019*

¹⁰ City of Los Angeles. Issued 5 July 1958. Permit No. 20562.

Eastern Façade

The eastern façade is irregular in plan. A rounded patio with covered roof is located on the crook of the 'L'-shape of the footprint; however, the porch roof was removed as a result of the hazardous material abatement. The fenestration on this façade has been replaced with modern windows and French doors. Two openings were punched of the façade and were infilled with glass block, and the openings bear visible scars from the siding repairs (Figure 13, *Eastern Façade*).



Figure 13. Eastern Façade

SOURCE: *Sapphos Environmental, Inc., 2019*

The southern end of the eastern façade features a large addition and attached storage cabinets (Figure 14, *Southern End of Eastern Façade*).



Figure 14. Southern End of Eastern Façade

SOURCE: *Sapphos Environmental, Inc., 2019*

Southern Façade

The southern façade is an addition that was constructed in 1956; however, the addition appears to have been further modified based upon the footprint drawn in the plot plan attached for the building permit.¹¹ The southern façade is identifiable on the primary façade based upon the change of roofline and materials (Figure 15, *Southern End of the Primary Façade*).



Figure 15. Southern End of the Primary Façade
SOURCE: *Sapphos Environmental, Inc., 2019*

The southern façade features a pair of modern, metal, hollow-core doors with project lintels. The doors open onto a modern metal, raised porch with tube railings and metal steps leading to grade. The southern façade is modern and very industrial in feeling (Figure 16, *Southern Façade*).



Figure 16. Southern Façade
SOURCE: *Sapphos Environmental, Inc., 2019*

¹¹ City of Los Angeles. Issued 6 June 1956. Permit No. LA45694.

8.2 GREENHOUSE

The greenhouse is hobby greenhouse standard plan No. 17 issued by the Southern California Greenhouse Manufacturers and was erected on the property in 1960.¹² The building is rectangular in plan, features modern aluminum windows, glazing in the gable. A glazed French door allows access to the interior. A trellis is mounted on the southern façade and shelters a small porch (Figure 17, *Greenhouse*).



Figure 17. Greenhouse

SOURCE: *Sapphos Environmental, Inc., 2019*

8.3 POTTING SHED

The potting shed is a vernacular building with a square footprint. The clapboard siding is horizontal to the water line and vertical above. The wood with pebble glazing door allows access to the interior. The building has a cast concrete foundation that is raised slightly above grade. The low-pitched pyramidal roof is clad in composition shingles (Figure 18, *Potting Shed*).

¹² City of Los Angeles. Issued 2 May 1960. Permit No. LA59553.



Figure 18. Potting Shed

SOURCE: *Sapphos Environmental, Inc., 2019*

8.4 GUEST HOUSE

The guest house was built in 1956, was designed by George Dudley, engineered by Lawrence Nowell, and built by 20th Century Fox Film.¹³ Research in historical issues of the *Los Angeles Times* and *Los Angeles Sentinel* does not indicate George Dudley or Lawrence Nowell were significant in the development history of Los Angeles due to lack of press coverage. The owner noted on the permit was Buddy Adler, an executive producer for 20th Century Fox Film.¹⁴ 20th Century Fox Film was founded in New York in 1904 by William Fox, a Hungarian immigrant. The film company moved to Los Angeles in 1915 and later pioneered by use of sound with the development of the Movietone sound systems. In 1935, Fox merged his company with 20th Century Pictures, founded by Darryl Zanuck and Joseph Schenck, forming the company known as 20th Century Fox.¹⁵ 20th Century Fox Film was a well-established film company prior to Adler's role as executive producer.

The guest house is 'L'-shaped in plan with a flat roof accented with wide eaves. Fenestration consists of paired French doors, modern aluminum sliding doors, and paired vented doors. The building is utilitarian in design and function (Figure 19, *Guest House*).

¹³ City of Los Angeles. Issued 29 June 1956. Permit No. LA47059.

¹⁴ "600 Pay Final Tribute to Buddy Adler." 15 July 1960. *Los Angeles Times*, p. B1.

¹⁵ 20th Century Fox. "A Dream is Born." Available at: <https://www.foxmovies.com/about>



Figure 19. Guest House

SOURCE: *Sapphos Environmental, Inc., 2019*

A formal English-style rose garden is located in the eastern end of the parcel, south of the tennis courts. Other features include mature podocarpus, citrus, pepper, and other ornamental trees and shrubs. The landscaping on the site does not appear to represent a cohesive landscape design and is not known to be the work of a notable landscape architect.

8.5 SUMMARY OF ALTERATIONS

The following list summarizes the alterations which have been completed at the subject property:

- Partial conversion of the original garage to a laundry room
- Addition of attached two-car garage with connecting hyphen
- Addition on the southern end of the primary residence
- Addition to the newer garage space
- Addition of a greenhouse
- Addition of a guesthouse
- Addition of a pool
- Window replacements
- Hazardous material abatement
- Window removals

SECTION 9

PROPERTY HISTORY

9.1 CONSTRUCTION HISTORY

A permit was issued in 1939 for the construction of a two-story, 76- by 41-foot single family residence. The architect was Paul William, a master architect.¹⁶ Williams was the first African American admitted to the American Institute of Architects (AIA) in 1923 and was later elected a Fellow of the AIA. In the course of his career from 1915 to 1973, Williams designed thousands of buildings and served on numerous commissions. In 2017, Williams was awarded the AIA's Gold Medal, the highest annual honor recognizing individuals whose work has had a lasting influence on the theory and practice of architecture.¹⁷ In 1956, a permit was issued for the southern addition to the primary residence.¹⁸ Also in 1956, a permit was issued for the guest house, also known as the bath house.¹⁹ At that time, a permit was issued for the construction of the pool.²⁰ In 1958, a portion of the existing garage was converted to a laundry room.²¹ In 1960, a permit was issued for the construction of the greenhouse.²² In 1974, a permit was issued for wet sandblasting.²³ Also in 1974, a permit was issued to change bedroom windows.²⁴ No additional permits are on file with City of Los Angeles Department of Building and Safety.

9.2 OWNERSHIP/OCCUPANT HISTORY

Based upon a review of the Los Angeles County Assessor's parcel data, the property changed ownership multiple times between 1914 and 2012 (Table 1, *Assessor Data*).

¹⁶ City of Los Angeles. Issued 27 April 1939. Permit No. 11850.

¹⁷ Paul Revere Williams, American Architect. "About" Available at: <http://www.paulwilliamsproject.org/about/paul-revere-williams-architect/>

¹⁸ City of Los Angeles. Issued 27 November 1956. Permit No. LA45694.

¹⁹ City of Los Angeles. Issued 29 June 1956. Permit No. LA47059.

²⁰ City of Los Angeles. Issued 27 November 1956. Permit No. WLA17706.

²¹ City of Los Angeles. Issued 5 July 1958. Permit No. 20562.

²² City of Los Angeles. Issued 2 May 1960. Permit No. LA59553.

²³ City of Los Angeles. Issued 13 September 1974. Permit No. 04703.

²⁴ City of Los Angeles. Issued 26 September 1974. Permit No. 05386.

**TABLE 1
ASSESSOR DATA**

Book	Page	Years	Names
581	7	1936–1943	Schmidt Building and Investment Company Charles M. Weinberg
581	47	1944–1948	Charles M. Weinberg
581	47	1948–1952	Charles M. Weinberg William H. and Freida D. Waggoner (1/20/1949) E. Maurice and Anita Adler (8/15/1950)
581 Pt. 1	15	1953–1957	E. Maurice and Anita Adler
581	15	1958–1962	E. Maurice and Anita Adler Anita Adler
581	15	1958–1962	Anita Adler
4358	5	1963–1967	Anita Adler Eva G[abor] and Frank G. Jameson
		1996*	Margaret Black Trust
		2002*	Murray D. and Margaret Black
		2006*	Margaret Black Trust
		2019*	Philip D. Rahimzadeh

Key: * denotes information obtained from the Los Angeles County Assessor public counter

Charles Weinberg (1888–1961)²⁵ was an executive.²⁶ Edith Weinberg, a native of Germany, did not work outside the home.²⁷ E. Maurice “Buddy” Adler was an executive producer at 20th Century Fox Films. Eva Gabor was born in Hungary in 1911 (1911–1995) and appeared in films and Broadway plays in the 1950s, including several hit movies. In 1953, she hosted the *Eva Gabor Show*, a talk show. Throughout the 1950s and 1960s, she appeared in television and movies, most notably for her role as Lisa Douglas in the show *Green Acres* in 1965.²⁸ Frank Jameson and Eva Gabor were married from 1973 to 1984. Jameson was born in 1924 in Corona, California.²⁹

Research in the *Los Angeles Times*, *Los Angeles Sentinel*, City directories, and census records did not yield information pertaining to the life and career of the Schmidt Building and Investment Company, Anita Adler, and Margaret and Murray Black. The current owner is Philip Rahimzadeh.

9.3 USE HISTORY

The property was developed with a single-family residence and is currently vacant.

²⁵ Ancestry.com. 2000. *California Death Index, 1940–1997*. Provo, UT: Ancestry.com Operations Inc.

²⁶ Ancestry.com. Year: 1940; Census Pace: *Los Angeles, Los Angeles, California*; Roll: *m-10627-00407*; Page: 10A; Enumeration District 60-219.

²⁷ Ancestry.com. Year: 1940; Census Pace: *Los Angeles, Los Angeles, California*; Roll: *m-10627-00407*; Page: 10A; Enumeration District 60-219.

²⁸ Internet Movie Database. “Eva Gabor Biography.” Available at: https://www.imdb.com/name/nm0001247/bio?ref_=nm_ov_bio_sm

²⁹ Internet Movie Database. “Frank Jameson biography.” Available at: https://www.imdb.com/name/nm1958704/bio?ref_=nm_ov_bio_sm

SECTION 10

HISTORIC CONTEXT

The property was evaluated using the Citywide Historic Context Statement developed for SurveyLA; specifically, the Residential Development and Suburbanization context³⁰ and Early Residential Development theme, and the Architecture and Engineering context and the American Colonial Revival, Early, 1900–1940 subtheme.³¹

10.1 RESIDENTIAL DEVELOPMENT AND SUBURBANIZATION, 1850–1980

Context: Residential Development and Suburbanization, 1850–1980

Theme: Early Residential Development, 1880–1930

Sub Theme: Early Single-Family Residential Development, 1880–1930

Property Type: Residential

Property Sub Type: Single-Family Residence

Geographic Location: Citywide

Area of Significance: Settlement; Community Planning and Development

Criteria: A/1/1

Period of Significance: 1880–1930

Eligibility Standards:

- Dates from the period of significance
- Is a rare surviving example of the type in the neighborhood or community
- Represents a very early period of settlement/residential development in a neighborhood or community

³⁰ City of Los Angeles Department of City Planning, Office of Historic Resources. September 2017. *Los Angeles Citywide Historic Context Statement*. Context: Residential Development and Suburbanization. Theme: Early Residential Development, 1880–1930. Available at: https://preservation.lacity.org/sites/default/files/EarlyResidentialDevelopment_1880-1930_0.pdf

³¹ City of Los Angeles Department of City Planning, Office of Historic Resources. June 2016. *Los Angeles Citywide Historic Context Statement*. Context: Architecture and Engineering. Them: Arts and Crafts Movement, 1895–1930. Theme: Housing the Masses, 1880–1980. Sub-Theme: Arts and Crafts Neighborhoods, 1890-1930. Available at: http://preservation.lacity.org/sites/default/files/ArtsandCraftsMovement_1895-1930.pdf

Character-Defining/Associative Features:

- Has an important association with early settlement or residential development within a neighborhood or community
- May also be significant for its association with important early settlers
- May be within an area later subdivided and built out
- Often sited in a prominent location
- Retains most of the essential physical and character-defining features (CDFs) from the period of significance

Integrity Considerations:

- Because of the rarity of the type there may be a greater degree of alterations or fewer extant features
- Should retain integrity of Location, Feeling, Association, and Materials from the period of significance

10.2 ARCHITECTURE AND ENGINEERING

Context: Architecture and Engineering

Theme: American Colonial Revival, 1895–1960

Sub Theme: American Colonial Revival, Early, 1900–1940

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Early American Colonial Revival style and exhibits quality of design through distinctive features.

Period of Significance: 1900–1940

Period of Significance Justification: The period of significance begins in 1900. The earliest known examples of the style in the city were constructed in the first decade of the 20th century. The style began to fade from popularity around 1940. The economic pressures of the Great Depression led to a preference for simpler, more stripped-down styles, leading to the rise in popularity of the Late American Colonial Revival style.

Geographic Location: Large and small-scale examples of the Early American Colonial Revival style can be found in the Hancock Park and Spaulding Square HPOZs. Examples can also be found in other areas of the city, including Hollywood, Brentwood, Bel Air, Silver Lake, South Los Angeles, Mission Hills-Panorama City, and North Hollywood-Valley Village, but are less frequent.

Area(s) of Significance: Architecture Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family and Multi-Family Residence Commercial – Retail Building Institutional – Church and Library

Property Type Description: Associated property types are predominately residential buildings, though the Early American Colonial Revival style was also used for institutional buildings, and less frequently, commercial buildings. Most residential buildings are single-family residences, but multi-family residential examples exist as well. Multi-family residences may include apartment houses and

bungalow courts. Commercial examples are mostly small-scale retail establishments. Institutional buildings include churches and libraries.

Property Type Significance: Resources significant under this sub-theme are excellent examples of the Early American Colonial Revival style of architecture in Los Angeles.

Eligibility Standards:

- Clapboard or brick exteriors
- Exhibits quality of design through distinctive features
- Is an excellent example of Early American Colonial Revival architecture
- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Typically one or two stories in height
- Simple building forms
- Simple classical detailing, sometimes with exaggerated proportions
- Symmetrical façade with entryway as the primary focus
- Hipped or gabled roofs, typically with boxed eaves
- May display multiple roof dormers
- Details may include pediments; columns or pilasters; paneled front door, sometimes with sidelights and transoms; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- If it is a rare surviving example of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- Security bars may have been added
- Where this property type is situated within a grouping of similar residences, it may also be significant as a contributor to a residential district

SECTION 11

EVALUATION OF ELIGIBILITY

11.1 NATIONAL REGISTER OF HISTORIC PLACES

National Register Criterion A

Based upon a review of the Residential Development and Suburbanization context and the Early Residential Development theme of the Citywide Historic Context Statement, previous ownership records, and the construction history of the property; the property was developed as part of a residential tract that was established in 1925. The property was initially developed in 1939, 14 years after the tract was established. Although initially developed during the period of significance established for this context and theme, the subject property is not a rare surviving example of this type in the neighborhood or community. Several American Colonial Revival single-family residences are extant in this neighborhood in Bel Air and many are extant throughout the City of Los Angeles. Therefore, the subject property does not represent a very early period of settlement/residential development in this neighborhood or community.

The subject property has been substantially altered since the original construction date. Alterations include a permitted southern addition; window replacements and infill; stucco siding; an unpermitted attached garage with addition; greenhouse; and guesthouse; therefore, the property does not retain integrity of Feeling, Association, and Materials as a result of the alterations described in Section 6. The property was not associated with a significant period of growth and is not individually significant in the early development of Los Angeles. Therefore, the subject property is ineligible for listing in the National Register under Criterion A.

National Register Criterion B

No information was found to suggest that any of the previous owners or residents were significant historic personages, or that any other individuals of historical significance were associated with the property during their period of significance. Additionally, Ms. Gabor achieved her fame prior to residing at this property and it is not the property most closely associated with her period of significance. Therefore, the subject property is ineligible for listing in the National Register under Criterion B.

National Register Criterion C

The subject property is an Early Colonial Revival-style residence. Character-defining features include simple classical detailing, two stories in height, and boxed eaves. Although the property retains some character-defining features of this style of architecture, they are common and do not reflect a high level of craftsmanship or design. The property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. It is not a rare surviving example of its type, nor is it a rare example in the community in which it is located. Instead, the features are common in similar style residences in the area and throughout the City of Los Angeles. Additionally, as described in Section 6, the building has been substantially altered and does not retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Since the subject property's construction, the property has been substantially altered such that it does not retain sufficient integrity to convey its significance, if it had any.

The building is the work of master architect Paul Williams. Research was conducted to determine if this subject property is a significant example of Williams' body of work. Research was conducted in the following commonly accepted authoritative sources:

- Gebhard and Winter's *A Guide to Architecture in Los Angeles and Southern California*³²
- 1956 AIA American Architects Directory³³
- Pacific Coast Architecture Database³⁴
- University of Southern California Digital Archives³⁵
- Library of Congress, HABS/HAER/HALS Collection³⁶
- Ryerson & Burnham Library, Art Institute of Chicago³⁷
- Getty Digital Archives³⁸
- Paul Revere Williams Project Archives³⁹
- Historical issues of *Los Angeles Times* and *Los Angeles Sentinel* (ProQuest)⁴⁰

No historical photographs, drawings, or information pertaining to the construction of the subject property were available. Karen Hudson, Williams' granddaughter, and the Paul Revere Williams Project archives were contacted to determine if original drawings or photographs are available and no response was received. The 1956 AIA directory entry for Williams did not note the subject property as a significant example of his work. In 1945–1946, Williams published *The Small Home of Tomorrow*⁴¹ and *New Homes for Today*,⁴² which were essentially catalogues of his designs, which accounts for the thousands of buildings attributed to Williams. Many of the design features highlighted in these catalogues are found in the primary residence of the subject property, which are not unique or distinctive to this residential building. Although the subject property represents the work of a master, a property is not eligible simply because it was designed by a prominent architect. Additionally, the building has been substantially altered. The subject property is a modest example of Williams' body of work in terms of execution of style. Additionally, the subject property does not express a particular phase in the development of Williams' career. Therefore, the subject property is ineligible for listing in the National Register under Criterion C.

³² Gebhard, David and Robert Winter. 1 January 1977. *A Guide to Architecture in Los Angeles and Southern California*. Layton, UT: Peregrine Smith.

³³ R.R. Bowker LLC. 1955. 1956 American Architects Directory. Available at: [https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956 + American + Architects + Directory](https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory)

³⁴ Pacific Coast Architecture Database. Available at: <http://pcad.lib.washington.edu/>

³⁵ University of Southern California Digital Library. Available at: <http://digitalibrary.usc.edu/>

³⁶ United States Library of Congress. "Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey." Available at: <https://www.loc.gov/collections/historic-american-buildings-landscapes-and-engineering-records>

³⁷ Art Institute Chicago. "Resources." Available at: https://www.artic.edu/collection/research_resources

³⁸ The Getty Research Institute. "Photographs of Turkey in 1880." Available at: https://getty.edu/research/tools/digital_collections/notable/gigord.html

³⁹ The PRW Project. "Archives." Available at: <http://www.paulwilliamsproject.org/resources/archives/>

⁴⁰ Los Angeles Public Library. Available at: [Lapl.org](http://lapl.org)

⁴¹ Williams, Paul R. 1945–1946. *The Small Home of Tomorrow*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.

⁴² Williams, Paul R. 1945–1946. *New Homes for Today*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.

National Register Criterion D

Criterion D was not considered in this report as it generally applies to archaeological resources. Additionally, there is no reason to believe the property has the potential to yield important information regarding prehistory or history.

11.2 CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register eligibility criteria mirror those of the National Register. Therefore, the subject property is not eligible for listing in the California Register for the same reasons outlined above.

11.3 CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENTS

The subject property is not identified with important events of national, state, or local history. The subject property does not exemplify a significant contribution to the broad cultural, economic, or social history of the nation, state, city or community. The subject property is not associated with the lives of historic personages important to national, state, city, or local history. Although the subject property retains some character-defining features of Early Colonial Revival-style residential architecture, they are common features and do not reflect a high level of craftsmanship or design. Moreover, due to substantial alterations and additions over the years, the buildings do not retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Accordingly, the property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. Finally, although the subject property represents the work of a master, Paul Williams, the property is a modest example of Williams' body of work in terms of execution of style. It does not express a particular phase in the development of Williams' career, and it contains design features which are not unique or distinctive to this residential building. Therefore, the subject property does not embody 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 age. Additionally, since the subject property's construction, the property has been substantially altered such that it does not retain sufficient integrity to convey its significance, if it had any. Therefore, the subject property is not eligible for designation as an HCM.

11.4 INTEGRITY CONSIDERATIONS

Since the subject property was constructed in 1939, it has undergone numerous alterations including:

- Partial conversion of the original garage to a laundry room
- Addition of attached two-car garage with connecting hyphen
- Addition on the southern end of the primary residence
- Addition to the newer garage space
- Addition of a greenhouse
- Addition of a guesthouse
- Addition of a pool
- Window replacements
- Hazardous material abatement
- Window removals

As a result of these alterations, the subject property no longer retains integrity of Design, Materials, Workmanship, Feeling, and Association. The original design, materials, and workmanship were

compromised with bookend additions, window replacements and removals which destroyed the spatial relationships of the building to the setting of the property and also diminished the scale, massing, and setback of the primary residence and its setting within the property. These additions and alterations also substantially altered the primary residence's feeling and association due to change in materials, scale, and massing. The addition of the two-car garage with rear addition, greenhouse, guest house, and pool also substantially altered the subject property's integrity of Setting, Feeling, and Association. The primary residence has not been moved and does retain integrity of Location. Although the subject property retains integrity of Location, it does not retain integrity of Design, Setting, Materials, Workmanship, Feeling, and Association. Therefore, the subject property does not retain sufficient integrity of listing in the National Register or California Register. HCM designation does not require that a property retains integrity; however, the subject property does not retain sufficient integrity to convey an association with Paul Williams (Attachment B, *DPR 523 Series Forms*).

11.5 CONCLUSION

Based upon research and analysis, the subject property located at 100 Delfern Drive does not appear to be individually eligible for listing in the National Register, California Register, or for designation as an HCM. Moreover, the property is not a contributor to a potential HPOZ. The subject property is not identified with important events of national, state, or local history. The subject property does not exemplify a significant contribution to the broad cultural, economic, or social history of the nation, state, city or community. The subject property is not associated with the lives of historic personages important to national, state, city, or local history. Although the subject property retains some character-defining features of Early Colonial Revival-style residential architecture, they are common features and do not reflect a high level of craftsmanship or design. Moreover, due to substantial alterations and additions over the years, the buildings do not retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Accordingly, the property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. Finally, although the subject property represents the work of a master, Paul Williams, the property is a modest example of Williams' body of work in terms of execution of style. It does not express a particular phase in the development of Williams' career, and it contains design features which are not unique or distinctive to this residential building. Therefore, the subject property does not embody 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 age. Additionally, since the subject property's construction, the property has been substantially altered such that it does not retain sufficient integrity to convey its significance, if it had any. Therefore, the property is not a historical resource pursuant to Section 15064.5(a) of the CEQA Guidelines. Therefore, the proposed project would not result in a substantial adverse change to historical resources pursuant to Section 15064.5(b) of the CEQA Guidelines.

SECTION 12 SOURCES

"600 Pay Final Tribute to Buddy Adler." 15 July 1960. *Los Angeles Times*, p. B1.

20th Century Fox. "A Dream is Born." Available at: <https://www.foxmovies.com/about>

Ancestry.com. 2000. *California Death Index, 1940–1997*. Provo, UT: Ancestry.com Operations Inc.

Ancestry.com. Year: 1940; Census Place: Los Angeles, Los Angeles, California; Roll: m-10627-00407; Page: 10A; Enumeration District 60-219.

Art Institute Chicago. "Resources." Available at: https://www.artic.edu/collection/research_resources

California Office of Historic Preservation. 1999. *California State Law and Historic Preservation*, 4853 (c), p. 66.

City of Los Angeles Department of City Planning, Office of Historic Resources. November 2013. *Historic Resources Survey Report–Bel Air – Beverly Crest Community Plan Area*. Prepared by: GPA Consulting, Inc., El Segundo, CA. Available at: https://preservation.lacity.org/sites/default/files/Final%20Survey%20Report%20-%20Bel%20Air-Beverly%20Crest_HPLAEdit.pdf

City of Los Angeles Department of City Planning, Office of Historic Resources. September 2017. *Los Angeles Citywide Historic Context Statement*. Context: Residential Development and Suburbanization. Theme: Early Residential Development, 1880–1930. Available at: https://preservation.lacity.org/sites/default/files/EarlyResidentialDevelopment_1880-1930_0.pdf

City of Los Angeles Department of City Planning, Office of Historic Resources. June 2016. *Los Angeles Citywide Historic Context Statement*. Context: Architecture and Engineering. Theme: Arts and Crafts Movement, 1895–1930. Sub-Theme: Housing the Masses, 1880–1980. Sub-Theme: Arts and Crafts Neighborhoods, 1890-1930. Available at: http://preservation.lacity.org/sites/default/files/ArtsandCraftsMovement_1895-1930.pdf

City of Los Angeles. 2018. Ordinance No. 185472, Section 22.171.7. Available at: <https://preservation.lacity.org/sites/default/files/Cultural%20Heritage%20Ordinance%2C%20Revised%202018.pdf>

City of Los Angeles. Issued 13 September 1974. Permit No. 04703.

City of Los Angeles. Issued 2 May 1960. Permit No. LA59553.

City of Los Angeles. Issued 26 September 1974. Permit No. 05386.

City of Los Angeles. Issued 27 April 1939. Permit No. 11850.

City of Los Angeles. Issued 27 November 1956. Permit No. LA45694.

City of Los Angeles. Issued 27 November 1956. Permit No. WLA17706.

City of Los Angeles. Issued 29 June 1956. Permit No. LA47059.

City of Los Angeles. Issued 5 July 1958. Permit No. 20562.

City of Los Angeles. Issued 6 June 1956. Permit No. LA45694.

Gebhard, David and Robert Winter. 1 January 1977. *A Guide to Architecture in Los Angeles and Southern California*. Layton, UT: Peregrine Smith.

Internet Movie Database. "Eva Gabor Biography." Available at:
https://www.imdb.com/name/nm0001247/bio?ref_=nm_ov_bio_sm

Internet Movie Database. "Frank Jameson biography." Available at:
https://www.imdb.com/name/nm1958704/bio?ref_=nm_ov_bio_sm

Los Angeles Public Library. Available at: Lapl.org

Los Angeles County Department of Public Works. Land Records Information. Tract Map No. 8420. July 1925. Available at: <https://dpw.lacounty.gov/smpm/landrecords/TractMaps.aspx>

National Park Service, U.S. Department of the Interior. 2017. "How to Apply the National Register Criteria for Evaluation." *National Register Bulletin*. Available at:
<https://www.nps.gov/nr/publications/bulletins/nrb15/>

Pacific Coast Architecture Database. Available at: <http://pcad.lib.washington.edu/>

Paul Revere Williams, American Architect. "About" Available at:
<http://www.paulwilliamsproject.org/about/paul-revere-williams-architect/>

R.R. Bowker LLC. 1955. 1956 American Architects Directory. Available at:
<https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory>

Sanborn Map Company. Los Angeles. 1906 – January 1951, Volume 24, Page 2406A.

The Getty Research Institute. "Photographs of Turkey in 1880." Available at:
https://getty.edu/research/tools/digital_collections/notable/gigord.html

The PRW Project. "Archives." Available at: <http://www.paulwilliamsproject.org/resources/archives/>

United States Library of Congress. "Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey." Available at:
<https://www.loc.gov/collections/historic-american-buildings-landscapes-and-engineering-records>

University of Southern California Digital Library. Available at: <http://digitallibrary.usc.edu/>

Williams, Paul R. 1945–1946. *New Homes for Today*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.

Williams, Paul R. 1945–1946. *The Small Home of Tomorrow*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.

***ATTACHMENT A
RESUME OF KEY PERSONNEL***

Carrie E. Chasteen, MS

Historic Resources Manager

Master of Science, (Historic Preservation), School of the Art Institute of Chicago, Chicago, Illinois

Bachelor of Arts (History and Political Science), University of South Florida, Tampa, Florida

- Cultural resource management and legal compliance
- History of California
- Architectural History
- Cultural History
- Identification and evaluation of the built environment
- Archival documentation
- Historic preservation consultation
- Certified Oregon Transportation Investment Act (OTIA) III CS3 Technical Lead
- Historic Preservation Commissioner, City of Pasadena
- Phi Alpha Theta National Honor Society

Years of Experience: 17+

Relevant Experience:

- *Historic Evaluation for 54 Parks, Golf Course, and Arboreta Project*
- *Historic Evaluation and Design Review for Fries Avenue Elementary School*
- *Los Angeles Union Station Forecourt and Esplanade Project*
- *Los Angeles Music Center*

Ms. Carrie Chasteen has more than 17 years of experience in the field of cultural resources management and the built environment, including project management, agency coordination, archival research, managing large surveys, preparation of Environmental Impact Statement/ Environmental Impact Report (EIS/EIR) sections, Mitigated Negative Declaration (MND) and Initial Study (IS) sections, peer review, and regulatory compliance. She has served as Principal Investigator / Principal Architectural Historian on projects throughout Los Angeles County. Ms. Chasteen meets and exceeds the Secretary of the Interior's *Professional Qualification Standards* in the fields of History and Architectural History. She has extensive experience with the City of Los Angeles Office of Historic Resources (OHR), California Office of Historic Preservation, California Department of Transportation (Caltrans), County of Los Angeles Department of Parks and Recreation, and various other state, county, and local government agencies.

On behalf of the County of Los Angeles (County) Department of Parks and Recreation, Ms. Chasteen is managing the documentation and evaluation of 54 parks, golf courses, and arboreta. The historic evaluations assess County facilities that were identified as priorities due to the age of the facility, architect of record, or affiliation with event of importance to the history of development of Los Angeles County. The historic evaluations consider eligibility for listing on the National Register of Historic Places, the California Register of Historical Resources, the standards provided in CEQA, and the County Register of Landmarks and Historic Districts. The results documented in the historic evaluations were used by the County to address future projects in the facilities, alter plans as needed, and to inform a Cultural Resources Treatment Plan (CRTP) and Worker Environmental Awareness Program (WEAP) training.

On behalf of the Los Angeles Unified School District (LAUSD), Ms. Chasteen prepared a historical evaluation of the Fries Avenue Elementary School. The evaluation tiered off the historic context and registration criteria developed for the award-winning LAUSD Historic Context Statement, 1870 to 1969. The property was determined to be a historical resource pursuant to CEQA. As a result, Ms. Chasteen also reviewed the design of the proposed campus revisions to determine if the proposed project complied with the Secretary of the Interior's *Standards for the Treatment of Historic Properties*.

On behalf of the County of Los Angeles, Ms. Chasteen reviewed plans for the proposed renovation of the plaza at the Los Angeles Music Center. Design refinements were suggested and implemented in order to reduce impacts to the plaza and its character-defining features.

Ms. Chasteen is a member of the Society of Architectural Historians, National Trust, California Preservation Foundation, Los Angeles Conservancy, Pasadena Heritage, and currently serves as a City of Pasadena Historic Preservation Commissioner.

ATTACHMENT B
DPR 523 SERIES FORMS

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code: 6Z

Other Listings
Review Code

Reviewer

Date

Page 1 of 14

*Resource Name or # (Assigned by recorder): 100 Delfern Drive

P1. Other Identifier: None

*P2. Location: Not for Publication Unrestricted

*a. County: Los Angeles and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Beverly Hills Date: 1995 T1S; R15W; ___ of ___ of Sec 14; ___ B.M.

c. Address: 100 Delfern Drive City: Los Angeles Zip: 90057

d. UTM (Give more than one for large and/or linear resources) Zone: __, __ mE/ __ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 4358-005-031

*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The subject property includes a residence in the front, western region of the parcel with a detached greenhouse centrally located in the northern end of the parcel; a potting shed is located due east of the greenhouse; and a guest house is located south of the greenhouse. The subject property is located on the corner of Delfern Drive and Sunset Boulevard, an east-west arterial roadway.

PRIMARY RESIDENCE

The primary residence is oriented north-south facing Delfern Drive. The 2-story American Colonial Revival-style building is irregular in plan. The central bay of the primary façade features brick veneer. The brick is currently painted, and research did not identify if the brick was originally exposed or painted. The irregular roof mass is clad in composition shingles and accented with boxed eaves. The original fenestration consists of six-over-six, eight-over-eight, and four-over-four wood sash windows; however, many windows were replaced in 1974. Many of the windows are accented with non-operating shutters. (See Continuation Sheet page 4)

*P3b. Resource Attributes (List attributes and codes): HP2 Singly-Family Property

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo (view, date, accession #): Facing east; October 8, 2019

*P6. Date Constructed/Age and Source:
 Historic Prehistoric Both
1939 LA County Assessor

*P7. Owner and Address:
Philip Rahimzadeh
1200 Santa Fe Avenue, Ste 327
Los Angeles, CA 90021

*P8. Recorded by (Name, affiliation, and address):
Carrie Chasteen
Sapphos Environmental, Inc.
430 N. Halstead Street
Pasadena, CA 91107

*P9. Date Recorded: October 8, 2019

*P10. Survey Type (Describe): Intensive

*P11. Report Citation (Cite survey report and other sources, or enter "none"): Sapphos Environmental, Inc. 2019. Historic Resource Assessment Report for 100 Delfern Drive, Los Angeles, California.

Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 100 Delfern Drive
Page 2 of 14

*NRHP Status Code: 6Z

B1. Historic Name: Weinberg Residence

B2. Common Name: 100 Delfern Drive

B3. Original Use: Single-family residence

B4. Present Use: Single-family residence

*B5. Architectural Style: American Colonial Revival

*B6. Construction History: (Construction date, alterations, and date of alterations)

A permit was issued in 1939 for the construction of a 2-story, 76- by 41-foot single-family residence. The architect was Paul William, a master architect. Williams was the first African American admitted to the American Institute of Architects (AIA) in 1923 and was later elected a Fellow of the AIA. In the course of his career from 1915 to 1973, Williams designed thousands of buildings and served on numerous commissions. In 2017, Williams was awarded the AIA's Gold Medal, the highest annual honor recognizing individuals whose work has had a lasting influence on the theory and practice of architecture. (See Continuation Sheet page 11)

*B7. Moved? No Yes Unknown Date: N/A

Original Location: N/A

*B8. Related Features: Guesthouse, greenhouse, potting shed, and pool

B9a. Architect: Paul R. Williams

b. Builder: Sidney M. Weisman

*B10. Significance: Theme: N/A

Area: Los Angeles

Period of Significance: 1939

Property Type: Residence Applicable Criteria: N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

NATIONAL REGISTER OF HISTORIC PLACES

National Register Criterion A

Based upon a review of the Residential Development and Suburbanization context and the Early Residential Development theme of the Citywide Historic Context Statement, previous ownership records, and the construction history of the property; the property was developed as part of a residential tract that was established in 1925. The property was initially developed in 1939, 14 years after the tract was established. Although initially developed during the period of significance established for this context and theme, the subject property is not a rare surviving example of this type in the neighborhood or community. Several American Colonial Revival single-family residences are extant in this neighborhood in Bel Air and many are extant throughout the City of Los Angeles. Therefore, the subject property does not represent a very early period of settlement/residential development in this neighborhood or community. (See Continuation Sheet page 12)

B11. Additional Resource Attributes (List attributes and codes): N/A

*B12. References: See Continuation Sheet page 14.

*B13. Remarks: N/A

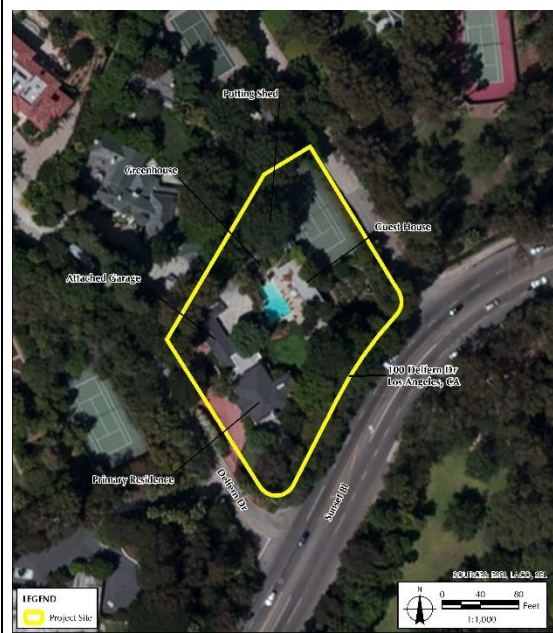
*B14. Evaluator:

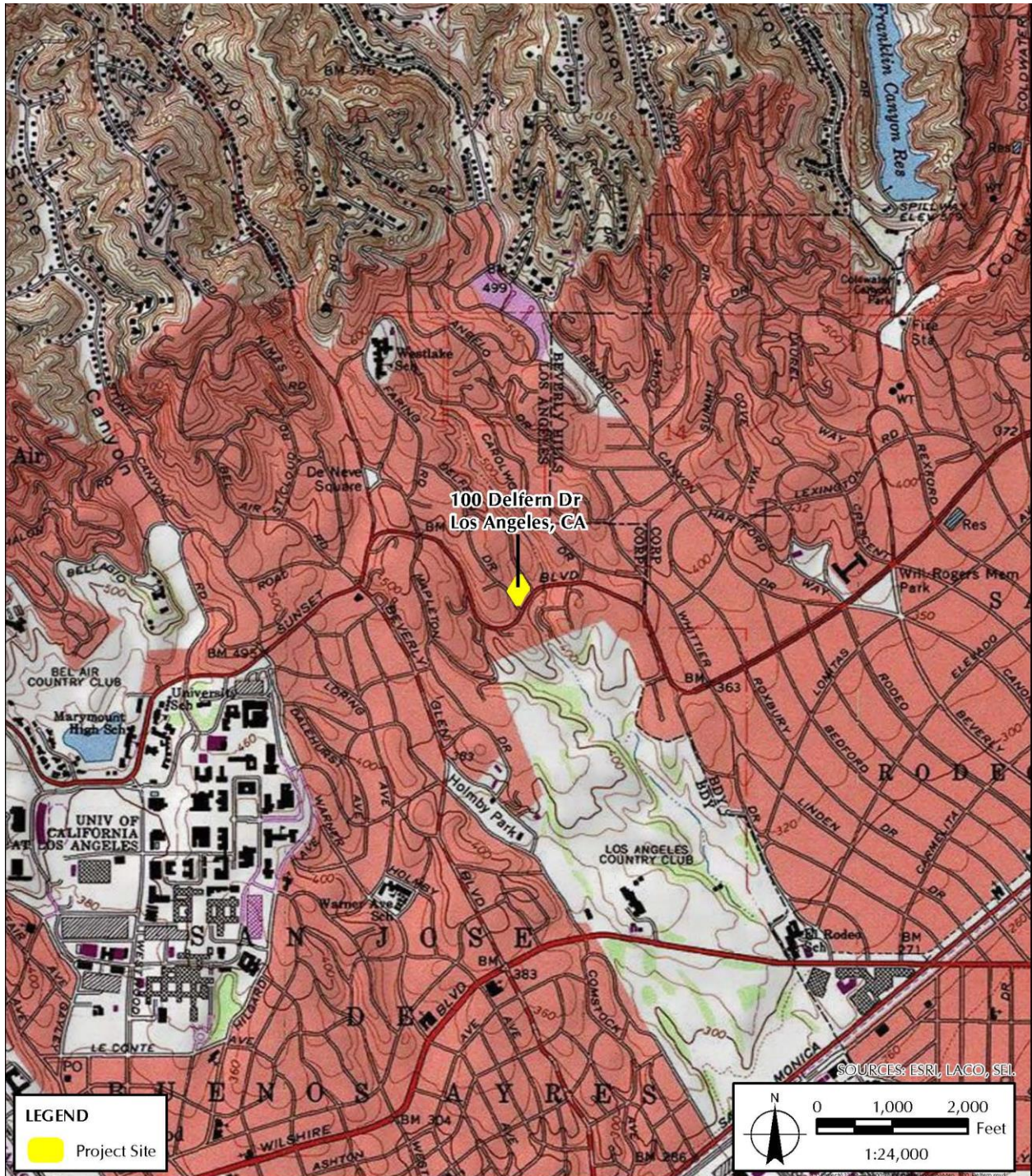
Carrie Chasteen
Sapphos Environmental, Inc.
430 N. Halstead Street
Pasadena, CA 91107

*Date of Evaluation: November 15, 2019

(This space reserved for official comments.)

(Sketch Map with north arrow required.)





*P3a. Description: (Continued from Primary Record page 1)

Primary (Western) Façade

The primary façade is asymmetrical as a result of the original design but is further accented with bookend additions. The primary entrance is accented with a pediment gable with window detail. The gable is supported by tall columns which span the two stories of the building. The primary entryway is slightly raised, accented with an elaborate Chippendale door surrounds, and accessed via a brick porch. Sconces and round windows flank the primary entrance. A belt course delineates the sill plate between the first and second floors. The façade is difficult to photograph in its entirety due to size and proximity to the lot line.



View of Primary (Western) Façade

SOURCE: Redfin.com, 2019

As a result of the legal hazardous material abatement, many of the windows and the stucco siding were removed. The brick veneer failed during the abatement and was removed for liability and life/safety reasons.



Current Condition

However, during the hazardous material abatement, the stucco on the wings flanking the central bay was found to be an alteration. The original siding on these bays was wide, vertical clapboard.



Siding Detail

Northern Façade/Wing

The northern façade abuts the property line and photo documentation is not possible due to vegetation. The northern wing of the primary façade features an attached garage. The American Colonial Revival design is carried through this wing.



Northern Wing of the Primary Façade

SOURCE: Redfin, 2019

The northern wing features minimal detailing; however, some of the cladding material was removed for the hazardous material abatement.



Northern Wing of the Primary Façade

SOURCE: Redfin, 2019

A portion of the garage was converted to a laundry room in 1958. However, a 2-car garage addition, connected by a small hyphen was constructed at an unknown date. The current 2-car garage is a later addition based upon the use of materials of design.



Laundry Area, Hyphen, and Existing Garage

The existing 2-car garage was further altered by the construction of an addition. The northern wall of the addition rests upon a retaining wall at the property line and does not appear to meet current building code. The addition is similar to the guest house in terms of materials, shed roof, and aluminum sliding windows.



Garage Addition (left of frame)

Eastern Façade

The eastern façade is irregular in plan. A rounded patio with covered roof is located on the crook of the 'L'-shape of the footprint; however, the porch roof was removed as a result of the hazardous material abatement. The fenestration on this façade has been replaced with modern windows and French doors. Two openings were punched in the façade and were infilled with glass block, and the openings bear visible scars from the siding repairs.



Eastern Façade

The southern end of the eastern façade features a large addition and attached storage cabinets.



Southern End of Eastern Façade

Southern Façade

The southern façade is an addition that was constructed in 1956; however, the addition appears to have been further modified based upon the footprint drawn in the plot plan attached for the building permit. The southern façade is identifiable on the primary façade based upon the change of roofline and materials.



Southern End of the Primary Façade

The southern façade features a pair of modern, metal, hollow-core doors with project lintels. The doors open onto a modern metal, raised porch with tube railings and metal steps leading to grade. The southern façade is modern and very industrial in feeling.



Southern Façade

GREENHOUSE

The greenhouse is hobby greenhouse standard plan No. 17 issued by the Southern California Greenhouse Manufacturers and was erected on the property in 1960. The building is rectangular in plan, features modern aluminum windows, glazing in the gable. A glazed French door allows access to the interior. A trellis is mounted on the southern façade and shelters a small porch.



Greenhouse

POTTING SHED

The potting shed is a vernacular building with a square footprint. The clapboard siding is horizontal to the water line and vertical above. The wood with pebble glazing door allows access to the interior. The building has a cast concrete foundation that is raised slightly above grade. The low-pitched pyramidal roof is clad in composition shingles.



Potting Shed

GUEST HOUSE

The guest house was built in 1956, was designed by George Dudley, engineered by Lawrence Nowell, and built by 20th Century Fox Film. Research in historical issues of the *Los Angeles Times* and *Los Angeles Sentinel* does not indicate George Dudley or Lawrence Nowell were significant in the development history of Los Angeles due to lack of press coverage. The owner noted on the permit was Buddy Adler, an executive producer for 20th Century Fox Film. 20th Century Fox Film was

founded in New York in 1904 by William Fox, a Hungarian immigrant. The film company moved to Los Angeles in 1915 and later pioneered by use of sound with the development of the Movietone sound systems. In 1935, Fox merged his company with 20th Century Pictures, founded by Darryl Zanuck and Joseph Schenck, forming the company known as 20th Century Fox. 20th Century Fox Film was a well-established film company prior to Adler's role as executive producer.

The guest house is 'L'-shaped in plan with a flat roof accented with wide eaves. Fenestration consists of paired French doors, modern aluminum sliding doors, and paired vented doors. The building is utilitarian in design and function.



Guest House

A formal English-style rose garden is located in the eastern end of the parcel, south of the tennis courts. Other features include mature podocarpus, citrus, pepper, and other ornamental trees and shrubs. The landscaping on the site does not appear to represent a cohesive landscape design and is not known to be the work of a notable landscape architect.

SUMMARY OF ALTERATIONS

The following list summarizes the alterations which have been completed at the subject property:

- Partial conversion of the original garage to a laundry room
- Addition of attached 2-car garage with connecting hyphen
- Addition on the southern end of the primary residence
- Addition to the newer garage space
- Addition of a greenhouse
- Addition of a guesthouse
- Addition of a pool
- Window replacements
- Hazardous material abatement
- Window removals

***B6. Construction History:** *(Continued from Building, Structure, and Object Record page 2)*

In 1956, a permit was issued for the southern addition to the primary residence. Also in 1956, a permit was issued for the guest house, also known as the bath house. At that time, a permit was issued for the construction of the pool. In 1958, a portion of the existing garage was converted to a laundry room. In 1960, a permit was issued for the construction of the greenhouse. In 1974, a permit was issued for wet sandblasting. Also in 1974, a permit was issued to change bedroom windows. No additional permits are on file with City of Los Angeles Department of Building and Safety.

***B10. Significance:** (Continued from Building, Structure, and Object Record page 2)

The subject property has been substantially altered since the original construction date. Alterations include a permitted southern addition; window replacements and infill; stucco siding; an unpermitted attached garage with addition; greenhouse; and guesthouse; therefore, the property does not retain integrity of Feeling, Association, and Materials as a result of the alterations described in Section 6 of the HRAR. The property was not associated with a significant period of growth and is not individually significant in the early development of Los Angeles. Therefore, the subject property is ineligible for listing in the National Register under Criterion A.

National Register Criterion B

No information was found to suggest that any of the previous owners or residents were significant historic personages, or that any other individuals of historical significance were associated with the property during their period of significance. Additionally, Ms. Gabor achieved her fame prior to residing at this property and it is not the property most closely associated with her period of significance. Therefore, the subject property is ineligible for listing in the National Register under Criterion B.

National Register Criterion C

The subject property is an Early Colonial Revival-style residence. Character-defining features include simple classical detailing, two stories in height, and boxed eaves. Although the property retains some character-defining features of this style of architecture, they are common and do not reflect a high level of craftsmanship or design. The property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. It is not a rare surviving example of its type, nor is it a rare example in the community in which it is located. Instead, the features are common in similar style residences in the area and throughout the City of Los Angeles. Additionally, as described in Section 6 of the HRAR, the building has been substantially altered and does not retain integrity of Design, Workmanship, Feeling, Setting, and Materials.

The building is the work of master architect Paul Williams. Research was conducted to determine if this subject property is a significant example of Williams' body of work. Research was conducted in the following commonly accepted authoritative sources:

- Gebhard and Winter's *A Guide to Architecture in Los Angeles and Southern California*
- 1956 AIA American Architects Directory
- Pacific Coast Architecture Database
- University of Southern California Digital Archives
- Library of Congress, HABS/HAER/HALS Collection
- Ryerson & Burnham Library, Art Institute of Chicago
- Getty Digital Archives
- Paul Revere Williams Project Archives
- Historical issues of Los Angeles Times and Los Angeles Sentinel (ProQuest)

No historical photographs, drawings, or information pertaining to the construction of the subject property were available. Karen Hudson, Williams' granddaughter, and the Paul Revere Williams Project archives were contacted to determine if original drawings or photographs are available and no response was received. The 1956 AIA directory entry for Williams did not note the subject property as a significant example of his work. In 1945-1946, Williams published *The Small Home of Tomorrow and New Homes for Today*, which were essentially catalogues of his designs, which accounts for the thousands of buildings attributed to Williams. Many of the design features highlighted in these catalogues are found in the primary residence of the subject property, which are not unique or distinctive to this residential building. Although the subject property represents the work of a master, a property is not eligible simply because it was designed by a prominent architect. Additionally, the building has been substantially altered. The subject property is a modest example of Williams' body of work in terms of execution of style. Additionally, the subject property does not express a particular phase in the development of Williams' career. Therefore, the subject property is ineligible for listing in the National Register under Criterion C.

National Register Criterion D

Criterion D was not considered in this report as it generally applies to archaeological resources. Additionally, there is no reason to believe the property has the potential to yield important information regarding prehistory or history.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register eligibility criteria mirror those of the National Register. Therefore, the subject property is not eligible for listing in the California Register for the same reasons outlined above.

CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENTS

The subject property is not identified with important events of national, state, or local history. The subject property does not exemplify a significant contribution to the broad cultural, economic, or social history of the nation, state, city or community. The subject property is not associated with the lives of historic personages important to national, state, city, or local history. Although the subject property retains some character-defining features of Early Colonial Revival-style residential architecture, they are common features and do not reflect a high level of craftsmanship or design. Moreover, due to substantial alterations and additions over the years, the buildings do not retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Accordingly, the property is not an excellent example of the Early American Colonial Revival style of architecture in Los Angeles. Finally, although the subject property represents the work of a master, Paul Williams, the property is a modest example of Williams' body of work in terms of execution of style. It does not express a particular phase in the development of Williams' career, and it contains design features which are not unique or distinctive to this residential building. Therefore, the subject property does not embody 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 age. Additionally, since the subject property's construction, the property has been substantially altered such that it does not retain sufficient integrity to convey its significance, if it had any. Therefore, the subject property is not eligible for designation as an HCM.

INTEGRITY CONSIDERATIONS

Since the subject property was constructed in 1939, it has undergone numerous alterations including:

- Partial conversion of the original garage to a laundry room
- Addition of attached 2-car garage with connecting hyphen
- Addition on the southern end of the primary residence
- Addition to the newer garage space
- Addition of a greenhouse
- Addition of a guesthouse
- Addition of a pool
- Window replacements
- Hazardous material abatement
- Window removals

As a result of these alterations, the subject property no longer retains integrity of Design, Materials, Workmanship, Feeling, and Association. The original design, materials, and workmanship were compromised with bookend additions, window replacements and removals which destroyed the spatial relationships of the building to the setting of the property and also diminished the scale, massing, and setback of the primary residence and its setting within the property. These additions and alterations also substantially altered the primary residence's feeling and association due to change in materials, scale, and massing. The addition of the 2-car garage with rear addition, greenhouse, guest house, and pool also substantially altered the subject property's integrity of Setting, Feeling, and Association. The primary residence has not been moved and does retain integrity of Location. Although the subject property retains integrity of Location, it does not retain integrity of Design, Setting, Materials, Workmanship, Feeling, and Association. Therefore, the subject property does not retain sufficient integrity of listing in the National Register or California Register. HCM designation does not require that a property retains integrity; however, the subject property does not retain sufficient integrity to convey an association with Paul Williams.

Page 13 of 14

*Resource Name or # (Assigned by recorder): 100 Delfern Drive

*B12. References: (Continued from Building, Structure, and Object Record page 2)

"600 Pay Final Tribute to Buddy Adler." 15 July 1960. *Los Angeles Times*, p. B1.

20th Century Fox. "A Dream is Born." Available at: <https://www.foxmovies.com/about>

Art Institute Chicago. "Resources." Available at:
https://www.artic.edu/collection/research_resources

City of Los Angeles. Issued 13 September 1974. Permit No. 04703.

City of Los Angeles. Issued 2 May 1960. Permit No. LA59553.

City of Los Angeles. Issued 26 September 1974. Permit No. 05386.

City of Los Angeles. Issued 27 April 1939. Permit No. 11850.

City of Los Angeles. Issued 27 November 1956. Permit No. LA45694.

City of Los Angeles. Issued 27 November 1956. Permit No. WLA17706.

City of Los Angeles. Issued 29 June 1956. Permit No. LA47059.

City of Los Angeles. Issued 5 July 1958. Permit No. 20562.

Gebhard, David and Robert Winter. 1 January 1977. *A Guide to Architecture in Los Angeles and Southern California*. Layton, UT: Peregrine Smith.

Los Angele Public Library. Available at: [Lapl.org](http://lapl.org)

Pacific Coast Architecture Database. Available at: <http://pcad.lib.washington.edu/>

Paul Revere Williams, American Architect. "About" Available at:
<http://www.paulrwilliamsproject.org/about/paul-revere-williams-architect/>

R.R. Bowker LLC. 1955. 1956 American Architects Directory. Available at:
<https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory>

The Getty Research Institute. "Photographs of Turkey in 1880." Available at:
https://getty.edu/research/tools/digital_collections/notable/gigord.html

The PRW Project. "Archives." Available at:
<http://www.paulrwilliamsproject.org/resources/archives/>

United States Library of Congress. "Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey." Available at:
<https://www.loc.gov/collections/historic-american-buildings-landscapes-and-engineering-records>

University of Southern California Digital Library. Available at: <http://digitallibrary.usc.edu/>

Williams, Paul R. 1945-1946. *New Homes for Today*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.

Williams, Paul R. 1945-1946. *The Small Home of Tomorrow*. Murray and Gee, Hollywood. Reprinted by Hennessey + Ingalls, 2006.