

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-8584-HCM
ENV-2021-8585-CE

HEARING DATE: November 4, 2021
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 4414 East Palmero Drive
Council District: 1 – Cedillo
Community Plan Area: Northeast Los Angeles
Land Use Designation: Low Residential
Zoning: R1-1
Area Planning Commission: East Los Angeles
Neighborhood Council: Arroyo Seco
Legal Description: Tract 6340, Block 15, Lot 8

EXPIRATION DATE: The original 30-day expiration date of November 12, 2021, per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor’s March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

The time to act on this item has been tolled for the duration of the local emergency period.

Please note that other State law provisions may also apply.

PROJECT: Historic-Cultural Monument Application for the DR. FONG Q. AND LORRAINE JING RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: John J. Gray
4414 East Palmero Drive
Los Angeles, CA 90065

APPLICANT: Virginia Paca, Virginia W. Paca Architects
545 East Ladera Street
Pasadena, CA 91104

RECOMMENDATION That the Cultural Heritage Commission:

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

SUMMARY

The Dr. Fong Q. and Lorraine Jing Residence is a one-story single-family residence located on the south side of Palmero Drive near its intersection with Nordica Drive in the Mount Washington neighborhood of Los Angeles. It was designed in 1958 in the Mid-Century Modern architectural style by architect William Earl Wear (1925-2011) for radiologist Dr. Fong Q. Jing and nurse Lorraine Jing. Racial covenants and discrimination prevented Dr. and Mrs. Jing, a mixed-race couple, from purchasing a property in Glendale or Burbank closer to the Glendale Community Hospital where Dr. Jing worked.

Irregular in plan, the subject property is of concrete masonry and wood construction and consists of several projecting and recessed rectangular volumes of varying heights topped with flat, projecting roofs. It is located on a steeply sloped lot with a driveway curving around the residence that leads to a carport formed by a projecting roof on the south-facing elevation. This roof projection also covers a detached storage volume and a walkway leading to the deeply recessed primary entrance. The north, street-facing façade is dominated by a large, cantilevered balcony that projects over the driveway and is flanked by rectangular volumes for plantings; both the balcony and the planters are largely covered by the roof, though many planters have trellis cut-outs above them. The external walls facing the balcony and planting areas are largely taken up by wood-framed single-light French doors and single-light casement windows, as is the right side of the west façade. The interior is characterized by wood and concrete block surfaces, built-in furniture, elevation changes between rooms, and varied ceiling heights.

William Earl Wear was born in 1925 in Windsor, Ontario, Canada and studied architecture at the University of Toronto. He later immigrated to the United States and moved to Boston, Massachusetts where he worked for the firm of Coolidge, Shepley, Bulfinch, and Abbott. In 1952, Wear moved to California, working for John Lautner before setting up his own architectural firm. Heavily influenced by Frank Lloyd Wright and his principles of Organic Architecture, Wear emphasized connection to the outdoors and the surrounding landscape through design, siting, and detailing, even incorporating local materials into the concrete used in his projects. Wear designed nine houses in California, including the subject property and the Anderson House (1958) in Topanga, before retiring in 1986. Wear died in 2011 at the age of 86.

Based on permit records, the subject property has experienced minimal alterations.

The subject property was identified through the citywide historic resources survey, SurveyLA, as eligible for listing under the local, state, and national designation programs as an excellent example of Mid-Century Modern residential architecture with Early Modern (Wrightian) influence.

CRITERIA

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

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;

2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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

BACKGROUND

On October 13, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of November 12, 2021, per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*. The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Dr. Fong Q. and Lorraine Jing Residence		First Owner/Tenant	
Other Associated Names: Dr. Fong Q. Jing Jr. (original building permit)			
Street Address: 4414 East Palmero Drive		Zip: 90065	Council District: CD
Range of Addresses on Property:		Community Name: Mt. Washington	
Assessor Parcel Number: 5475006008	Tract: TR6340	Block: 15	Lot: 8
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			
Mailbox at Palmero Drive			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1958	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer:	Contractor: Holland Dutch Building Company		
Original Use: Single Family Residence	Present Use: same		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box		Stories: 1	Plan Shape: Irregular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Concrete block	
CLADDING	Material: Wood tongue-and-groove	Material: Select	
ROOF	Type: Flat	Type: Select	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Casement	Type: Fixed	
	Material: Wood	Material: Wood	
ENTRY	Style: Recessed	Style: Select	
DOOR	Type: Slab	Type: Select	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

	No major alterations or additions. Maintenance repairs only. Permits included in application.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Virginia Worthington Paca		Company: Virginia W. Paca Architects	
Street Address: 545 East Ladera Street		City: Pasadena CA	State: CA
Zip: 91104	Phone Number: 626 824 5828	Email: virginiapaca@gmail.com	

Property Owner

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

Name: John J. Gray		Company: homeowner	
Street Address: 4414 East Palmero Drive		City: Los Angeles	State: CA
Zip: 90065	Phone Number: 213 479 8404	Email: johngray5@gmail.com	

Nomination Preparer/Applicant's Representative

Name: Virginia Paca		Company: Virginia Paca Architects	
Street Address: 545 East Ladera Street		City: Pasadena	State: CA
Zip: 91104	Phone Number: 626 824 5828	Email: virginiapaca@gmail.com	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

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

Name: Virginia Pace Date: 7/12/2021 Signature: Virginia Pace

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

Proposed Monument Description

The Jing Residence is a one-story, 3 bedroom, structure tucked into the hillside above Palmero Drive. The dramatic massing as seen from Palmero Drive reflects the highest level of design skill and workmanship in the Organic Architectural style. The juxtaposition of two materials, light concrete masonry and dark, stained redwood siding, present a strong and lasting impression. A curved driveway cuts across the property at a diagonal and under a cantilevered deck before reaching the auto court behind the house. The lines of the driveway draw the eye up the hill, enhancing the overall effect.

The building is grounded in the hillside with strong horizontal redwood elements at the deck and the roofline. The deck is near grade on the right side and appears to fly into the air as it terminates in an open deck on the right. The layers of horizontal roof planes are cut by tall massing of white concrete walls that extend to the chimney or end in planters at the deck level. The balance of these elements creates a design which is both integrated into the landscape and memorable.

The concrete masonry and stained wood continue seamlessly through to the interior spaces and are used for all of the walls, ceilings, windows, planters and furnishings. Stained concrete floors are contiguous in all rooms and levels, including bathrooms. There are no drywall or tile surfaces. The multi-level interior spaces are linked together with light soffits and roof planes. These elements continue from one room to the next and from inside to outside. Horizontal strips of casement windows in the bedrooms and the study reinforce the lines of the soffits and rooflines. As on the exterior, vertical masses of light concrete masonry punctuate the darker wood paneling and ceilings, grounding the building to the earth.

The lack of ornamentation and relatively small size of the interior spaces provide a human scale and coziness. The complexity of the design and the skill of the architect transform a modest 1,315 sf. house into an intricate jewel box where light and form create a dynamic experience. Throughout the house, each room is fitted with built-in furnishings and storage designed by Earl Wear and exists today with minor modifications. Bunk beds are no longer in the boy's bedroom and a couch in the living room was removed.

The careful insertion of natural lighting into the spaces provides warmth and light without problematic glare and overheating. Transparent, full-height walls of glass allow floors and ceilings to extend from inside to outside, creating a strong connection to the natural surroundings. Wide eaves protect the interior from excessive sun damage.

Artificial lighting is provided by ceiling soffits with square, recessed task lights where needed. The original lights continue to be used. A ceiling soffit between the study and the living room was shortened by a previous owner, using the same proportions of the soffit design.

When the original owners sold the property in 2002, there were areas where deferred maintenance and a leaking roof had resulted in deterioration. Mr. Romero, the owner who purchased and restored the house, focused on these areas:

1. Leaking roof. The existing roof layers were removed and shims were added to provide positive drainage and a new roof was installed. Internal gutters that did not function were altered to collect water. The new roof does not have the gravel layer specified in the contract documents because it was problematic for the original roof.
2. Damaged wood. Repair and replacement of eave, trellis areas and interior panels that were damaged by the water infiltration from the leaking roof. Materials were matched and the original drawings were referenced in the repair process.
3. Deteriorated concrete masonry units. Some of the masonry units were broken and deteriorated at the soldier course at the top of the walls, especially at the planters. These were replaced with new masonry units closely matching the original ones.
4. Entry modification. Mr. Romero consulted with Earl Wear on the addition of a second planter. He also removed the asphalt at the covered exterior entry and raised the grade with a new concrete slab to eliminate a step at the front door. Storage areas adjacent to the hallway were also modified. Mr. Wear did not design the modifications.
5. Mailbox. The mailbox was hit by a car and damaged. Mr. Romero restored the mailbox using existing and new material, following the design in the construction documents. The mailbox uses all of the same materials used elsewhere on the property.
6. Site erosion. Areas where improper drainage had caused erosion were resolved with new, low retaining walls and grading.

The current owner, Mr. Gray, has focused his work on routine maintenance and correcting grade and drainage issues at the very top of the property, above the auto court and residence. He has also modified one kitchen cabinet to install an 18" dishwasher.

Character Defining Features - Siting

The Jing residence is located on a 7,104 sf. lot that slopes steeply uphill from Palermo Drive. The structure is tucked into the hillside near the top, providing views to the north without obstructing views from adjacent properties. The residence is accessed by a curved asphalt driveway that continues under a cantilevered portion of the house and terminates in a small auto court with a two-car carport. This upper flat area is retained by tall, concrete masonry walls. These masonry walls are built from the same concrete block that is used in the house and are original.



Above - View from Palermo Drive

Right - View of carport and auto court looking west.



Above - View looking north across the San Gabriel Valley
Below -View looking south toward the auto court and upper retaining walls.



Character Defining Features - Mailbox

The mailbox reflects the original design and has been restored using existing and new materials adhering to the detailed construction drawings. (attached).It is sited at the base of the hill, adjacent to the driveway leading up the hill to residence. Its design echos materials used elsewhere on the site including light-colored masonry block, decorative iron and redwood. Vertical masonry and horizontal redwood elements are also used in the design of the residence.



Character Defining Features - Massing

The lasting impression of the Fong residence is the view looking up the hill at a large cantilevered redwood deck extending over the driveway below. This juxtaposition of vertical, light-colored masonry walls and dark, horizontal redwood siding creates a dramatic effect with minimal ornamentation. The flat roofs further strengthen the horizontal element of the design.

The masonry walls of the residence are echoed in the retaining walls and exterior planters. These walls begin at the street interface and continue throughout the property to the retaining walls of the auto court at the top of the hill.



View looking south near the top of the driveway.

Character Defining Features - Roofing

The layers of existing roof planes, with trellises, are original in design and have been restored by a previous owner due to deterioration from deferred maintenance.. The Architect's blueprints specified a flat, composition roof with gravel, which over time, created drainage problems. The current roof is a built-up roof without the gravel top layer and drainage has been slightly modified. The roof design includes wide eaves on all sides of the house with open trellises where additional natural light was desired inside the residence.



View looking southwest with trellis over original masonry planter.



The lines of the roof plane extend through the exterior walls and full-height windows to form the ceiling of the interior living spaces.

Character Defining Features - Masonry

The two significant building materials used in the design are redwood siding and concrete block. The light colored, 4" x 12" concrete blocks are laid in a running bond pattern with a soldier course at the top of exposed walls and planters. The original walls are unpainted with a light-colored grout. These masonry units are used for all site retaining walls, interior and exterior planters, and many of the structural walls in building. The exposed masonry walls are a significant design element in interior and exterior spaces.



Detail of retaining wall at exterior deck with planter on top.



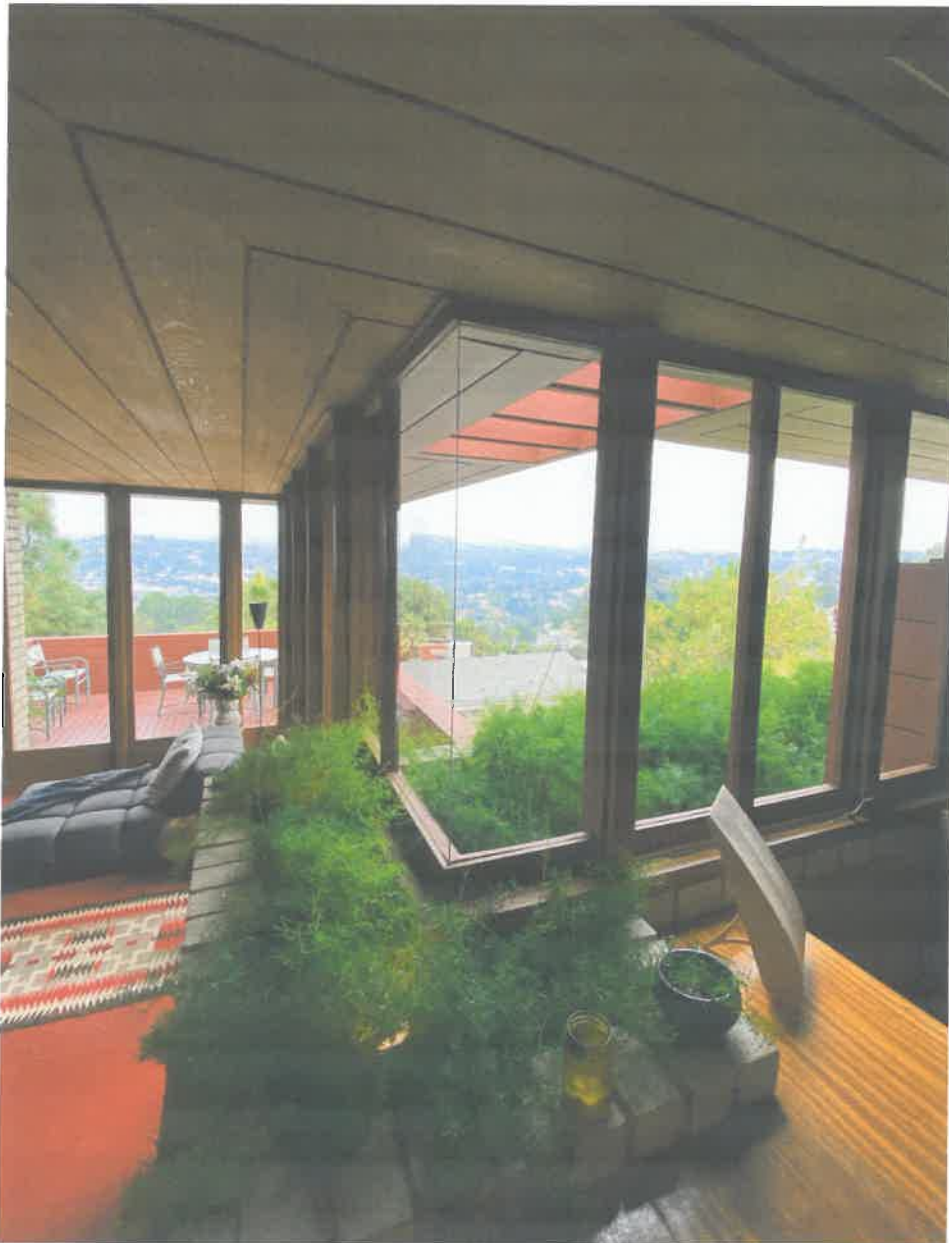
Above
Original masonry walls with integrated fireplaces in the living room and study,

Right
The study fireplace. The side of this fireplace is on the right of the living room fireplace.



Character Defining Features - Windows

The horizontal bands of glazing are a combination of wooden sliding doors and casement windows. The single-glazed windows are original with both both fixed and operable units. The windows and doors on the north and east sides adjacent to decks are full-height to integrate inside and outside living spaces and to optimize panoramic views. In other areas high, horizontal bands of windows are used for light and ventilation. Windows have been restored where water-damaged or deteriorated.



View from dining area looking north to living area and exterior decks.



Above - Study looking north with high fixed units and tall casement windows facing the view.



Left - Typical casement and fixed units.

Character Defining Features - Interior Woodwork

The Fong residence was built to the detailed specifications in the original construction documents which are included as a part of this submittal. In these drawings, the architect specified interior as well as the exterior design elements. All interior finishes were either natural wood, exposed masonry or concrete flooring. There is no plaster, drywall, carpeting or tile specified in the drawings or existing in the house today. The original drawings also included furniture for the living room, study, dining area, bedrooms, and built-in storage, kitchen cabinets and bookcases. There have been several minor modifications over the years, but the majority of all of the interiors are original and in good condition.

Listed below are examples of these interior design elements.

Paneling

All of walls are covered by horizontal redwood channel or Madagascar Mahogany paneling.



Redwood channel paneling in main hallway looking toward bedrooms.

Square recessed light fixtures are original.



View of dressing area in bedroom looking south. Note mahogany paneling at the left side of the bathroom wall and on closet doors on the right.

Also, the vanity and shelf on the left are original

The floors are the original concrete with a painted finish. Original finish was specified as "colored concrete".

Light soffits

Wooden light soffits were located throughout the house to provide indirect lighting for ambient lighting, with square, recessed light-fixtures providing task lighting to specific areas below. These recessed light fixtures are original.

Below. Living room view toward study. Wood soffits contrast with the exposed concrete masonry walls and strengthen the horizontal lines. A recessed light fixture is located over location of the original built-in couch which was removed. by a prior owner.



Right -
Task lighting in soffit
over built-in desk in
bedroom.

Note mahogany
paneling on closet
doors and original
wood casement
windows.

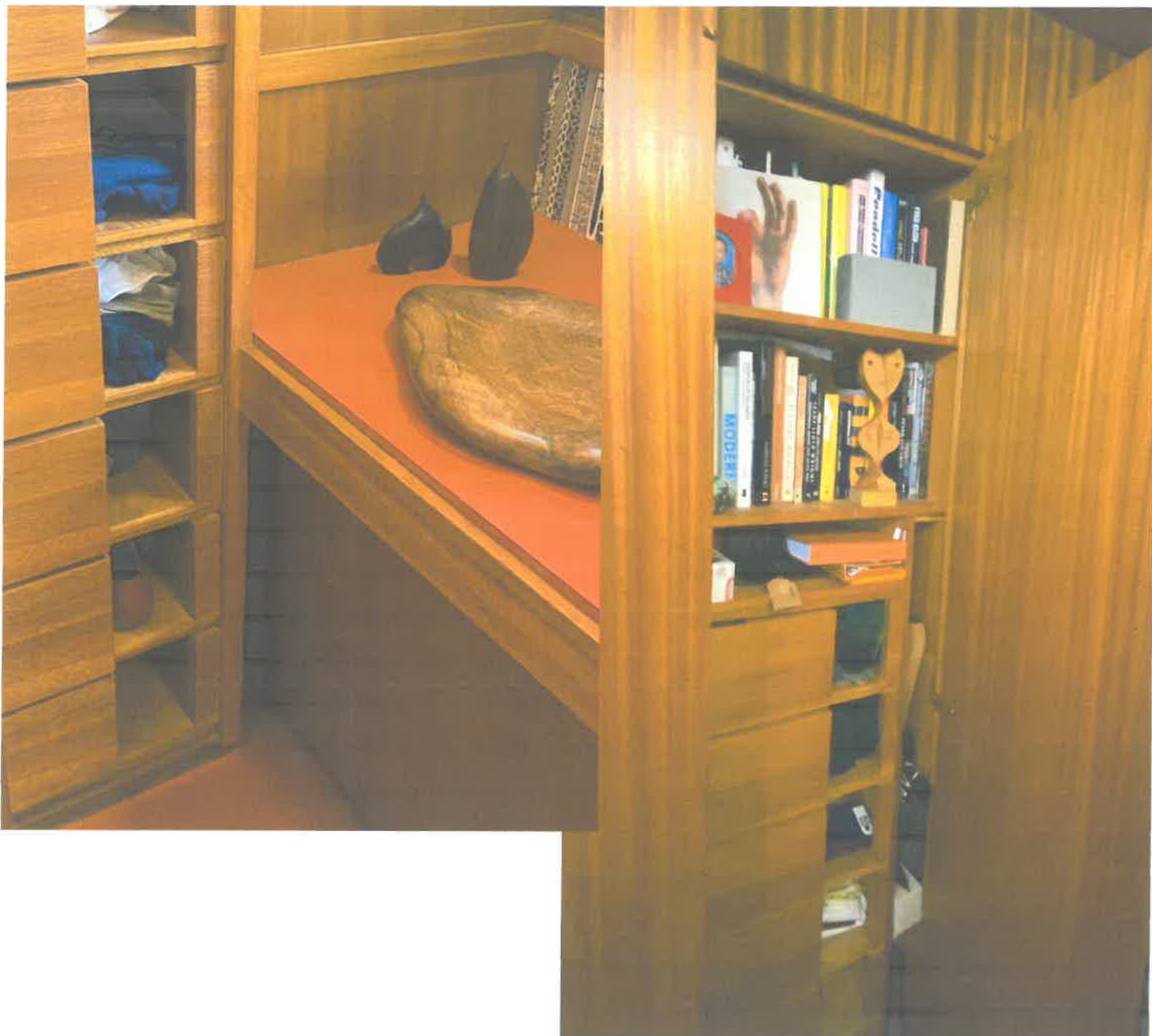


Storage

The residence was designed with a significant amount of built-in storage for a 1,436 sf home and most of it remains in good condition today. The study below includes two walls of shelving and storage cabinets with high window above for natural lighting. The wall on the right includes a built-in desk and casework for a 'state of the art' stereo system. The wooden handles are a part of the original design.



Right = The storage units are often sub-divided for specific uses.
Left - Bedroom storage with cubby and drawers behind tall, mahogany doors.



Built-in Furniture

Dining room table with a wood pattern echoed on the living room ceiling. Note the way the planter purposely encroaches into the table.





Bedroom - left

Original vanity, casework and shelving. Note concrete floor and eaves with lighting above.



Bedroom -right

Original bed frame, headboard, side tables and shelving.

Ceilings

All of the ceilings have the original redwood paneling which continues through the walls from the interior to exterior eaves. Some redwood panels have been restored or replaced due to damage using the same size and type of wood.

Below - View from dining area north to living room and deck beyond. Note the integration of the trellis in the exterior eaves over the planter.



Detail of the ceiling at the north end of the living room. Note that the pattern of the ceiling paneling matches the dining room table and continues to the exterior eaves.



Right - Exterior view of ceiling with detail of linear eave vents.



Kitchen and Cabinets

The layout of the kitchen and most of the appliances are original. The upper and lower cabinet design matches casework in other areas of the house.

Below: The open plan of the kitchen can be viewed from the entry hall. Light soffits and concrete flooring continue uninterrupted through the dining area to the kitchen.



The electric cooktop and built-in oven are original and functional. The counters are laminate and the 'backsplash' is concrete masonry block. Upper and lower cabinets and pulls are original.



Character Defining Features - Planters

The original masonry planters, located on both the interior and the exterior of the residence, integrate nature into the design of the living spaces. In some cases, planters begin on the exterior and continue through the walls to the inside. All original planters are intact and functional. The soldier course on many of the planters were restored by a prior owner.

Below - Planters at the entry to the residence. The planter in front is original, the planter behind was a later addition. Earl Wear was consulted on the modification.





Above - Planter wall at dining room table extends into living room and outside.
Below - Looking south to dining area from the living room with planter extending through glazing to exterior deck on left.



View looking west to study above with low planter in living room masonry wall. The study view windows (not in photo) are flanked with planters outside for ease of access.



Statement of Significance

Criteria #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.”

The Jing Residence, designed in 1958 by W. Earl Wear, is an exceptional example of the Mid-Century Modern style of post war “Organic Architecture” as described by Frank Lloyd Wright.

Earl Wear was one of a small class of California master architects who perfected the style during the post war period. He was licensed as an architect in the state of California from 1957 until his retirement in 2009. (C 2330). Wear’s portfolio contains only about nine known completed residential projects. He immersed himself in the design and construction phases of his projects, which often took years to complete. His record drawings reflect his exceptional ability to visualize and precisely integrate design elements to create complex spaces.

The Jing residence is Earl Wear’s second commission and his first project from the ground up. The Jing residence reflects a deep understanding of the tenants of Frank Lloyd Wright’s “Organic Architecture” and Earl Wear’s ability to execute them in a unique manner, appropriate to the Southern California landscape.

It embodies the distinctive characteristics of post war organic architecture, incorporating all of the elements specific to the mid-century style. These include the use of simple geometric volumes, a lack of ornamentation on surfaces, the use of natural materials (stained redwood and painted concrete block), exposed structural elements, integration into the steep hillside terrain, flat roofs with wide, overhanging eaves, visual and physical connection to the outdoors through floor-to-ceiling windows and doors, patios and cantilevered decks, and a strong horizontal massing.

The residence retains the integrity of the original design, materials, workmanship and feeling of the period of significance. There have been no additions and only minor alterations to the interior and exterior, with much of the built-in furniture in situ. It remains a single-family home, sited as originally designed. The full set of original drawings and perspective sketches are included with this application for reference as well as an existing condition floor plan and site plan.

Earl Wear's drawings and renderings specify in minute detail all interior and exterior elements. These documents, provided to a previous owner by the estate of William Earl Wear, served as an invaluable reference for repairs and restoration. It is unusual to see a design of this caliber where so many of the original interior elements such as appliances, light fixtures, casework, windows and doors are original and unaltered.

Elements of Frank Lloyd Wright's "Organic Design" as expressed in the Jing residence.

Frank Lloyd Wright wrote that he wanted organic architecture "to generate a philosophy of building that could inspire and guide architects and laymen long into the future. " The Jing residence demonstrates a successful manifestation of this aspiration by a master architect in the following ways:

Building and the Site - "The building grows out of the landscape as natural as any plant, its relationship to the site is so unique that it would be out of place anywhere else."

The residence is sited mid-point on a steep hillside with minimal cut and fill, minimizing its footprint on the land and preserving views for neighbors.

Materials - "The form of the building should be an expression of the nature of the materials used. Only a few materials should be used, inside and outside. "

The use of only two materials, concrete masonry and stained wood are used inside and outside in the structure and on retaining walls on site.

Shelter - "The inhabitant should never lack privacy or feel exposed and unprotected".

The internal spaces of the Jing Residence are private with carefully designed windows that provide views and natural light without sacrificing privacy. The use of stained wood interiors on walls and ceilings provide a warm, protected atmosphere.

Space - "...space should flow freely from interior area to interior area. Rooms... are broken up vertically and horizontally (alcoves, L-shapes, lowered ceiling and decks) to give the eye and mind something delightful and sometimes something mysterious to enjoy."

The Jing residence uses level changes, wall openings and lowered ceilings to create glimpses into adjacent rooms. Interior spaces flow to adjacent exterior covered decks continuing the same materials to draw the eye outside to panoramic views.

Proportion and scale - "The human body should be the measure of a building and its furnishings."

The size of the Jing residence would be considered small by today's standards with modest ceiling heights in most rooms. The furniture and furnishings designed by Earl Wear are scaled for intimacy in conversation and use.

Nature - "Organic architecture does not imitate nature but is concerned with natural materials, the site and the people who will occupy the buildings. "

Earl Wear worked with the steep slope of the site to create a dramatic design using simple massing and natural materials.

Repose - *“Quiet, serene, tranquil space is a fitting environment for human growth. It is achieved by simple architectural masses that reflect the uncluttered spaces within that are carefully related to site.”*

Tranquility is achieved by the intentional use of simple of building materials and the design of intimate spaces with minimal ornamentation. Built-in storage and furniture eliminates the need for extra furniture that would clutter the spaces.

Grammar - *“Each building has its own grammar, its distinct vocabulary of pattern and form. All parts of the building from the smallest detail to the overall form thus speak the same language.”*

Earl Wear created pattern and form in his design which he replicated in various scales throughout the structure. His many pages of details demonstrate his obsession with making sure that every element of the finished project adhered to his design concept.

Ornament - *“Not all organic architecture has ornament, but when used, it is developed as an integral part of the material, not applied.”*

The Jing Residence does not have any ornamentation applied to the natural wood and concrete block elements.

Human Values - *“All values are human values or else not valuable. Human use and comfort should have intimate possession of every interior - should be felt in every exterior.”*

Earl Wear worked with his client Dr. Hong Q. Jing, to create a home that met the needs of his family of five. Dr. Jing was very familiar with the work and philosophy of Wright and wanted his home to reflect the elements of organic architecture.

Simplicity - *“...Simplicity in art is a synthetic positive quality in which we may see evidence of mind, breadth of scheme, wealth of detail and with a sense of completeness found in a tree or a flower”.*

The first impression of the Jing residence as seen from Palmero Street below is that of uninterrupted horizontal planes of stained redwood cantilevering above the steep terrain, and grounded with vertical concrete block massing. Ascending to the top of the driveway and entering through a hidden entry, one realizes that the perceived simplicity actually contains a puzzle of interlocking spaces flowing into each other and extending into the natural surroundings.

Mechanical Systems and Furnishings - *“ These are an integral part of the building, they are not added on , stuck in or unduly exposed. Furniture should be built-in as much as possible.”*

Earl Wear took this to heart in the Jing Residence, designing furniture for all rooms of the house, including bunk beds, shelving, storage, bathroom vanities, a dining table, desks, and couches. They were detailed in the drawings and much of the furniture remains in house.

William Earl Wear , Architect 1925- 2011

William Earl Wear was born in Windsor, Ontario and served as a bombardier navigator in the Royal Canadian Air Force during World War II. He was directed into the architecture profession after taking an aptitude test upon leaving the service and studied at the University of Toronto. While at the university he was introduced to the work of Frank Lloyd Wright and embraced Wright's principles of organic architecture and design for the rest of his life.

Upon graduation he worked for the architecture firm of Coolidge, Shepley, Bulfinch and Abbott in Boston, Massachusetts. His many projects included work on H.H. Richardson's Trinity Church.

Earl Wear was licensed as an architect in the state of California from 1957 until his retirement in 2009. (C 2330). He designed a total of 9 houses, all in California, during his 30 year career, based on the tenants of organic design as espoused by FrankLloyd Wright.

In 1952 he moved to Long Beach where his mother lived, and moved to Topanga two years later where he became an active environmentalist and helped found the Topanga Association for a Scenic Community in 1963 and was its first chairman. The organization's goal to preserve the natural scenic beauty of the area was a natural extension of his design and lifestyle philosophy.

His designs were meticulous with carefully detailed construction drawings and perspectives. His work reflected a strong connection to the natural surroundings with a seamless flow of interior spaces to the surrounding landscape. He was very actively involved in the construction phase of his projects, mindful of both the exterior siting and interior detailing. Similar to Wright, he often developed custom concrete mixtures utilizing local materials. He typically designed built-in furniture for each house using stained redwood and cedar.

The Andersson House at 19974 Sisco Drive In Topanga, designed by W. Earl Wear in 1958-59, was recently designated a Landmark by the County of Los Angeles Department of Regional Planning.

Earl Wear retired in 1986 and moved to Aptos, California where he died on March 25, 2011 at the age of 86. His daughter, Hannah Wear, is a graduate architect who lives in Topanga, CA and practices in California. She worked with Lloyd Wright, the grandson of Frank Lloyd Wright, on his projects in southern California. She curates Earl Wear's professional archives.

History - Part 1

Original Owner

Dr. Hong Q. and Lorraine Jing commissioned architect W. Earl Wear to design a one-story structure on an empty hillside lot in Mt. Washington. The design was constructed and completed in 1958 by the Holland Dutch Building Company. The ethnicity of the couple impacted the location of the project due to long-term, institutionalized racial discrimination in housing patterns in Los Angeles and in California. The fact that Dr. Jing was Chinese and his wife was caucasian, also limited the areas where they were able to purchase a home or property to build on.

Dr. Jing was born in Fresno, California to first generation Chinese parents. He attended Fresno State University and completed his residency in radiology at LA County Hospital in Los Angeles. He was also a doctor of Osteopathy. While working at LA Country Hospital, he met Louise Snyder, a nurse of German and English decent, who was born in Marshalltown, Iowa and lived in Santa Monica, California. They married in 1949.

At that time, California had a long, 100-year history of institutionalized discriminatory housing policies that targeted different minorities at various times. These housing policies limited the areas in Los Angeles area where Dr. and Mrs. Jing were legally allowed to purchase property. Despite being American-born citizens, they were not looked upon favorably by banks and realtors in the Los Angeles area. Their status as a mixed-race couple made them even less desirable in the housing market.

Upon completion of his residency, Dr. Jing secured a position at the Glendale Community Hospital (now closed). The couple could not live in Glendale or Burbank because both cities did not welcome non-white residents and had a "sundown law" for black and other minorities. As the Jings searched for a house to purchase in various areas of Los Angeles, they found that no one would sell to them. Many properties had covenants in the deeds that prohibited the sale of the property to "non-whites". The color-coded neighborhood criteria used by realtors and developed by insurance companies, placed the highest value on "whites only" areas. It was generally assumed that selling a home to a minority or mixed-race buyer would lower the value of other houses in the area and it was actively discouraged. The couple finally purchased a modest lot in an unincorporated area of Los Angeles called Mt. Washington because it did not have many of the deed or neighborhood restrictions that other areas did.

Dr. Jing appreciated the work of Frank Lloyd Wright and met a young and aspiring architect named Earl Wear who shared his passion for Wright's Organic Design philosophy. According to Dr. Jing's son, Michael, his father thought FLW's work 'looked cool'.

Their collaboration resulted in the design and construction of the Jing Residence, which was the second project for Mr. Wear and his first totally new building design. Dr. and Mrs. Jing raised their three children, Michale, Chris and Lisa, in the house and lived there until the family sold it in 2001. At the time of sale, very little of the original

design had been changed but the property suffered from deferred maintenance and a leaking roof.

History - Part 2

Subsequent Ownership

The property was sold to Mr. Bryan Moore in 2001 after a brief sale in between, and it was he who took on the task of restoration of the building and site. The architect, Earl Wear, was still living at the time and was consulted on various elements of the design. The original construction documents were quite detailed and were used as an additional resource in the restoration process. The restoration work completed during this period is documented in the “Character-defining Features” portion of this application.

John Gray, the current owner, purchased the property in 2017 and is an owner-occupant. He continues to maintain and repair elements as needed, referencing the original construction documents and following the Secretary of the Interior’s Standards and Guidelines.

History - Part 3

History of racial housing discrimination in California.

Racial discrimination has impacted all aspects of life for non-white citizens in Los Angeles since statehood and played a significant role in determining where the Jings were able to live, despite the fact that they were both American-born citizens.

Since California achieved statehood in 1850, there have been policies, both written and assumed, that have limited housing opportunities for ethnic and racial minorities. California-based groups such as the Native Sons of the Golden West and elected city and state officials created a legal framework to limit the housing rights of non-white residents. In 1920, then Grand President William P. Canby of the Native Sons wrote that “California was given by God to a white people, and with God’s strength we want to keep it as He gave it to us.” Various races were singled out for discrimination at different times, depending upon political and geopolitical events, but the goal remained the same; to create and maintain all-white neighborhoods.

The Chinese Exclusion Act of 1882 was the first significant law restricting immigration in the United States. This was pushed in the US Congress by California legislators looking to curb the influx of Chinese immigrants to the west coast. The Geary Act, proposed by California congressman Thomas Geary, extended the Exclusion Act by an additional 10 years and added a requirement for Chinese residents in the U.S. to carry special documentation—certificates of residence—from the Internal Revenue Service. Immigrants who were caught not carrying the certificates were sentenced to hard labor and deportation, and bail was only an option if the accused were vouched for by a “credible white witness.”

Before 1913, Asian immigrants enjoyed the same property rights as other immigrants in California. That year, the state legislators passed the Alien Land Act, which prohibited aliens ineligible for US citizenship from owning land, and in 1920 it barred them from leasing land or profiting from land purchased in the names of citizen children. Asian immigrants were categorized as racially ineligible for American citizenship, thus limiting their housing options.

The Chinese Exclusion Act spurred later movements for immigration restriction against other "undesirable" groups such as Middle Easterners, Hindu and East Indians, and the Japanese with the passage of the Immigration Act of 1924. Chinese immigrants and their American-born families remained ineligible for citizenship until 1943 with the passage of the Magnuson Act.

The areas where non-whites were allowed to live were the least desirable areas and had definite boundaries which led to over-crowding. In San Francisco, Chinese residents were only allowed to live within the strict street boundaries of what came to be known as "Chinatown", despite a burgeoning population and their ability to purchase properties in other parts of the city. No other racial or ethnic group in the city or in the country experienced anything close to the kind of segregation the Chinese did in the 1880s. In 1910 even as sentiment against European immigrants was high elsewhere, most white San Franciscans focused their hatred on the Chinese. San Franciscans considered blacks to be inferior to whites, but the Chinese and later all Asians, they were considered to be an active threat to white people, their homes and their families.

The housing element of the New Deal in 1935 contained unambiguous racial distinctions that discriminated against non-whites. Federal officials allowed and encouraged local public housing authorities to segregate their projects. In the *Underwriting Manual* of the Federal Housing Administration, it specified that "incompatible racial groups should not be permitted to live in the same communities."

Middle-class families and working-class white families were losing their homes during the Depression when they became unemployed and this was the constituency that the federal government was most interested in. The federal government began a program of building public housing for whites-only in cities across the country and in California. They also required the local Home Owners Loan Corporation(OLC) and the Federal Housing Administration(FHA) officials to begin collecting comprehensive racial data on every urban neighborhood and used this data in their mortgage decisions. Asian American's compromised citizenship status further limited their access to any available housing.

In 1942 Franklin Roosevelt's executive order #9066 created a military zone of the entire west coast from which all people of Japanese ancestry, both alien and citizens were removed to internment camps. Many of the properties of internees were sold for deeply discounted rates and when they returned after WW2, adequate housing was difficult to find in areas where they were allowed to live.

Housing programs under the GI bill were generally available only to white male-headed families to purchase new, single family homes in the suburbs. The real estate industry actively participated and maintained segregation in Los Angeles County through restrictive covenants on deeds and by refusing to sell to non-white buyers. In 1949, LA City Councilman Edward Royball discovered that only six of the county's hundreds of real estate firms would sell new suburban homes to non-whites. Tract developers throughout Los Angeles County also refused to sell to any non-white buyers.

By the mid-1950's, a growing number of white community leaders and businessmen had come to fear the kind of publicity that anti-Asian housing incidents could generate, but housing discrimination was not universally illegal until the Fair Housing Act of 1968. Things were beginning to change in Los Angeles, but by this time the segregation of neighborhoods by race was institutionalized and racial covenants on deeds were common.

Bibliography

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City of Los Angeles, Department of Building and Safety (LADBS)
Parcel Profile Report for 4414 East Palermo Drive. February 12, 2021,

Architectural Drawings and Original Construction Documents - Earl Wear Archives with permission for single use by Hanna Wear, daughter and curator.

Interview with Bryan Moore, prior owner, who purchased the house from the original owner's son. Mr. Moore restored areas of home as noted in Character Defining Elements section. November 9, 2020.

Interview (phone) with Michael Jing, son of Dr. and Lorraine Jing . Mr. Jing is one of three children who grew up in the house, parents deceased. December 2.2020.

Transcript of interview of Hannah Wear about her father, Earl Wear with Bryan Moore on November 30, 2019

"Reputation Building." Andrew Romano. *Monocle Issue #133*

"William Earl Wear (1925 - 2011)." Rebekah Laney. *US Modernist* Obituary with list and photos of projects in Los Angeles area.

"Rustic Modern by W. Earl Wear in Topanga Asks \$2M", June 4, 2016, Pauline O'Conner *LA curbed.com*,

"Earl Wear/ Topanga Canyon" *Esoteric Survey*. steve@objectsusa.com

"W. Earl Wear /Architecture" *Esoteric Survey*, steve@objectsusa.com Jing Residence

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"Alien Neighbors, Foreign Friends, Asian Americans, Housing and the Transformation of Urban California." Charolette Brooks, 1971. *University of Chicago Press*

"Prejudice Japanese-Americans Symbol of Racial Intolerance." Carey McWilliams 1945. *Little Brown and Company*

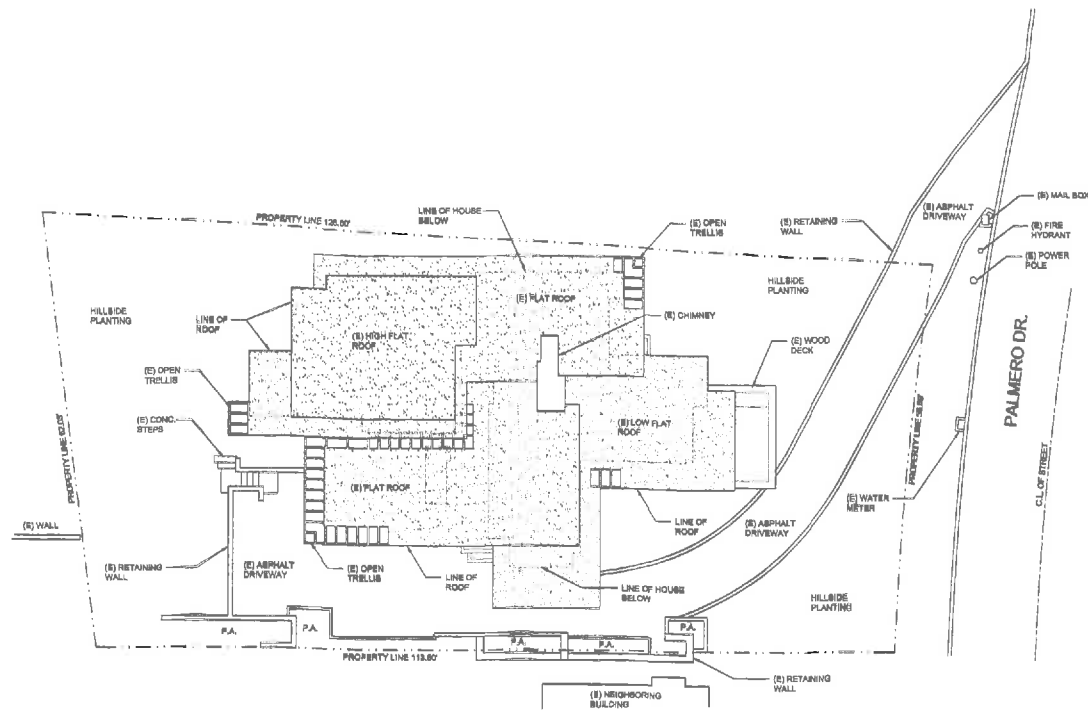
Anderson House Los Angeles County Landmark Nomination. March 17, 2020.

Architectural Resources Group and Sapphos Environmental, Inc.

Wear-designed house in Topanga, CA. Project approved. 2020

“Historic Resources Survey Report - Northeast Los Angeles Community Plan Area. “
February 2017. *Historic Resources Group or City of Los Angeles, Department of City
Planning, Office of Historic Resources.*





EXISTING SITE & ROOF PLAN

SCALE: 1/8" = 1'-0"

1



Preparation of

GRAY RESIDENCE

LOS ANGELES, CA

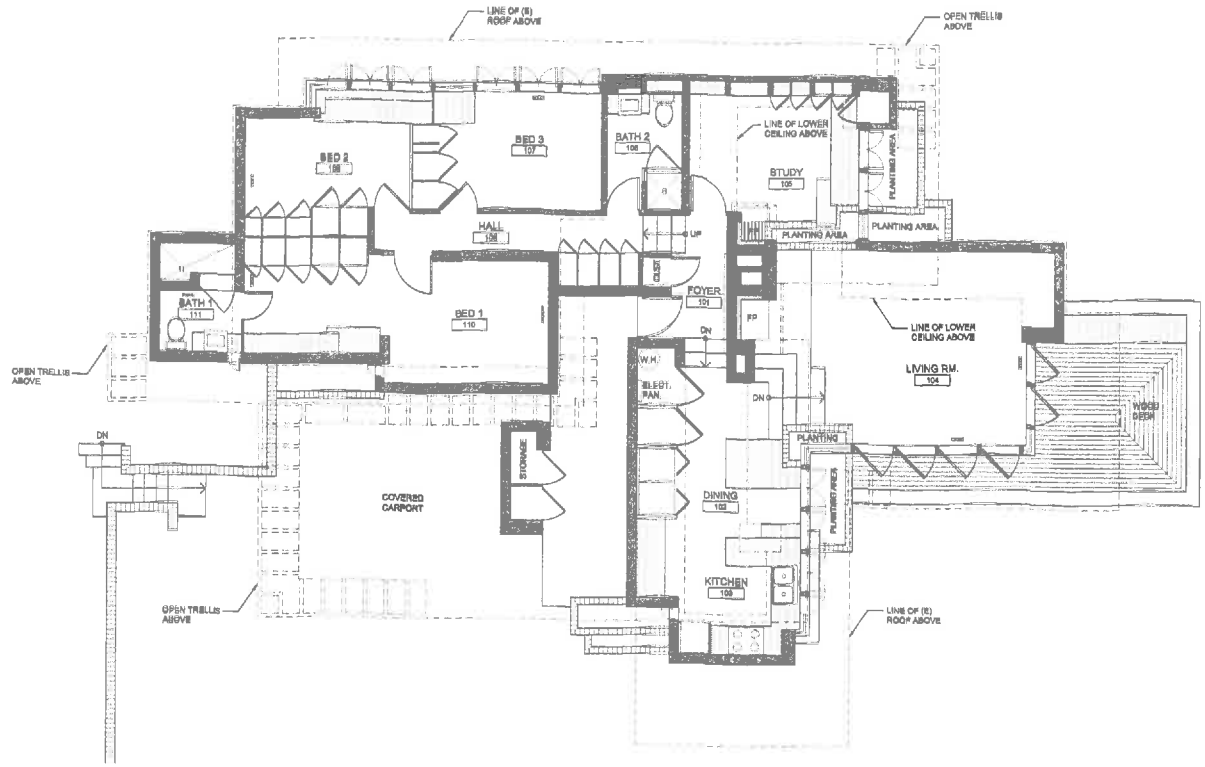
4414 PALMERO DR.

EXISTING SITE & ROOF PLAN

DATE	REVISION

DATE	DESIGNED
DRAWN BY	INSP.
SCALE	AS NOTED

EC1



EXISTING FIRST FLOOR PLAN

SCALE: 1/4" = 1'-0"

1



Renovation of
GRAY RESIDENCE
 4414 PALMERO DR.
 LOS ANGELES, CA

EXISTING FIRST FLOOR PLAN	
DATE	REVISIONS

Scale: AS SHOWN
 Drawn by: JRM
 BOALS: ALL NOTED

EC2

Dr Hong Q. Jing Residence
4414 Palmero Drive
Mt. Washington, Los Angeles, CA
Aerial View



Projects designed by W. Earl Wear

1954 Ware Residence. 20015 Sischo Drive, Topanga Canyon.
Remodel. Original permit 1946.



1958 Anderson House. 19974 Sischo Drive, Topanga Canyon
Listed as a Los Angeles County Landmark in 2019 (nomination attached)



1958 Dr. Fong Q. Jing House, 4144 Palmero Drive, Mt. Washington, Los Angeles
(subject property)



1963 Wear Residence, 2440 Minard Road, Topanga Canyon



1979 2555 Locust Drive, Calabasas

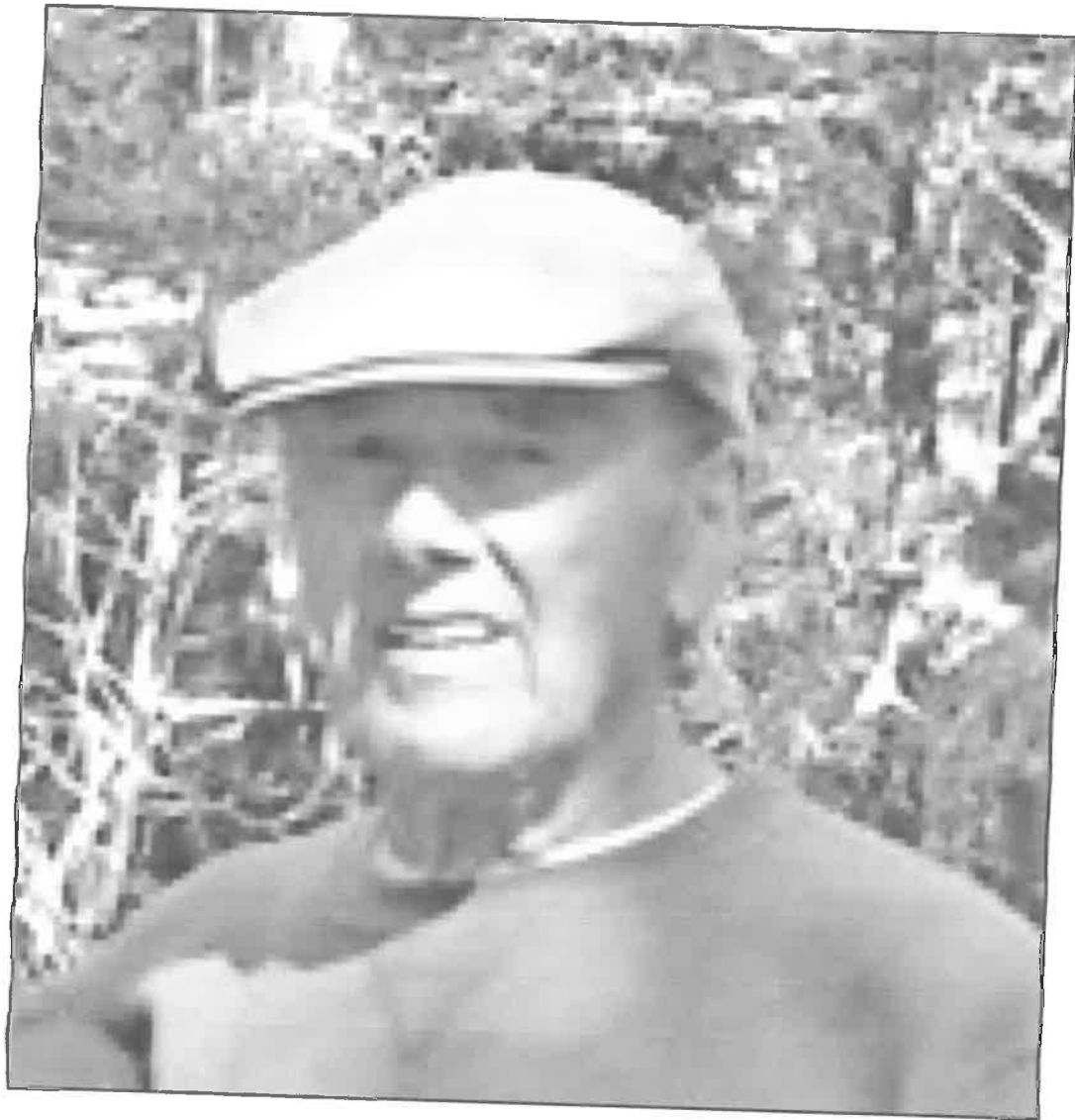


6670 Shubin Residence, 6670 Wildlife Road, Malibu



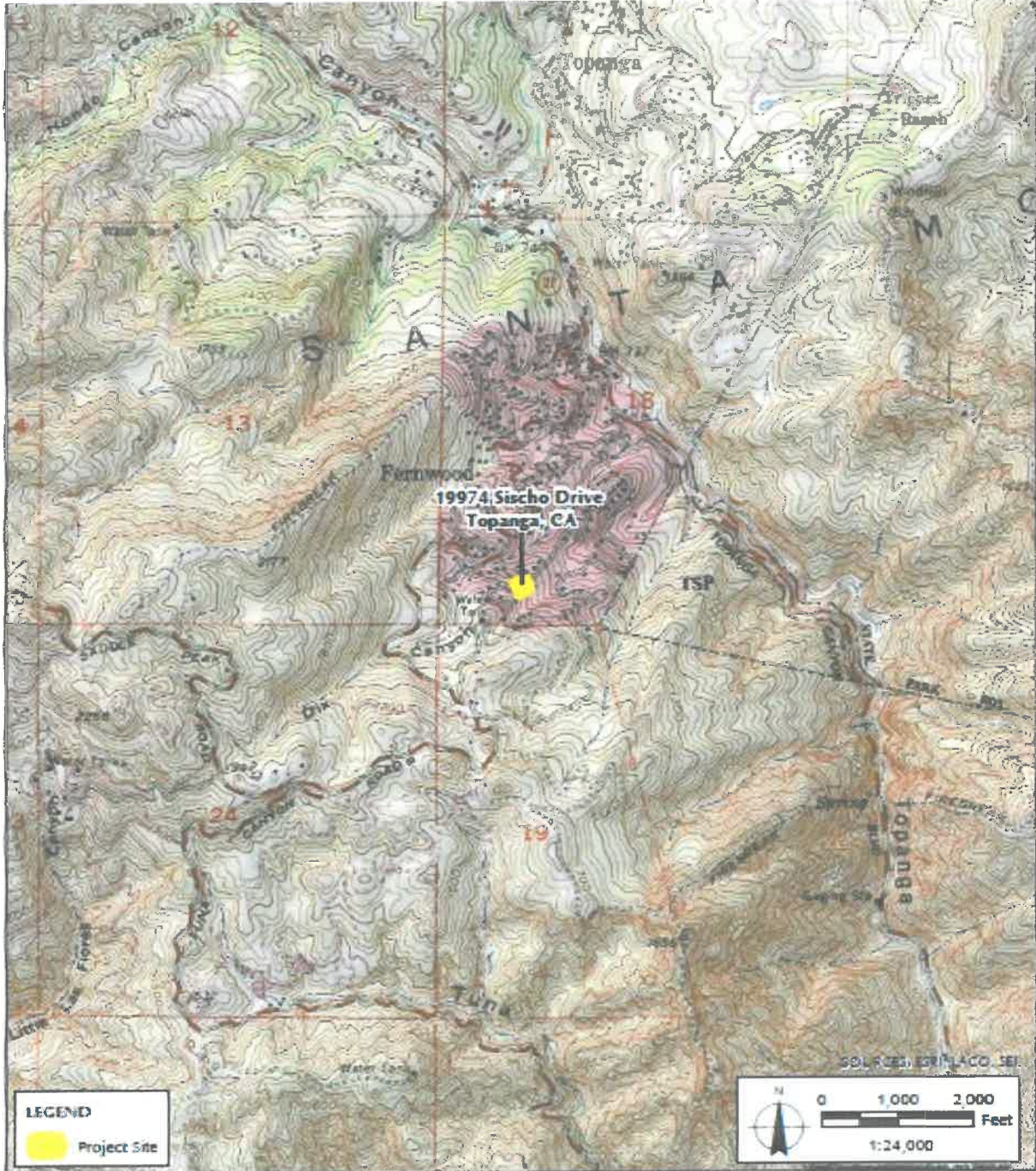
1981 Goldberg Residence, 8637 Valley Circle Boulevard, Canoga Park





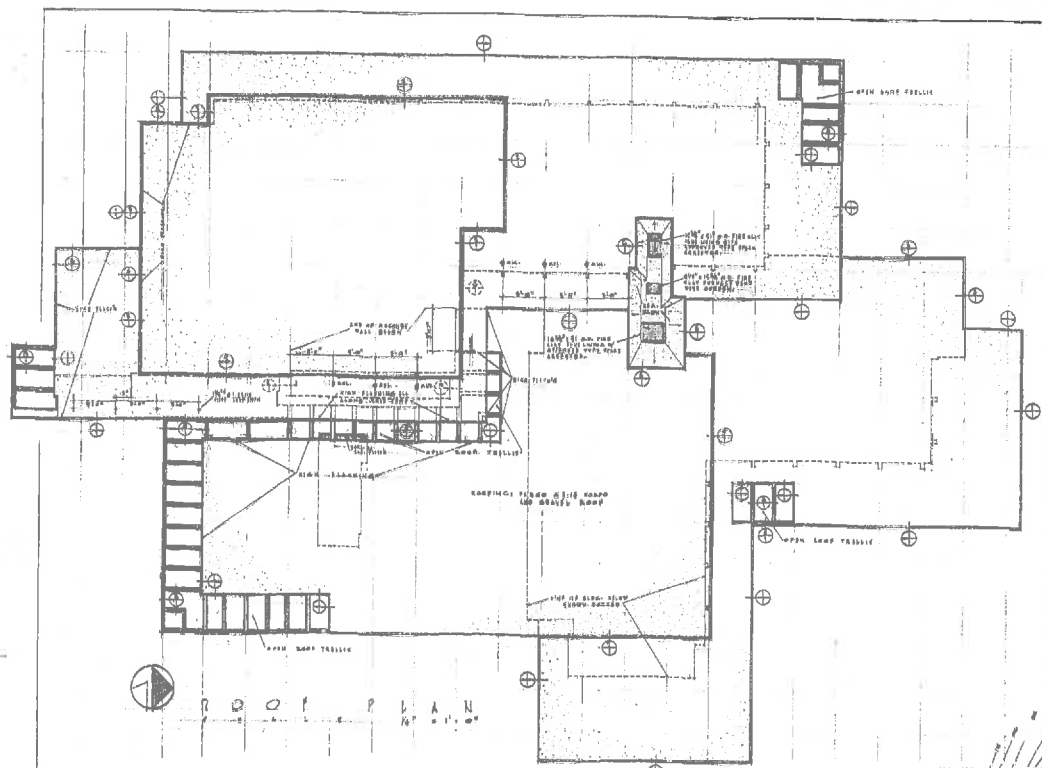
W. Earl Wear, Architect

ATTACHMENT B
LOCATION MAP

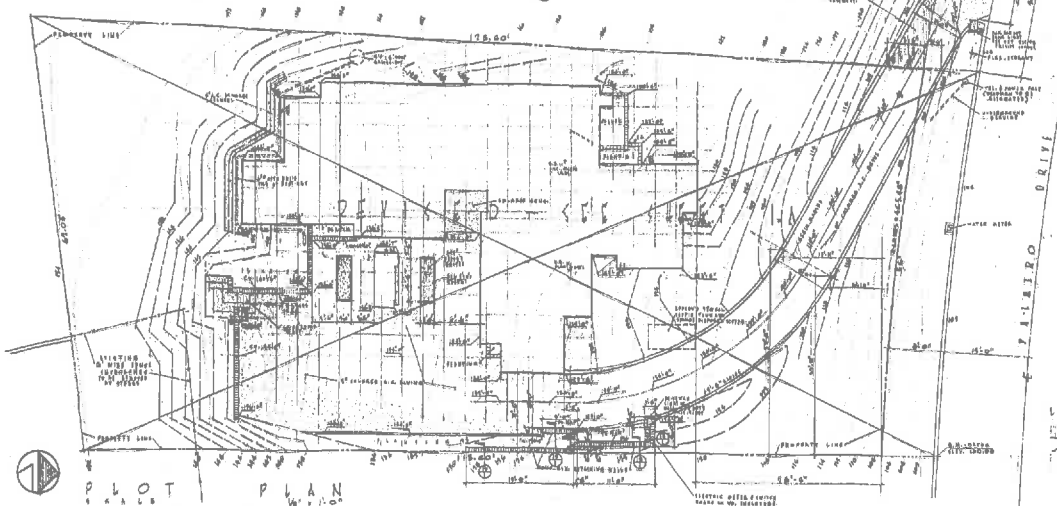


ATTACHMENT C
SITE PLAN

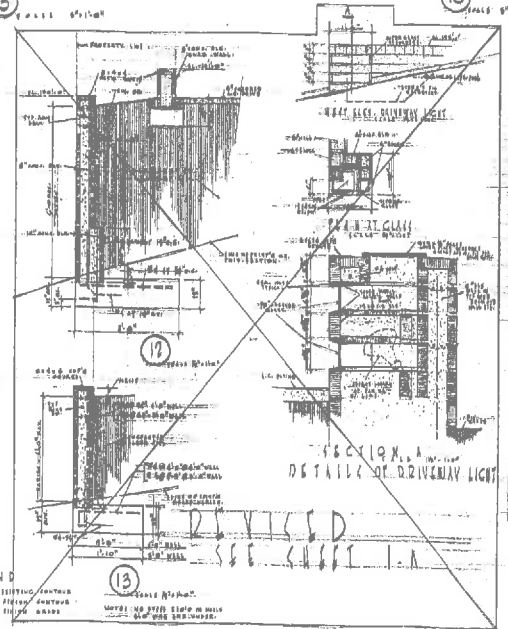
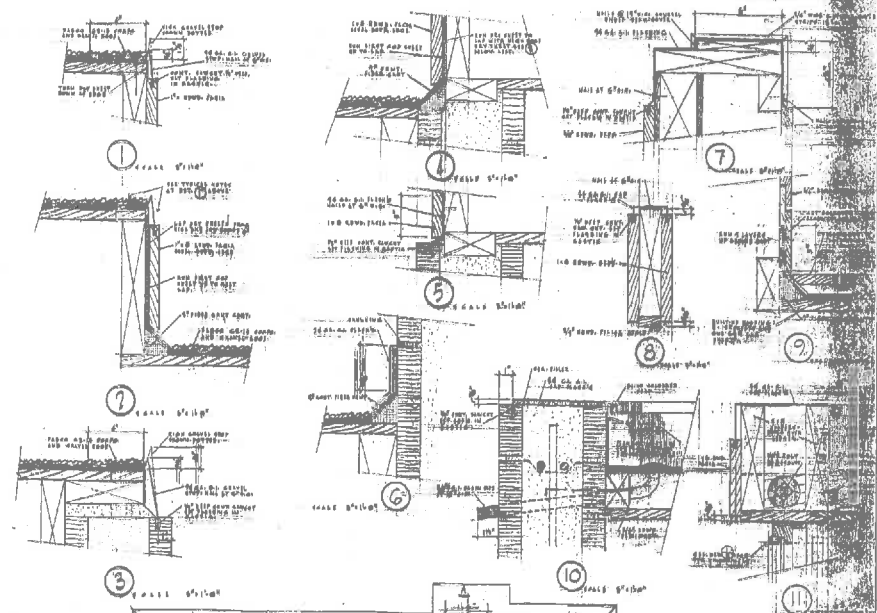




1
ROOF PLAN
N.P. 1'-0"



1
PLOT PLAN
N.P. 1'-0"



GENERAL NOTES

CONSTRUCTION

1. ALL CONSTRUCTION TO BE ACCORDING TO THE LATEST EDITIONS OF THE BUILDING CODES AND SPECIFICATIONS.

2. ALL FOUNDATION WORK TO BE ACCORDING TO THE LATEST EDITIONS OF THE FOUNDATION SPECIFICATIONS.

3. ALL ROOFING TO BE ACCORDING TO THE LATEST EDITIONS OF THE ROOFING SPECIFICATIONS.

4. ALL INTERIORS TO BE ACCORDING TO THE LATEST EDITIONS OF THE INTERIOR FINISH SPECIFICATIONS.

5. ALL EXTERIORS TO BE ACCORDING TO THE LATEST EDITIONS OF THE EXTERIOR FINISH SPECIFICATIONS.

6. ALL MECHANICAL AND ELECTRICAL WORK TO BE ACCORDING TO THE LATEST EDITIONS OF THE MECHANICAL AND ELECTRICAL SPECIFICATIONS.

7. ALL PAINTING TO BE ACCORDING TO THE LATEST EDITIONS OF THE PAINTING SPECIFICATIONS.

8. ALL MATERIALS TO BE OF THE BEST QUALITY AVAILABLE.

9. ALL WORK TO BE ACCORDING TO THE LATEST EDITIONS OF THE TRADE PRACTICES.

10. ALL DIMENSIONS TO BE AS SHOWN UNLESS OTHERWISE NOTED.

11. ALL NOTES TO BE READ IN CONNECTION WITH THE DRAWINGS.

LEGEND

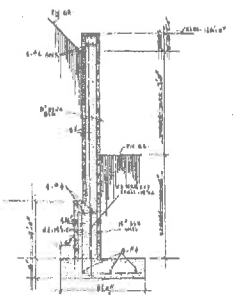
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2. BRICK
3. BLOCK
4. PLASTER
5. GYP. BOARD
6. INSULATION
7. ROOFING
8. FLOORING
9. PAINTING
10. MECHANICAL
11. ELECTRICAL

RESIDENCE FOR

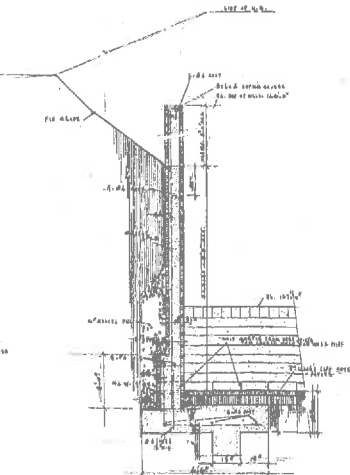
D.R. PALMER GARDEN DRIVE
ARCHITECT, N. EARL WALK, 1866A LUTHER ST.

PLOT AND ROOF PLANS
AND DETAILS
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PACIFIC PACIFIC CO. CL 410

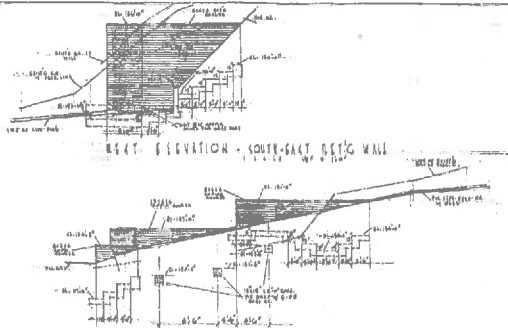




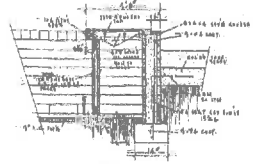
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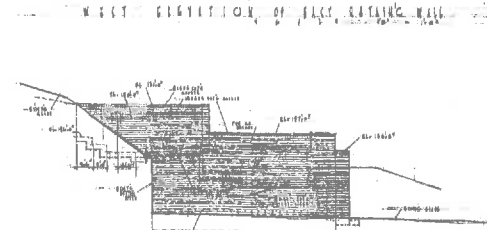
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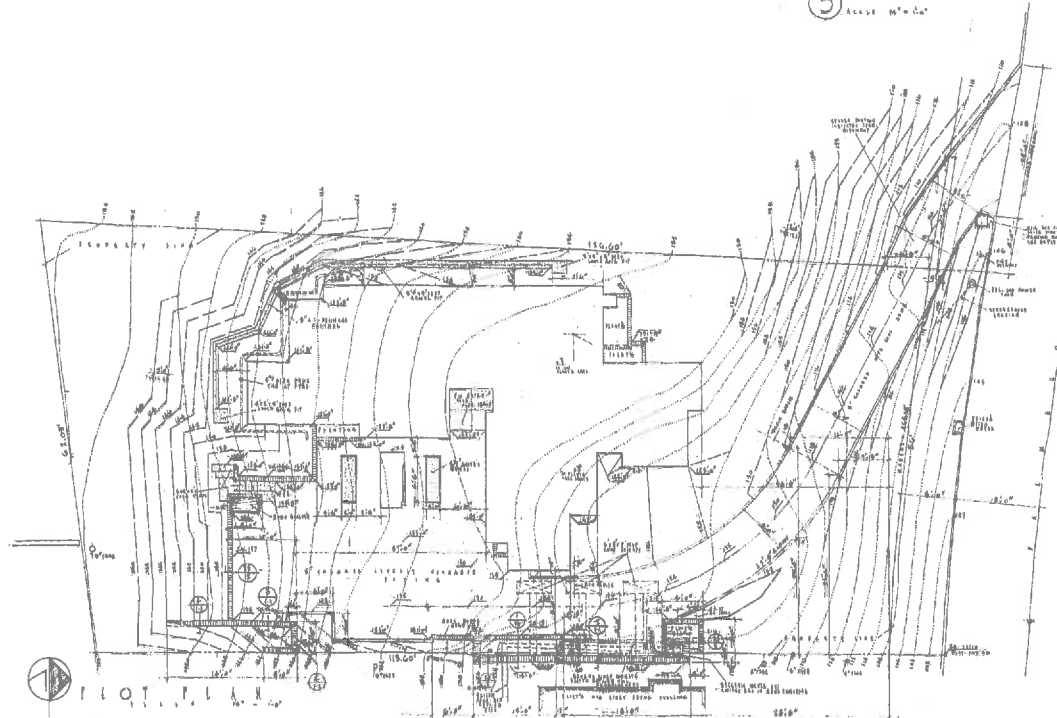
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5 ELEVATION - NEW WALL



1 ELEVATION - EXISTING RETAINING WALL



LEGEND

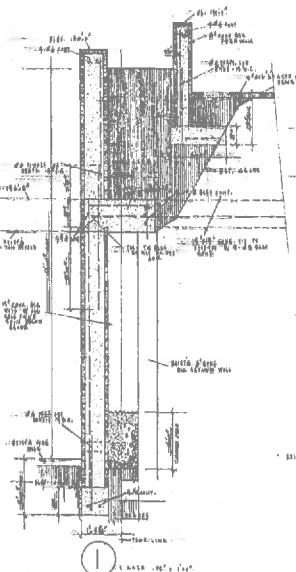
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- EXISTING TRAIL EASEMENTS
- NEW TRAIL EASEMENTS
- EXISTING BOUNDARY

NOTES

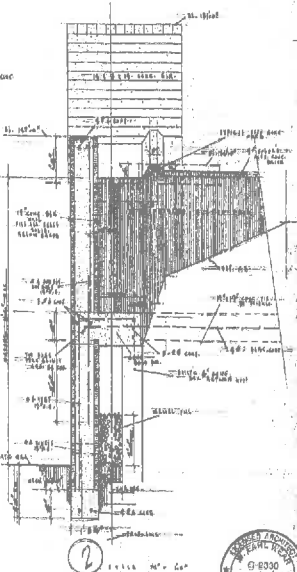
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- 3. ALL WALLS TO BE CONSTRUCTED ON A FOUNDATION OF 18" x 18" CONCRETE PILES.
- 4. ALL WALLS TO BE CONSTRUCTED WITH A MINIMUM OF 12" OF COMPACTED GRAVEL BACKFILL.
- 5. ALL WALLS TO BE CONSTRUCTED WITH A MINIMUM OF 12" OF COMPACTED GRAVEL FRONTFILL.
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- 10. ALL WALLS TO BE CONSTRUCTED WITH A MINIMUM OF 12" OF COMPACTED GRAVEL CURB.

LEGAL DESCRIPTION

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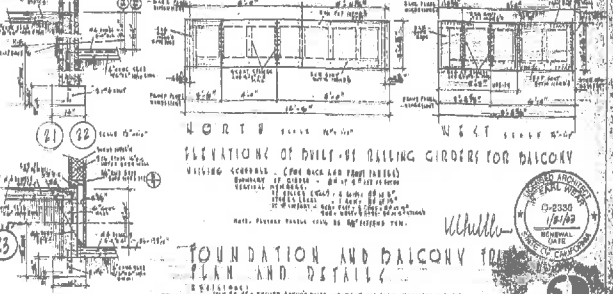
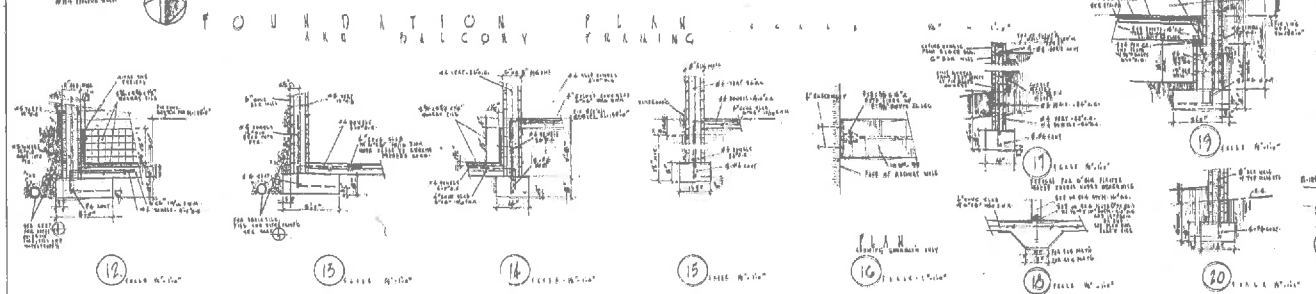
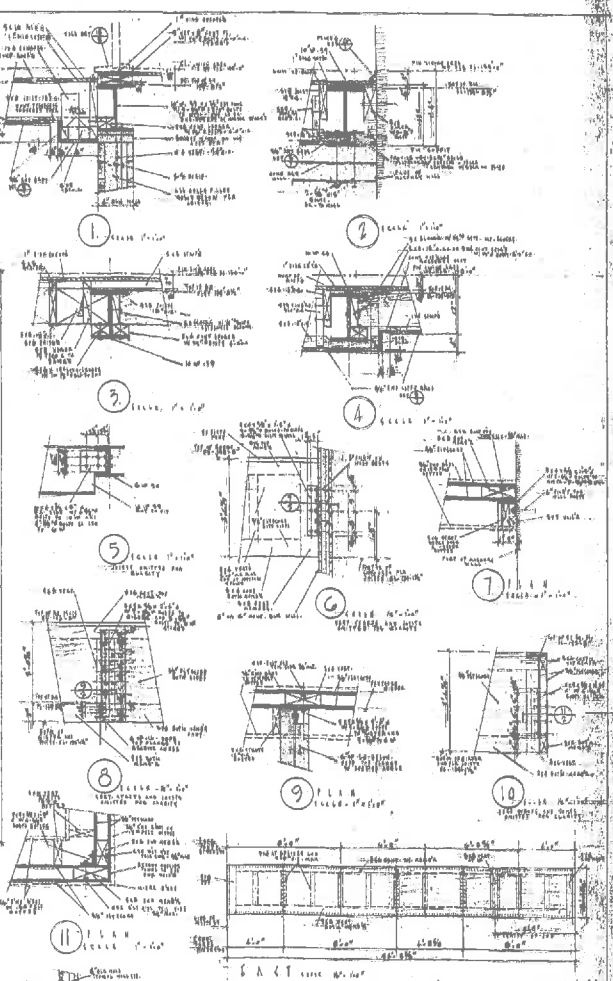
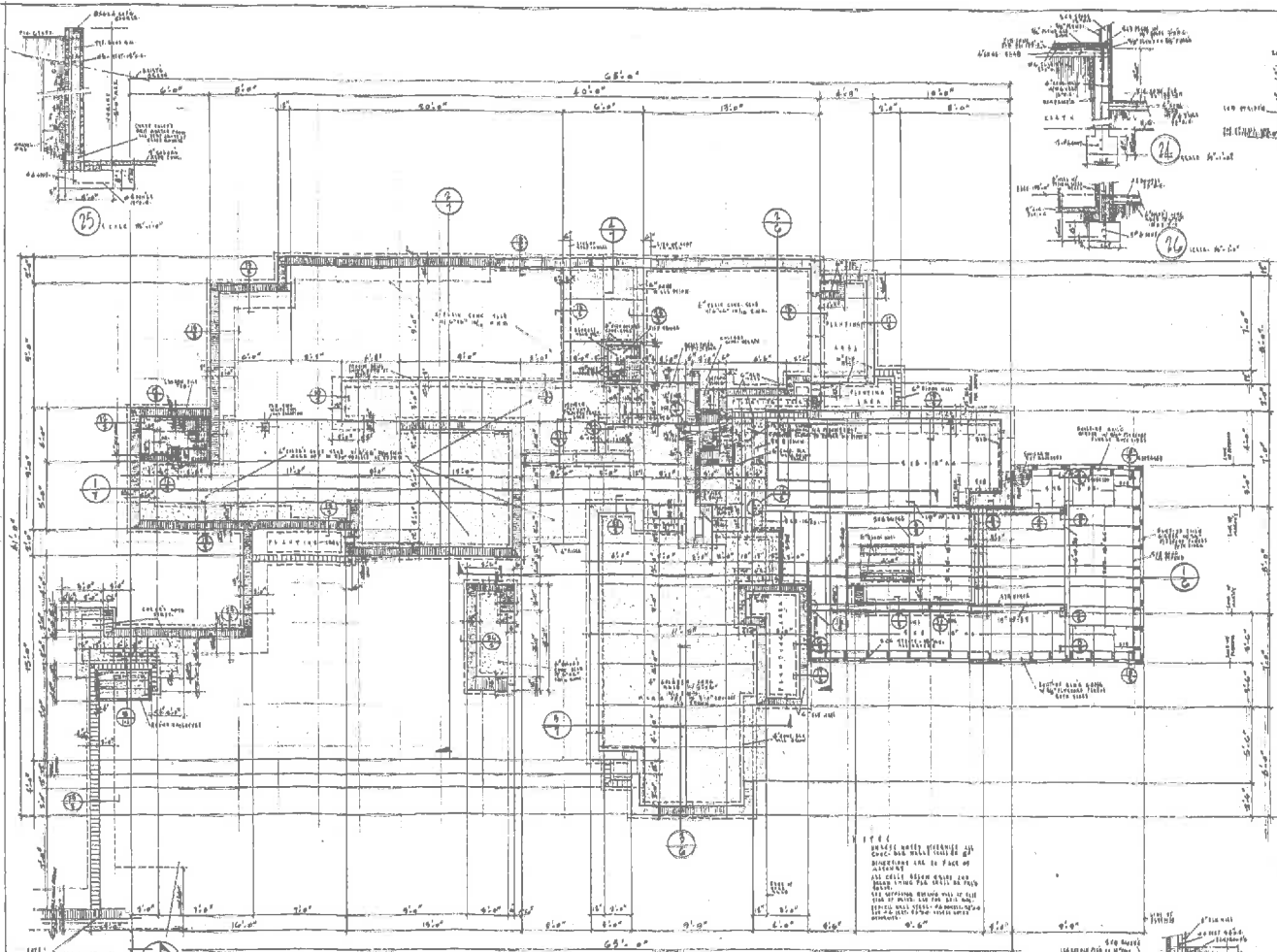


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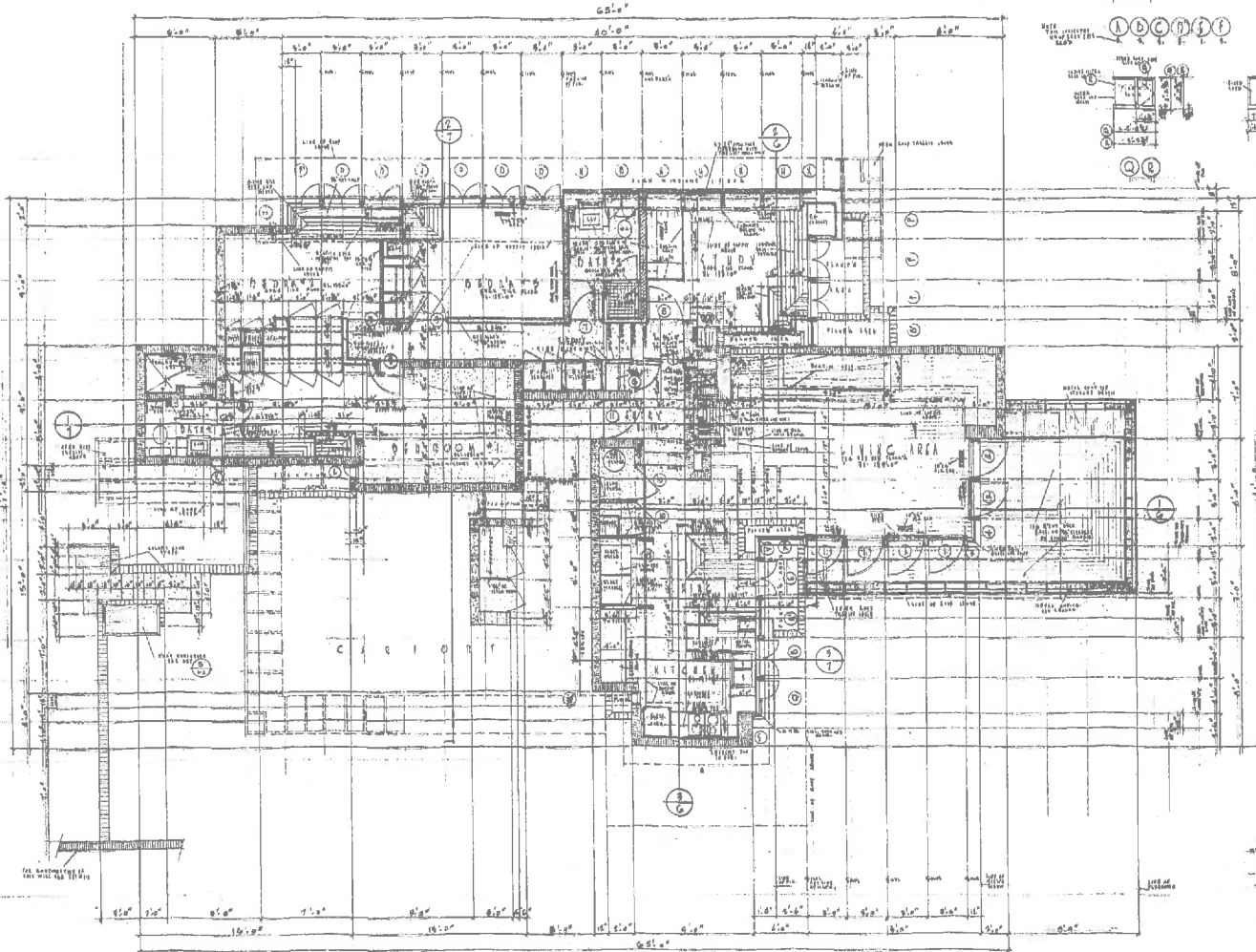
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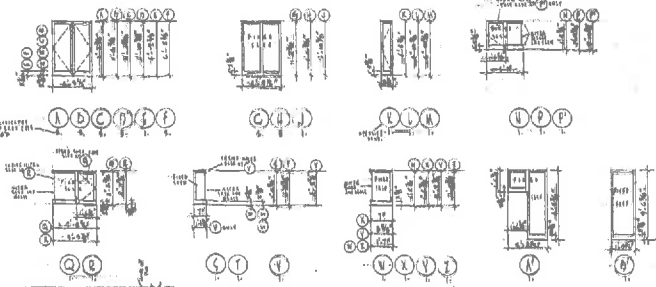


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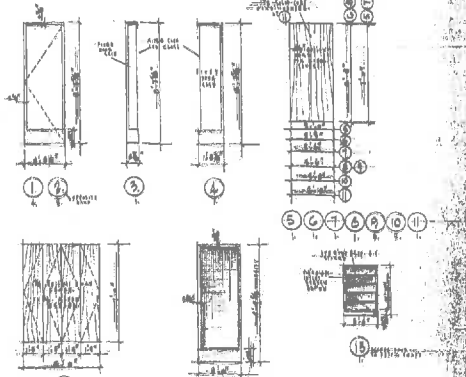




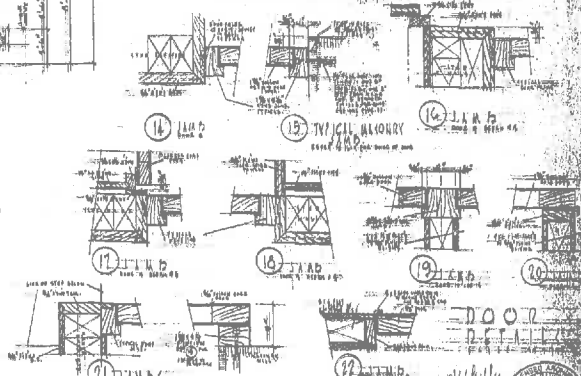
GROUND FLOOR PLAN



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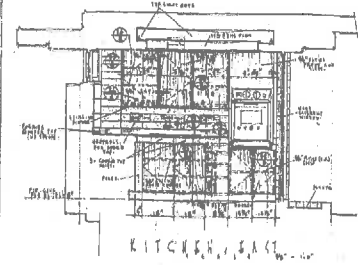
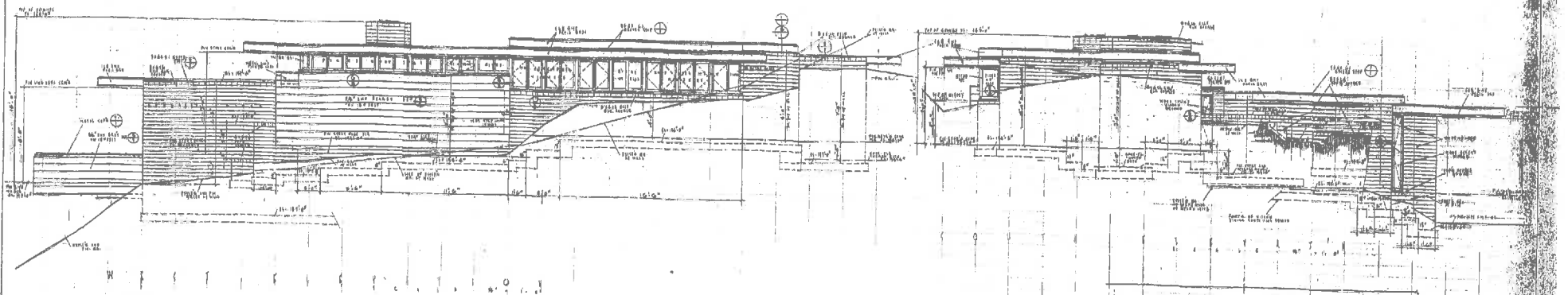
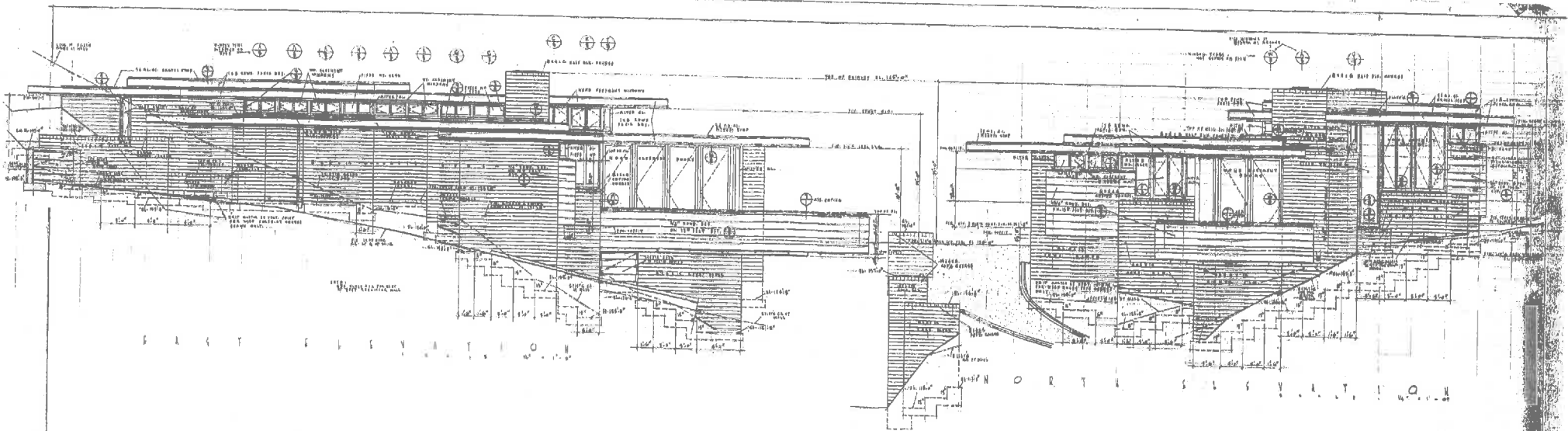
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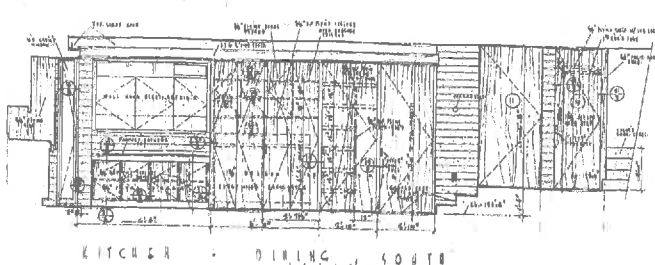
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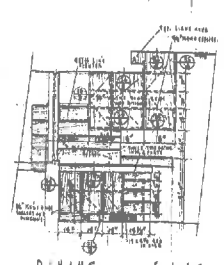
DOOR AND WINDOW SCHEDULES AND DETAILS
 ARCHITECT: H. H. HALL, H. H. HALL & COMPANY, 1640 - 17TH AVENUE, PASADENA, CALIF. 91107



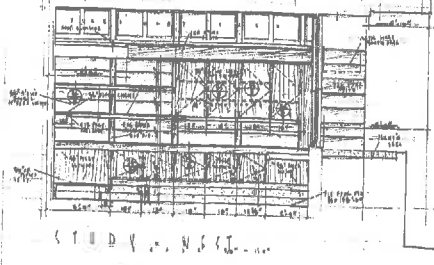
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KITCHEN - DINING, SOUTH



DINING, EAST

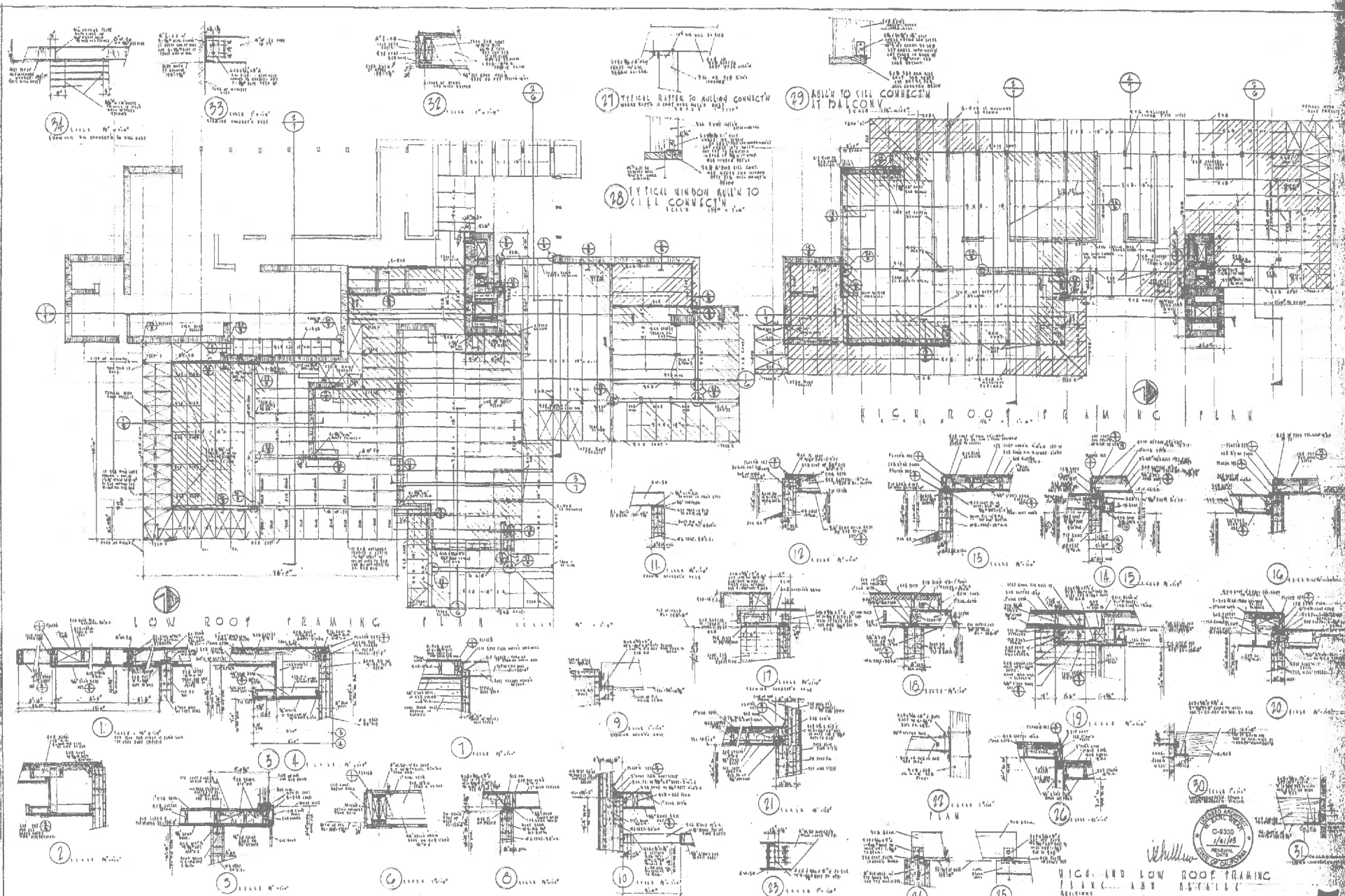


STUDY, WEST

RESIDENCE FOR DAVID PALMER ON BRIDGE ROAD, LOS ANGELES, CALIF.



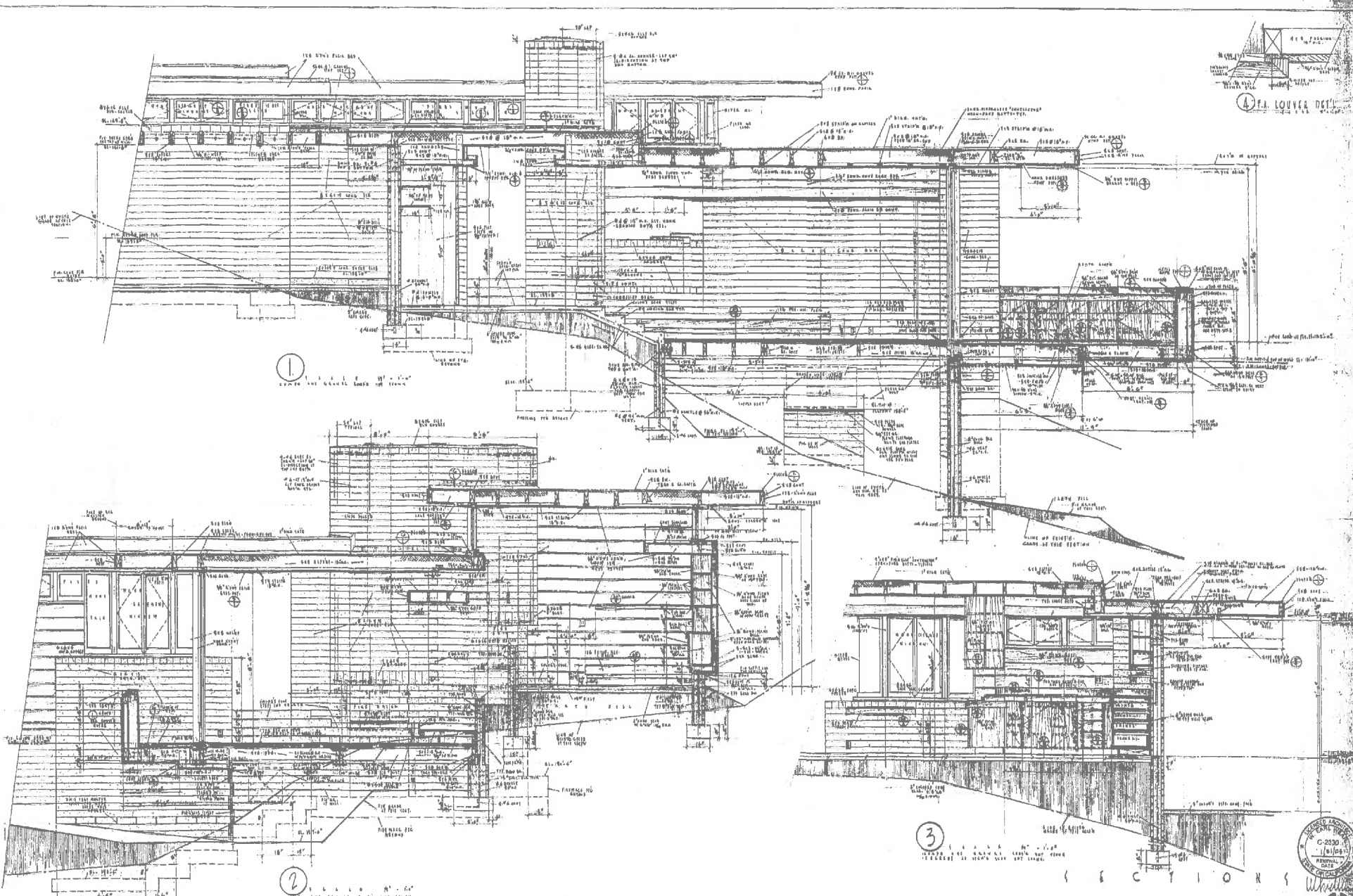
4



RESIDENCE FOR

D. L. PALMER ON BEHALF OF J. L. JENSEN
 ARCHITECT, 400 WEST 10TH STREET, LOS ANGELES, CALIF.

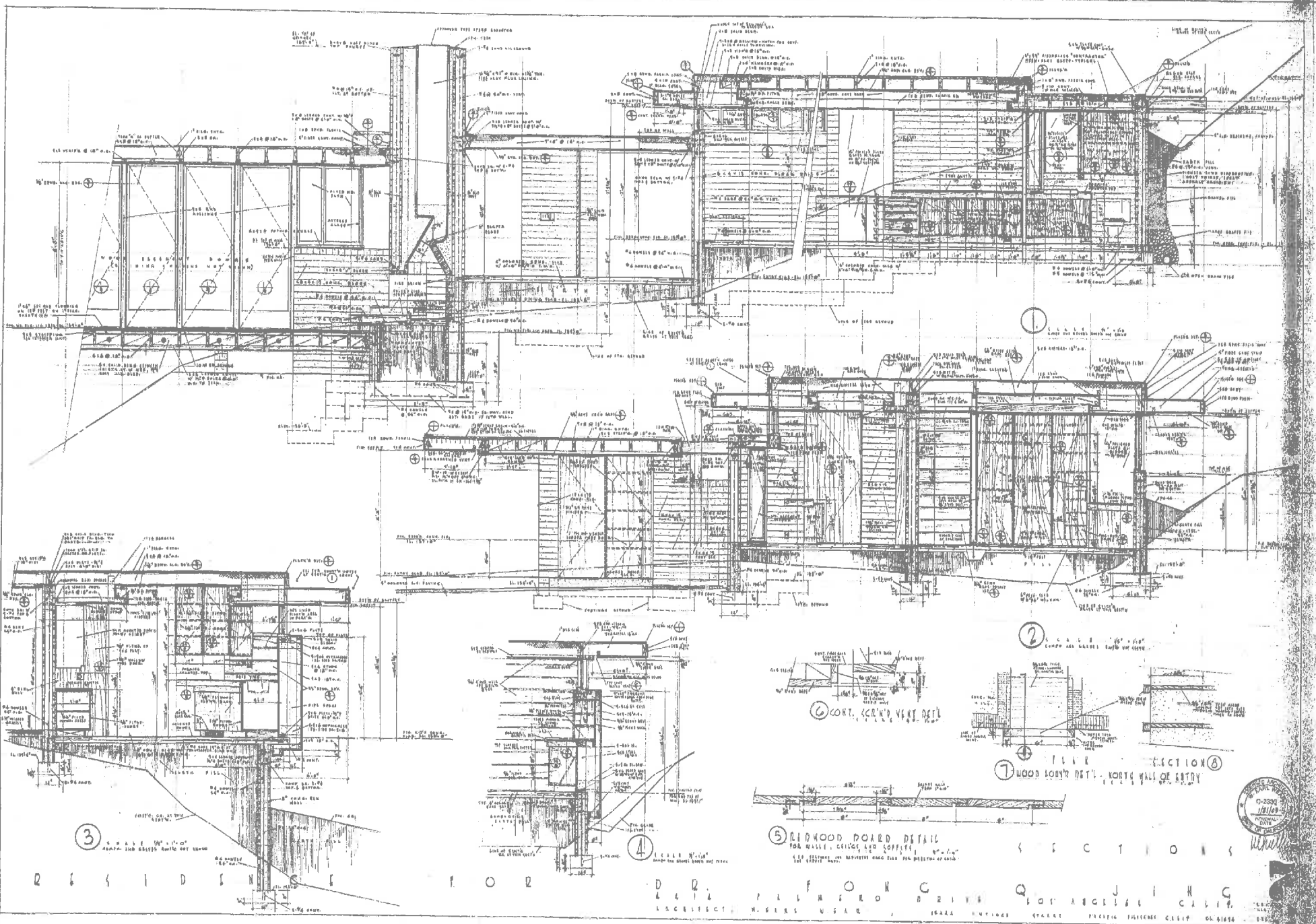




A. F. LOUVER DEL.

REGISTERED
 ARCHITECT
 C-2330
 1/10/28
 PACIFIC STATES

RESIDENCE FOR D. R. PARKER DRIVE LOS ANGELES CALIF.
 ARCHITECT: H. EARL BIRN, 1124 1/2 ARTHUR STREET, PACIFIC PALISADES, CALIF.



SECTIONS

1. WALL DETAIL - NORTH WALL OF EASTY

2. CONT. (CROWN VENT DET.)

3. WOOD LOUVER DET. - NORTH WALL OF EASTY

4. REDWOOD BOARD DETAIL FOR WALL, CEILING AND FLOORS

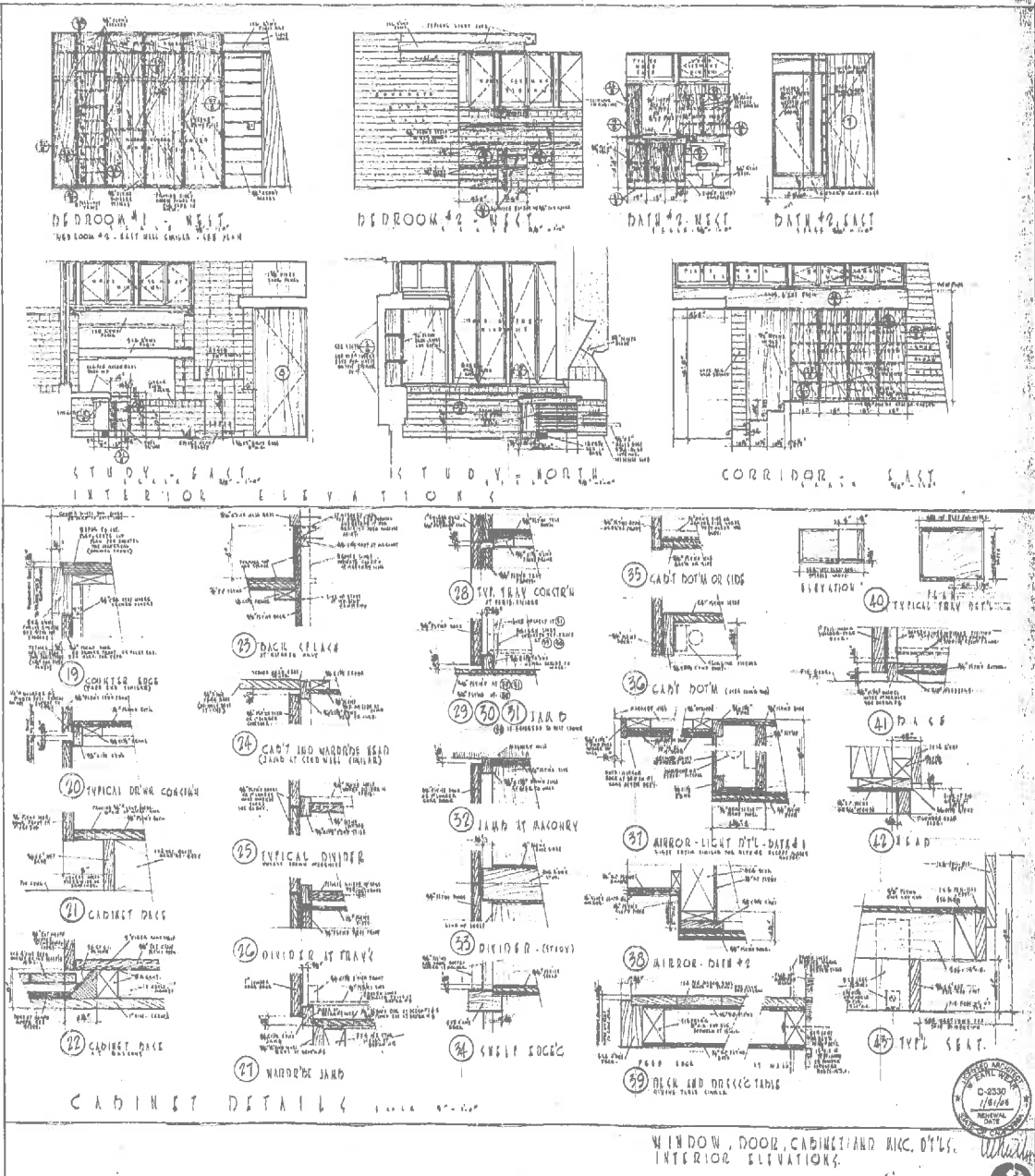
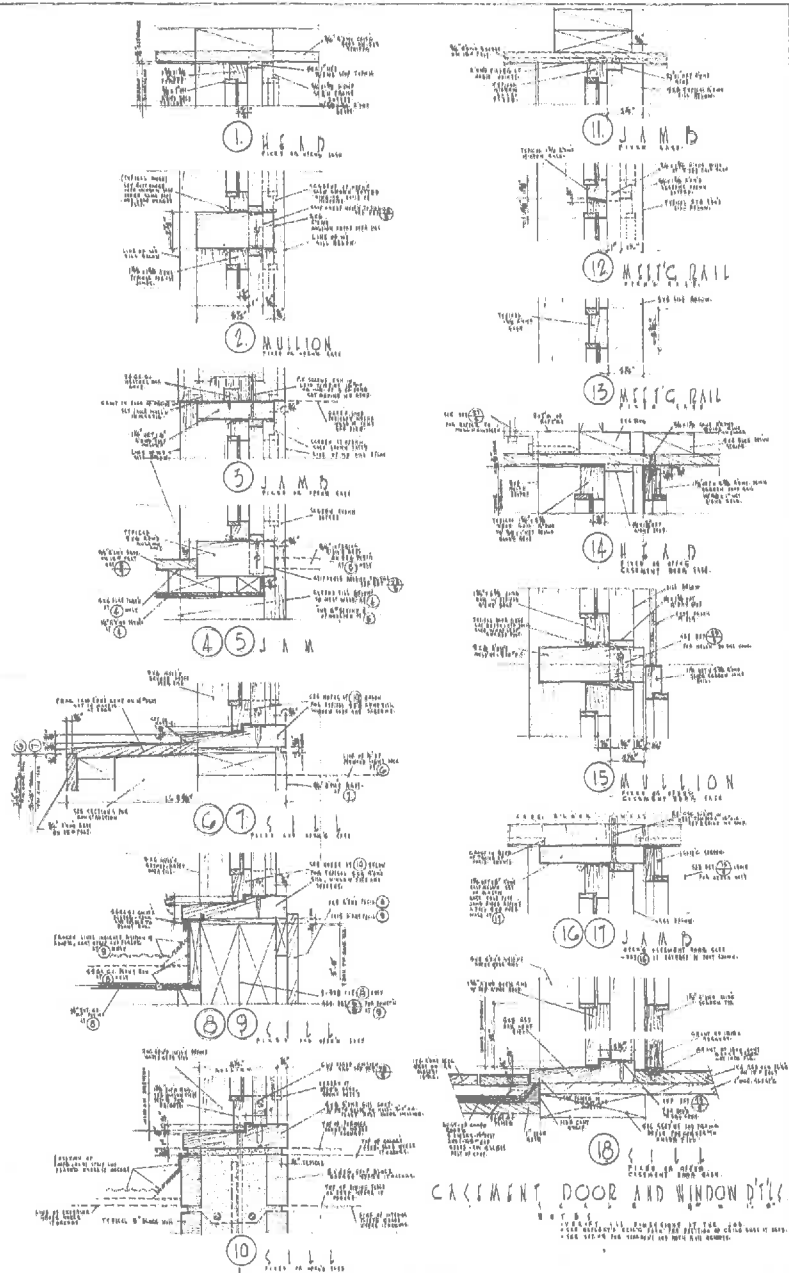
5. WOOD LOUVER DET. - NORTH WALL OF EASTY

6. CONT. (CROWN VENT DET.)

7. WOOD LOUVER DET. - NORTH WALL OF EASTY

8. WOOD LOUVER DET. - NORTH WALL OF EASTY



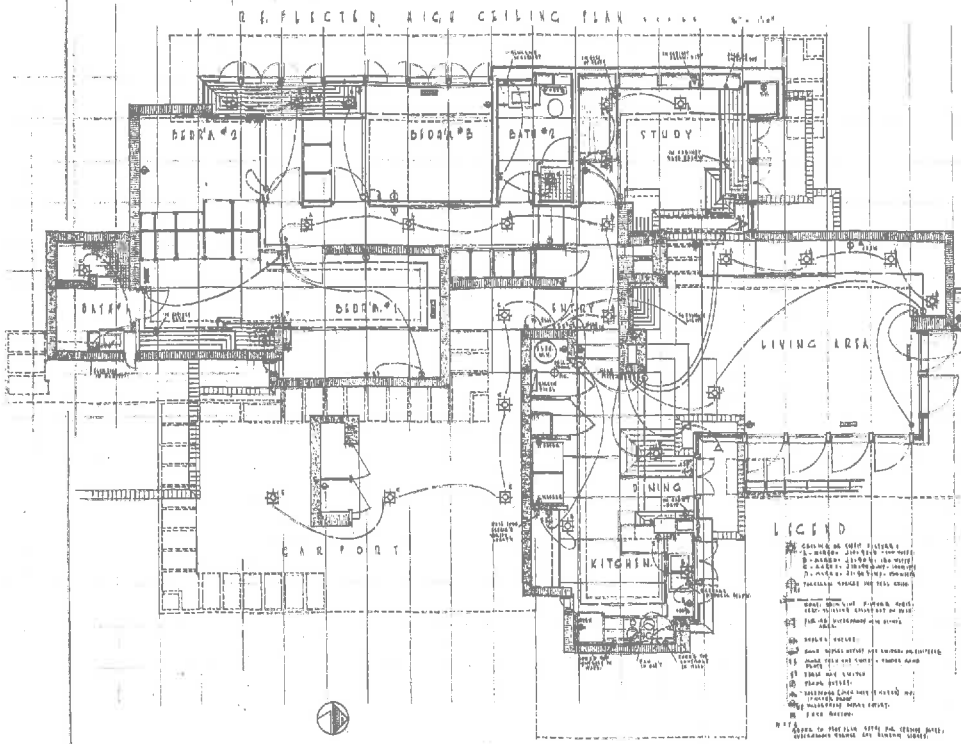
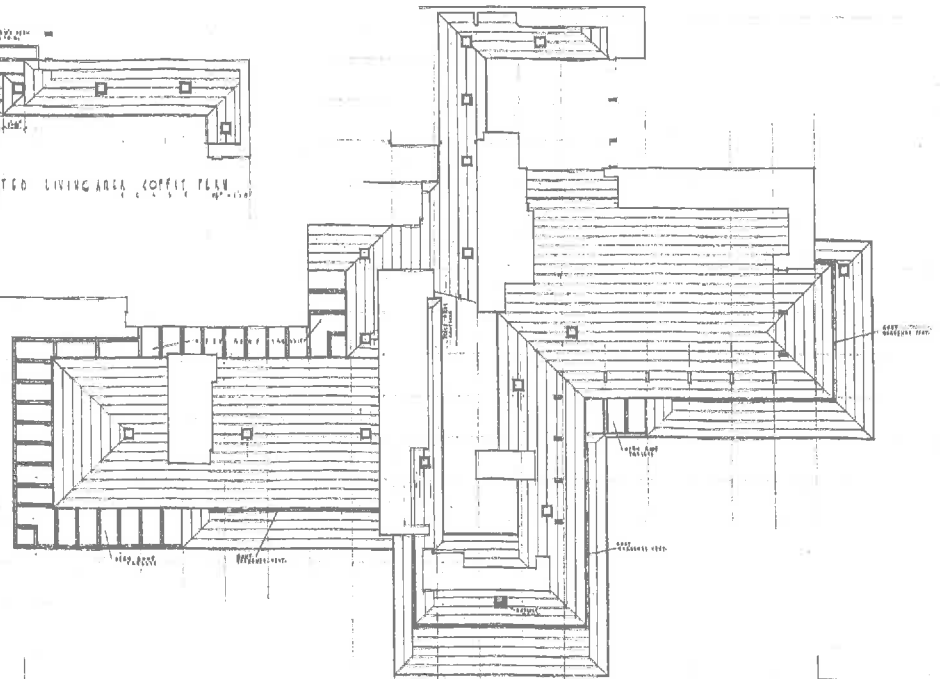
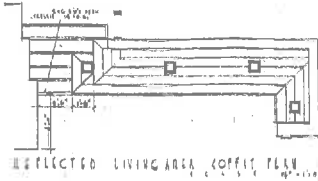
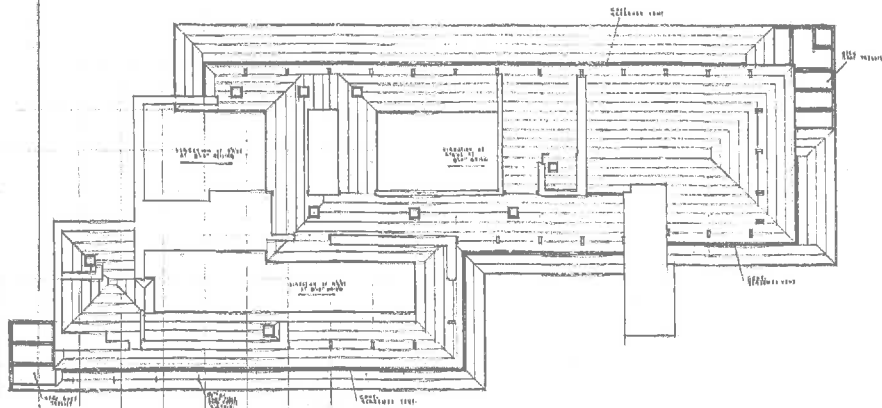


R E F E R E N C E F O R

D. B. PATTERSON ARCHITECTS
414 S. MAIN ST. LOS ANGELES, CALIF.
ARCHITECT - N. 4125 W. 10th, 19244 - LOS ANGELES, CALIF., PACIFIC PACIFIC GROUP, GL 11016

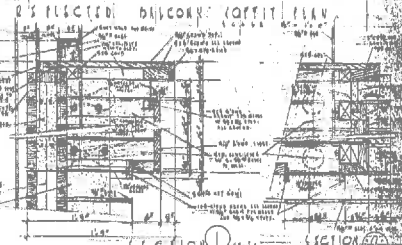
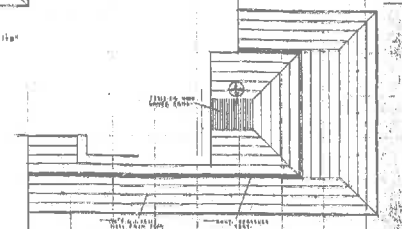
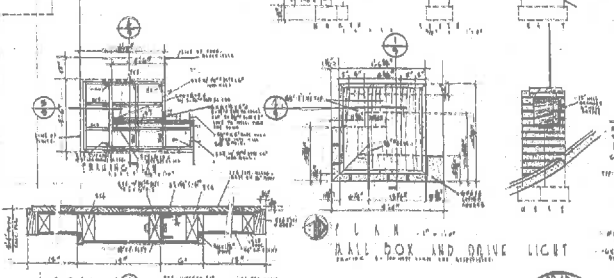
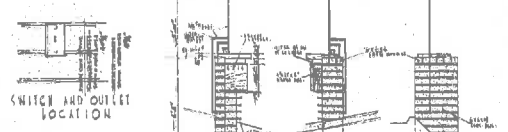


WINDOW, DOOR, CABINET AND MIC. D'LS.
INTERIOR ELEVATIONS



- LEGEND**
- 1. SWITCHES AND OUTLET
 - 2. SWITCHES AND OUTLET
 - 3. SWITCHES AND OUTLET
 - 4. SWITCHES AND OUTLET
 - 5. SWITCHES AND OUTLET
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 - 16. SWITCHES AND OUTLET
 - 17. SWITCHES AND OUTLET
 - 18. SWITCHES AND OUTLET
 - 19. SWITCHES AND OUTLET
 - 20. SWITCHES AND OUTLET

REFLECTED LOW CEILING PLAN



REFLECTED CEILING AND ELECTRICAL PLANS AND WIC. DETAILS

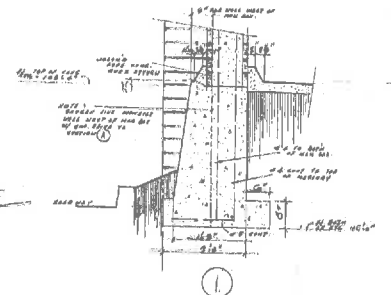
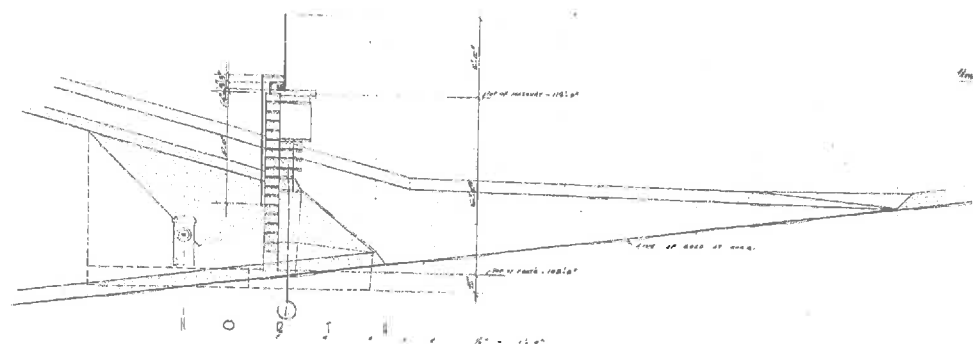
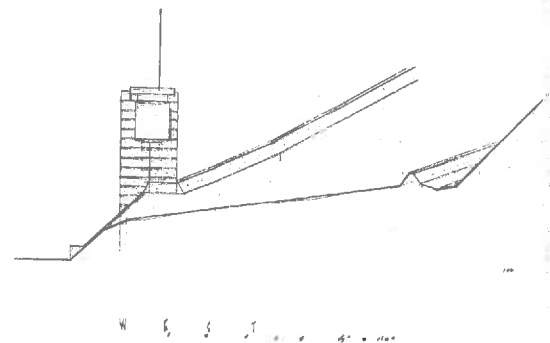
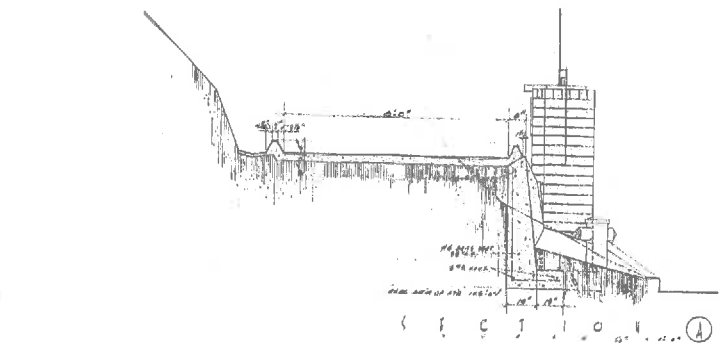
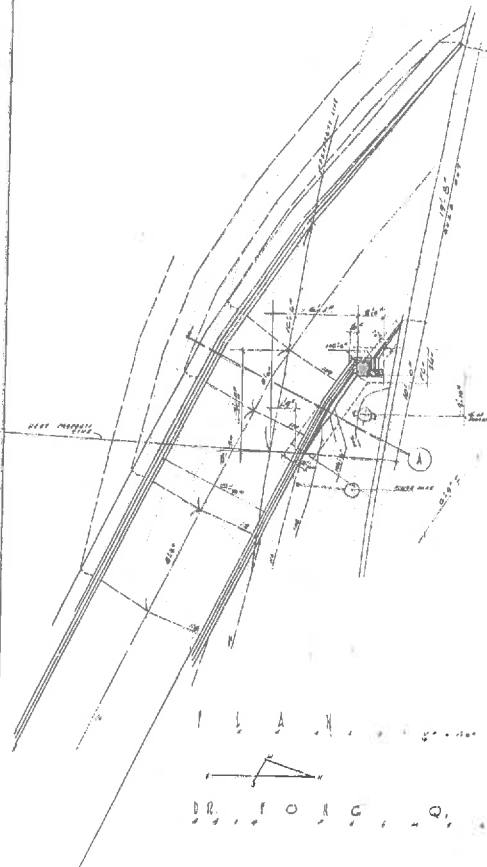
SECTION OF DINING TABLE



RESIDENCE FOR

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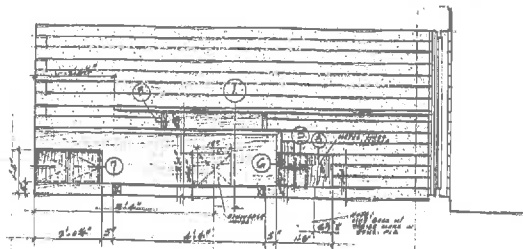
ARCHITECT: W. L. B. W. B. 1944 121008 STREET, PACIFIC PALISADES, CALIF.



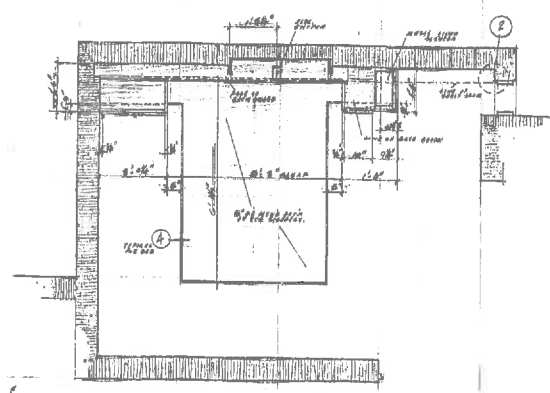
NOTE:
REFER TO SHEET NO. 9 FOR DETAILS OF DRIVEWAY APPROACH AND SEE SHEET NO. 10 FOR DETAILS OF DRIVEWAY APPROACH



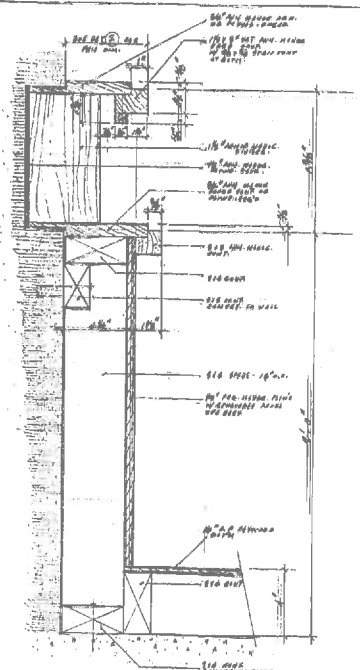
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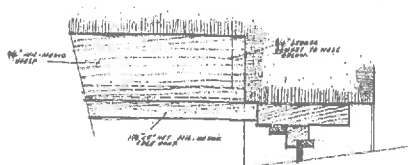
PART ELEVATION



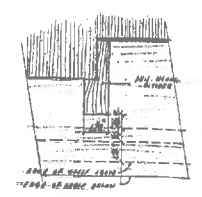
PART PLAN



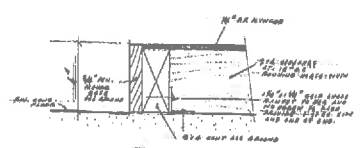
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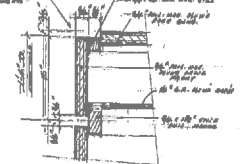
PLAN: SHELF AT WINDOW JAMB



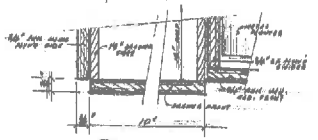
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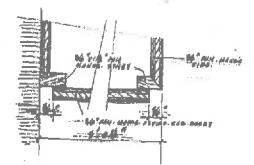
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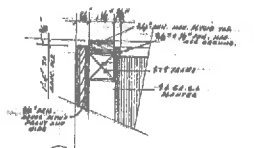
DRAWER DETAIL



DRAWER DETAIL



DRAWER DETAIL



DRAWER DETAIL

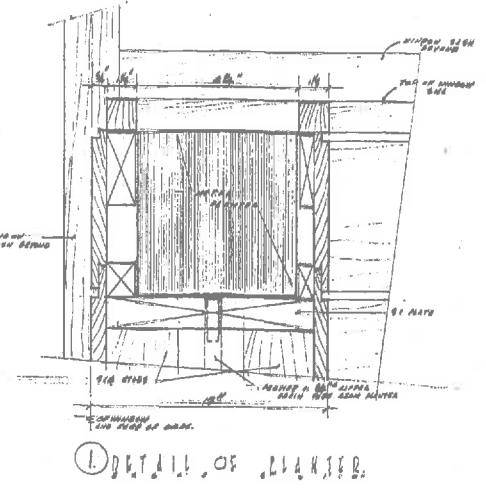
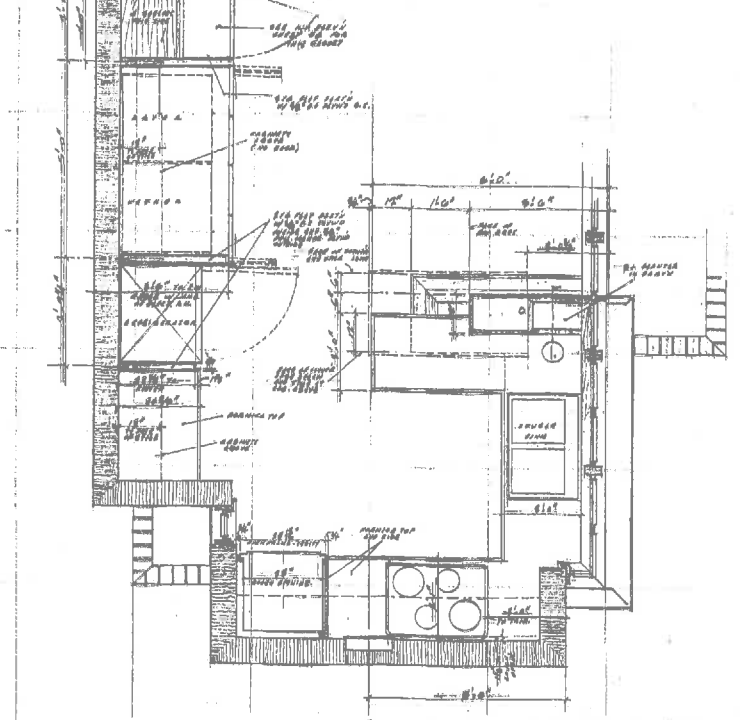
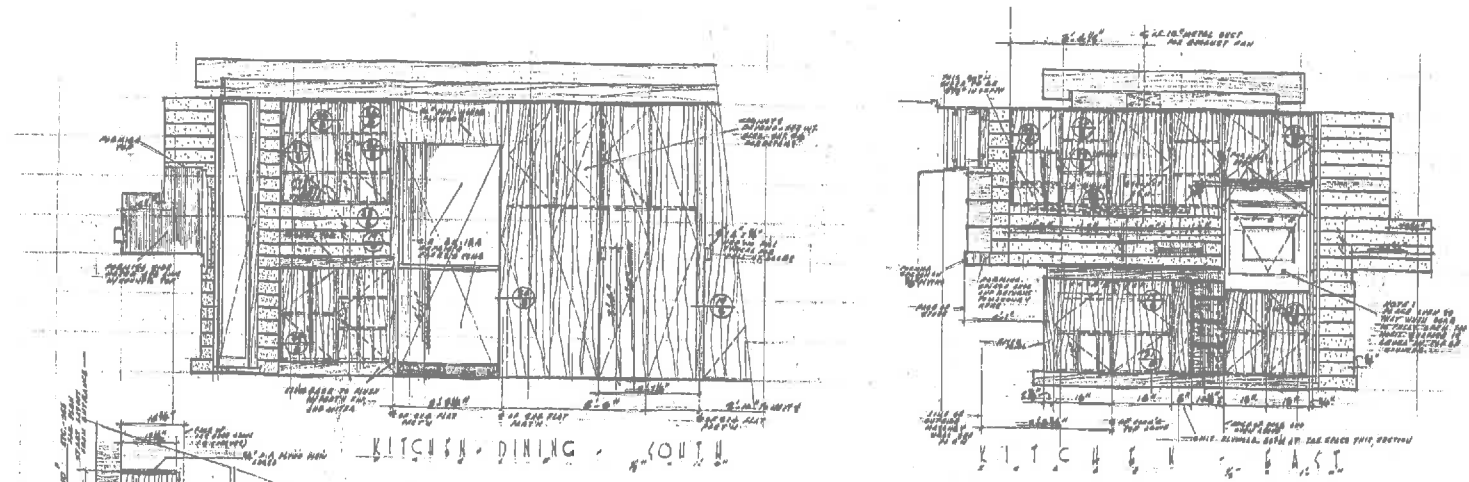
DR. LONG Q. JING RESIDENCE - MASTER BEDROOM FURNITURE LAYOUT AND DETAILS



W. Chen



ARCHITECT: W. CHEN, ARCHITECT, 1001 W. 10TH AVE., SEASIDE, CALIF. 94134



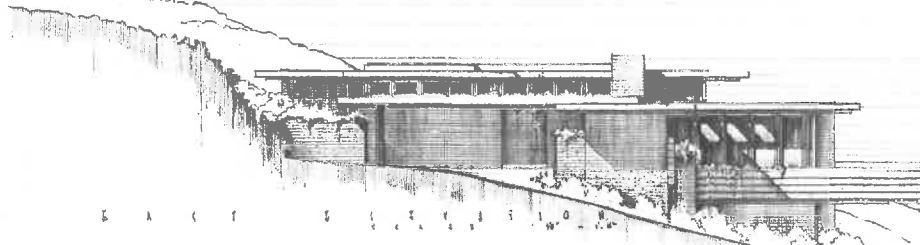
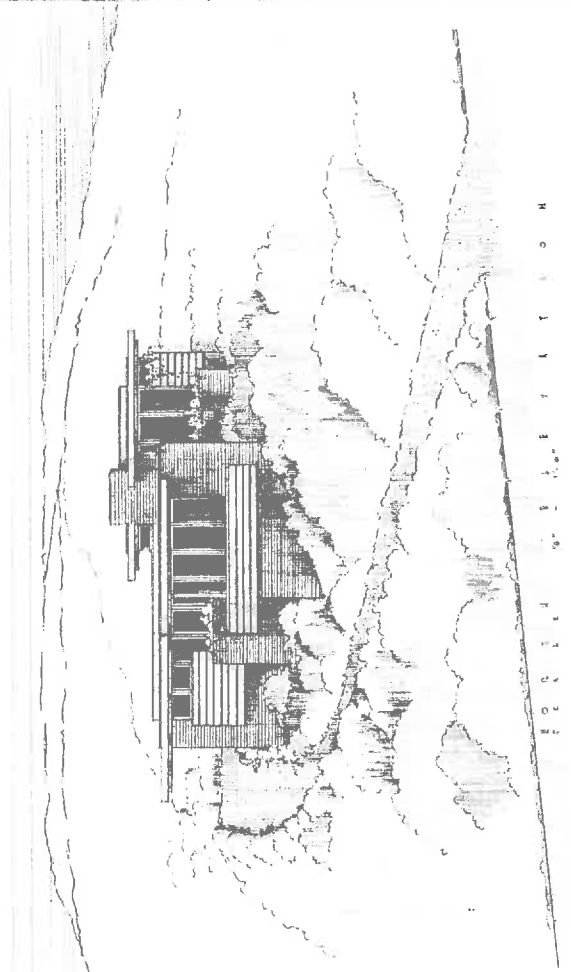
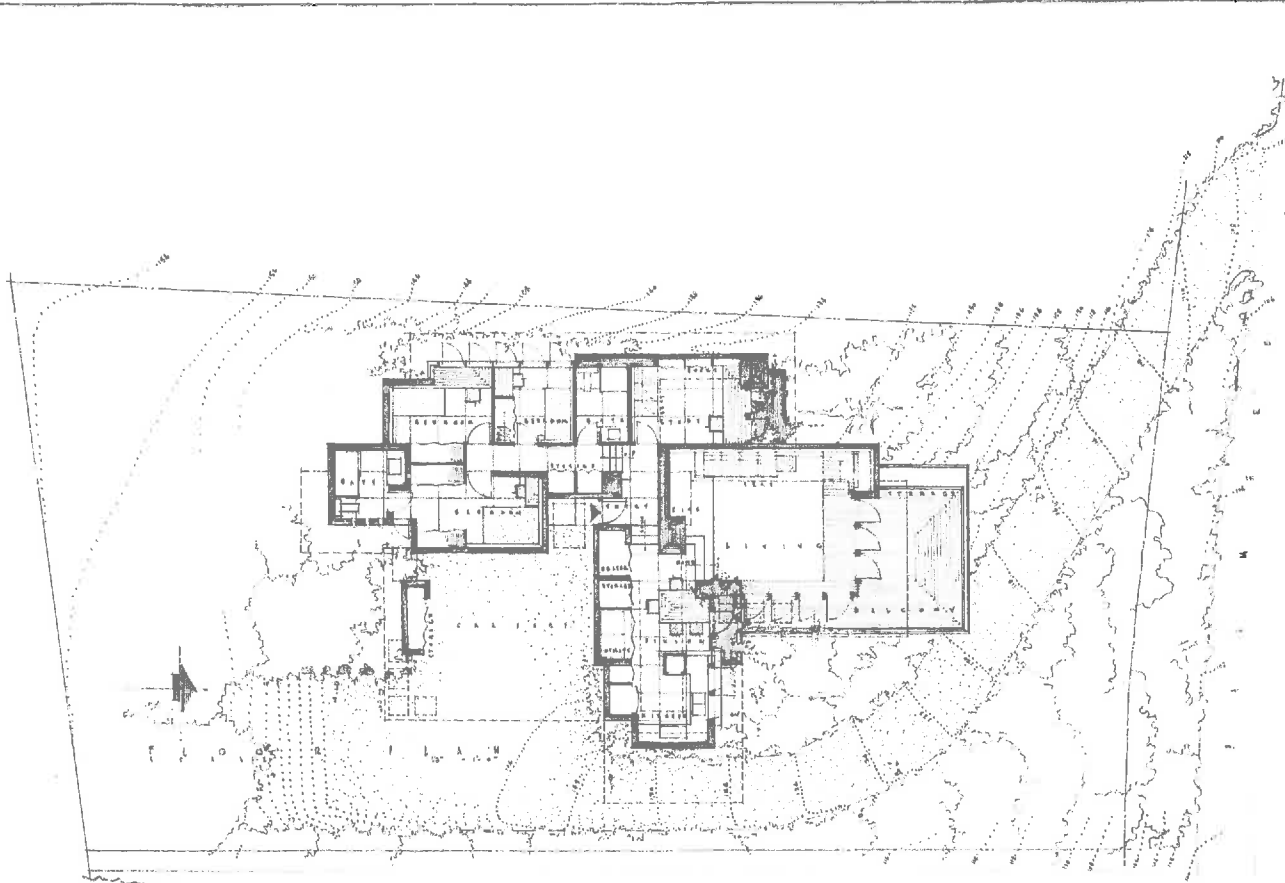
PLAN OF KITCHEN - DINING AREA

REVISED KITCHEN LAYOUT FOR THE DR. FONG Q. JUNG RESIDENCE

ARCHITECT
 JULY 12 1960
 1844 - 2 - 11 - 10 - 10



12

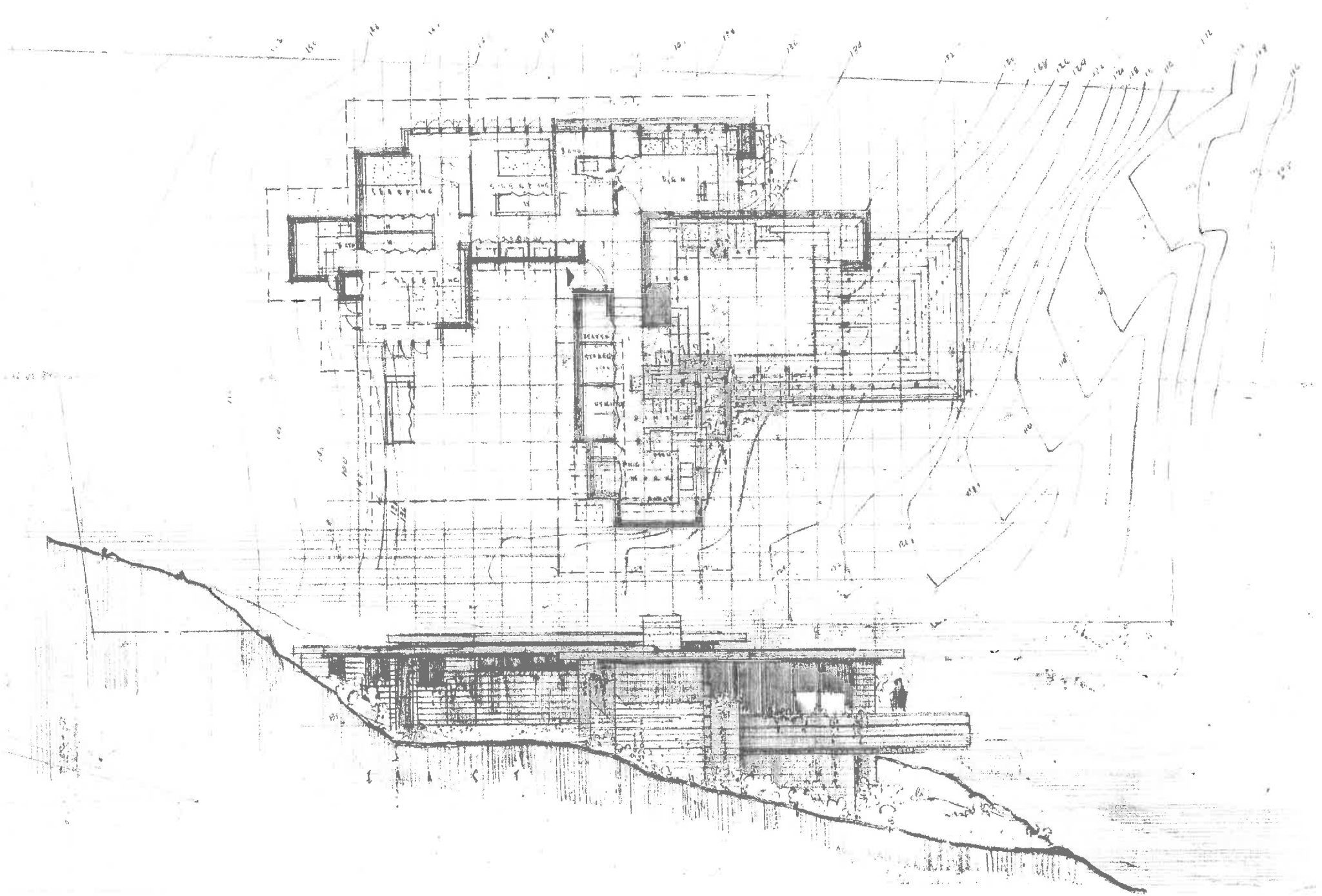


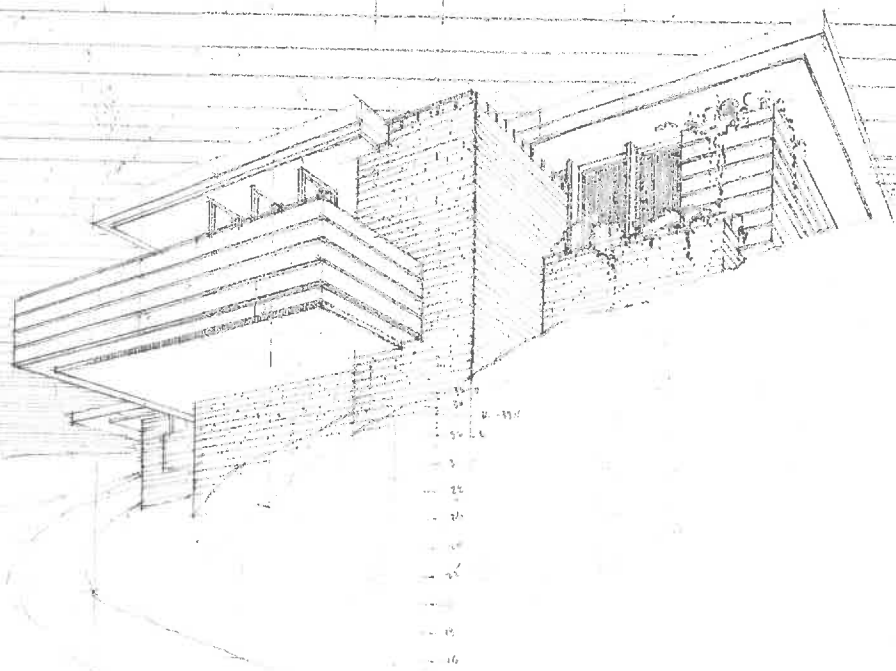
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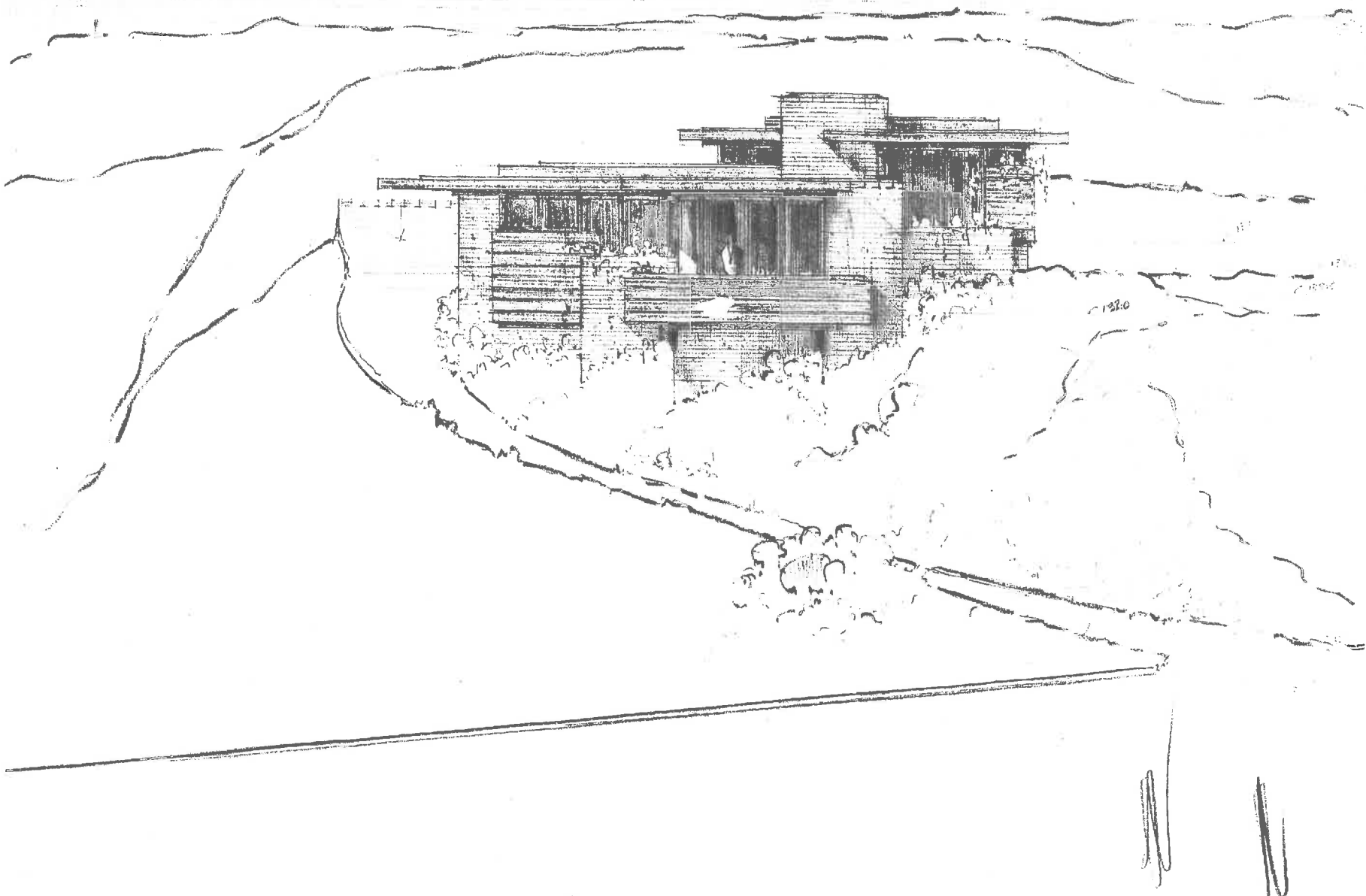
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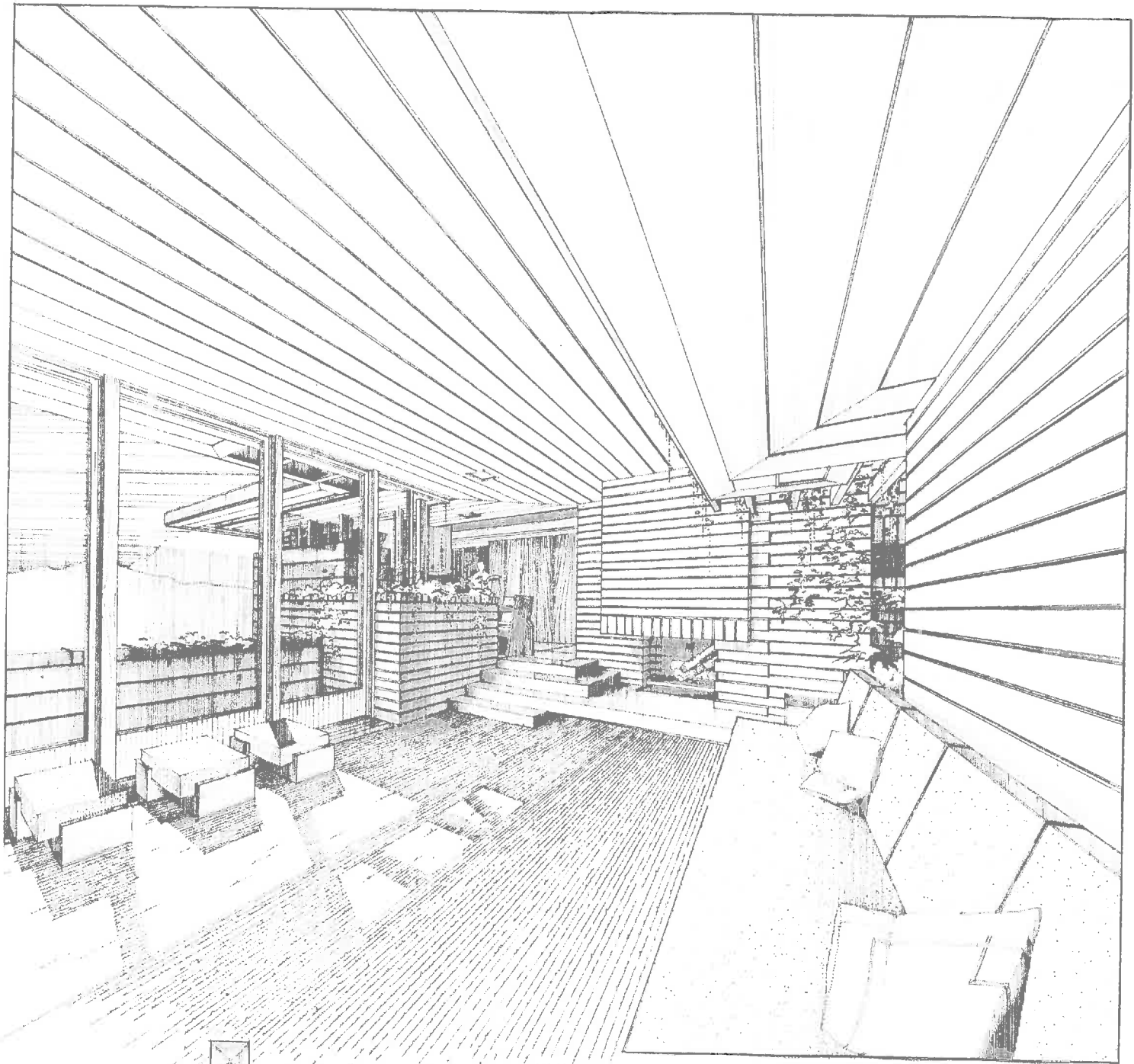
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R A I L W A Y

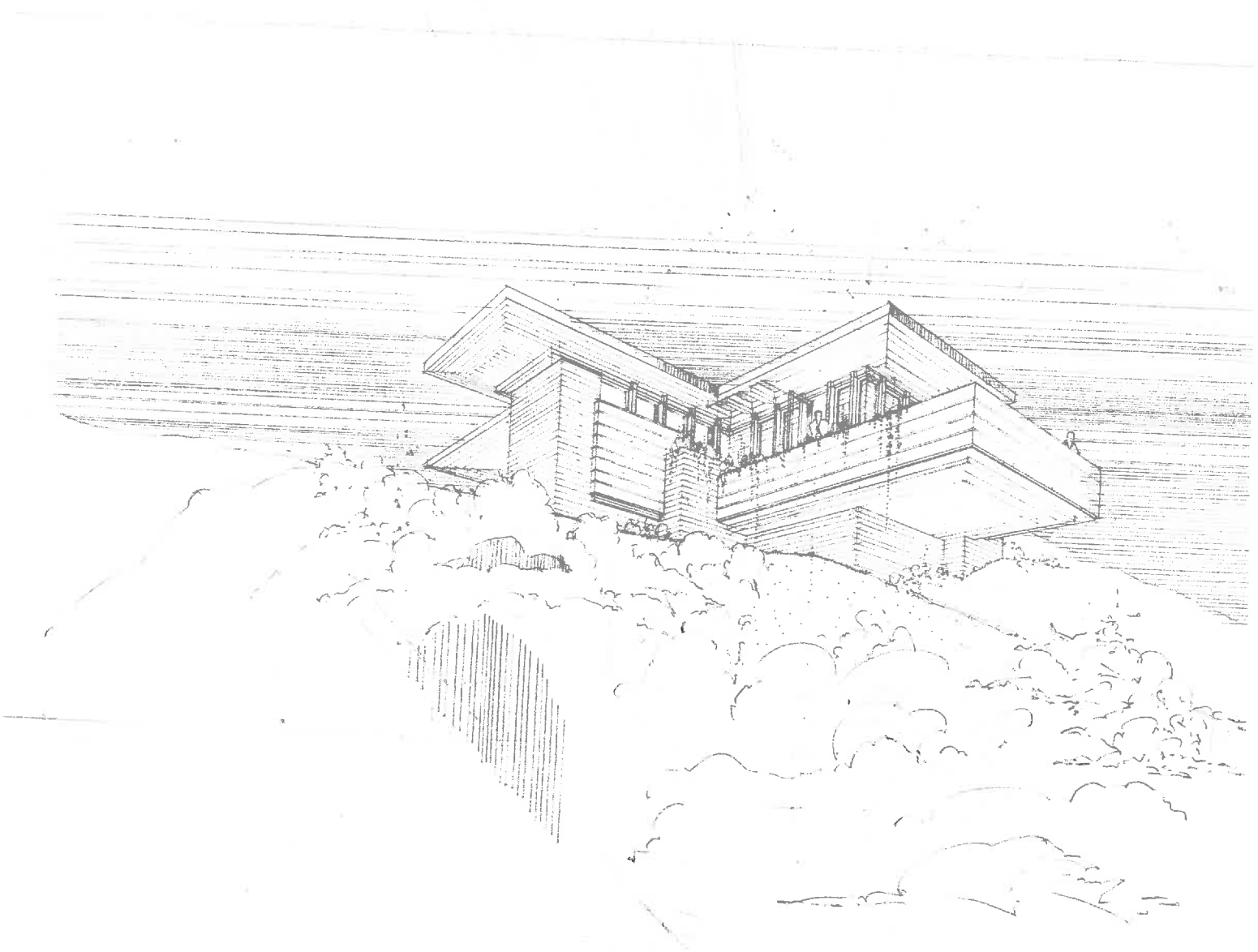


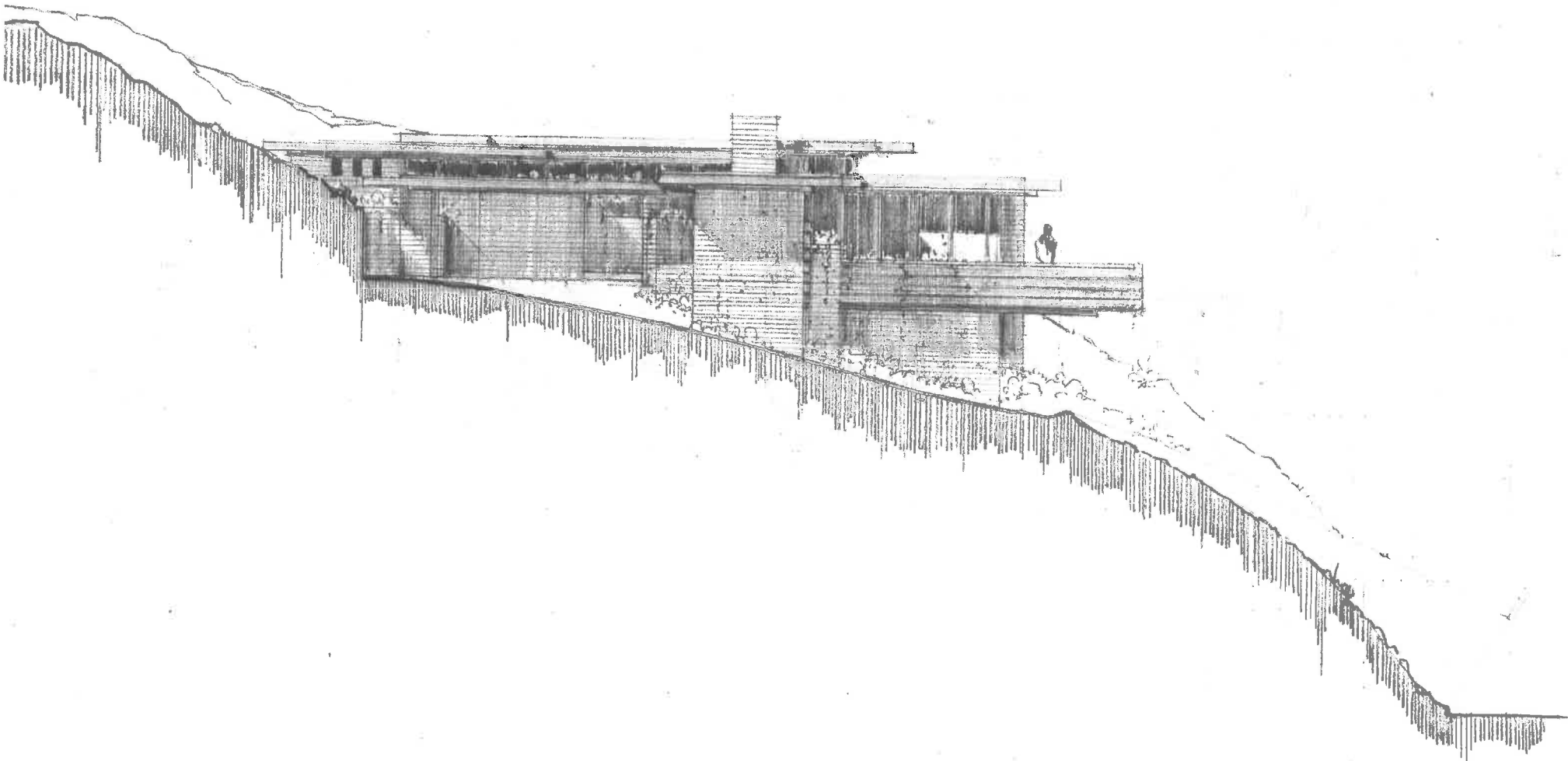


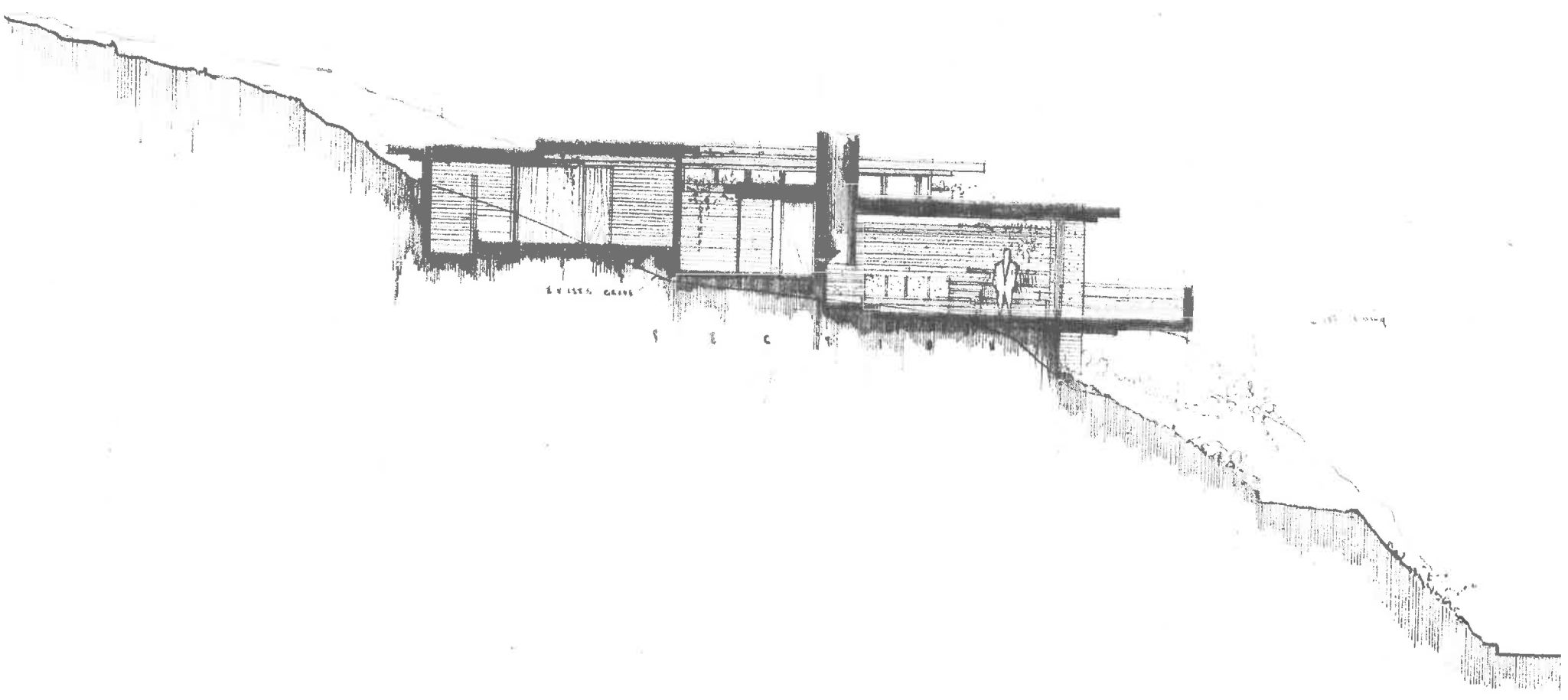




DESIGNS BY WILLIAM WARE FOR DR. AND ART. FONG Q JING



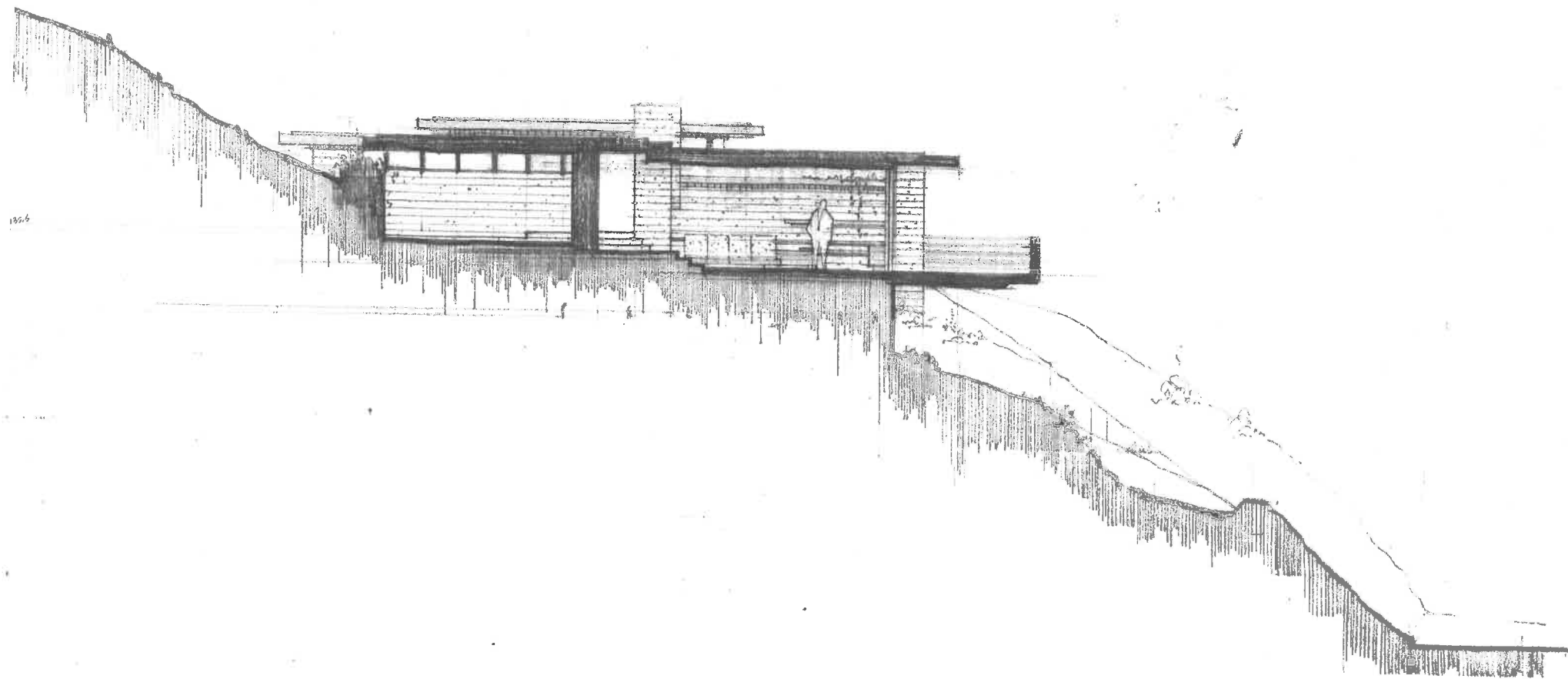


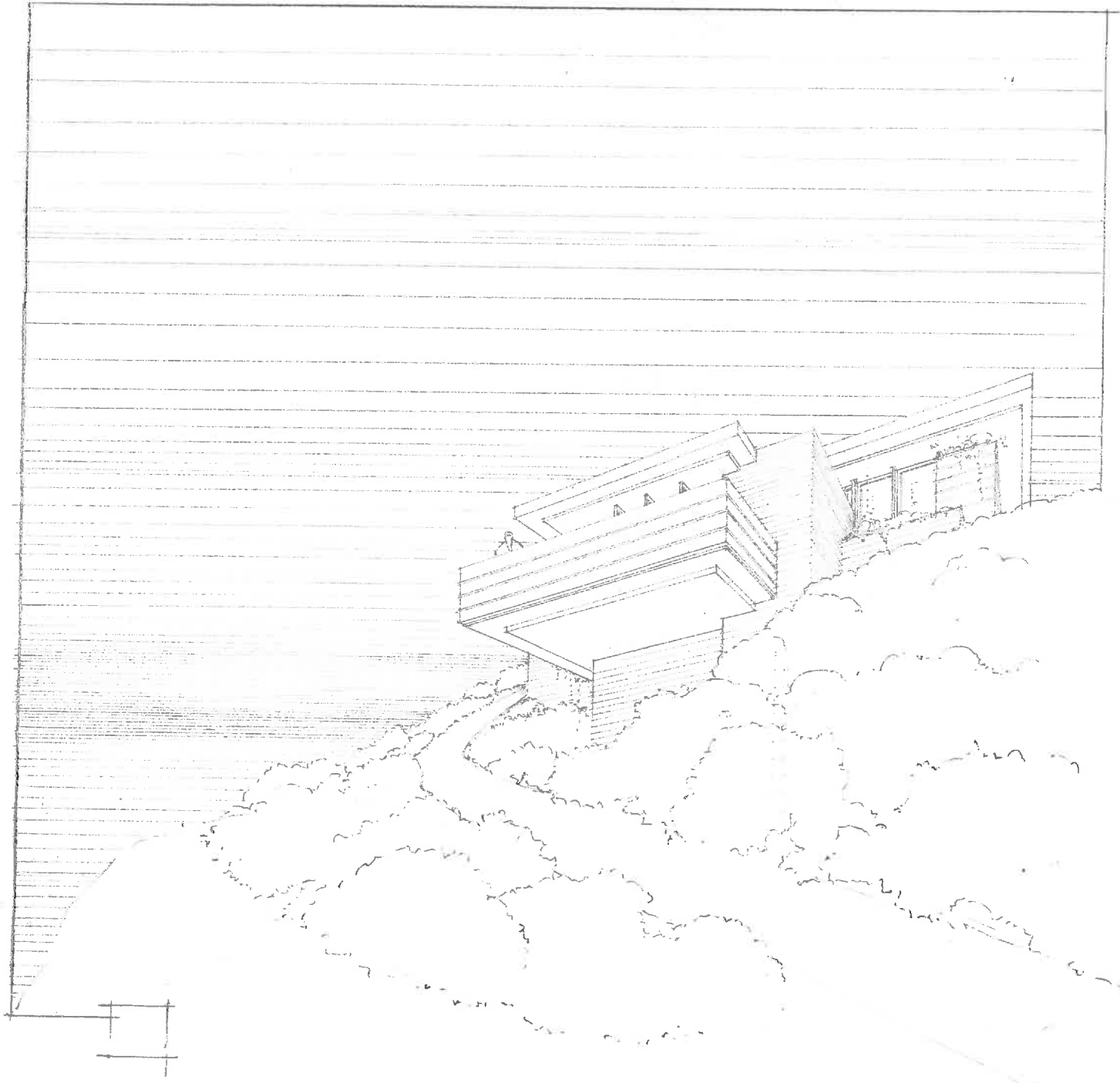


EXIST. GRADE

S E C T I O N

WEST ELEVATION







Anderson House Los Angeles County Landmark Nomination

A. Property Description

SITE

The property at 19974 Sischo Drive, historically known as the Anderson House, is located in Topanga Canyon, a small unincorporated residential community nestled in the Santa Monica Mountains, in west Los Angeles County. Consistent with the character of the Topanga Canyon area, the topography of the property is steep and sloping, and the area is densely vegetated. The property is surrounded by single-family residences dating from the 1920s through the 1970s.

The property comprises a two-story single-family residence and one-story utility shop (currently used as a pottery studio) on a large irregularly shaped parcel. The utility shop is located to the north and uphill from the house. The site is terraced and slopes downward to the south. Original walkways, steps, retaining walls, and planters made of poured concrete embedded with local stone surround the house and utility shop. Mature shade trees such as oak and myriad low-lying species are planted throughout, and a non-historic stacked stone perimeter wall encloses the property. Non-historic paving and various small stone structures are located to the east and downslope from the house.

The main entrance to the property is through a pair of redwood driveway gates on the south side of Sischo Drive. The driveway is paved with stone, and a poured concrete and stone planter and entrance marker are located to the west of the driveway. To the west of the driveway gates, north of the perimeter wall, is a concrete-paved parking area bounded by a poured concrete and stone retaining wall surmounted by a wall clad in redwood channel siding.

ANDERSON HOUSE

Exterior

The house is roughly rectangular in plan and of wood-frame construction. It is covered with a flat roof with wide boxed eaves and built-up/gravel roofing. Its walls are clad with redwood channel siding. All windows are made of redwood and are single-light.

The building was constructed in two phases. The one-story west half was constructed ca. 1947; its architect is unknown. In 1958-59, the two-story east portion was designed by architect W. Earl Wear for George Robert and Jean Anderson. The two halves were connected by a small vestibule, and the ca. 1947 portion was entirely remodeled to match the 1958-59 addition.

The building's primary façade faces north towards the entrance drive. A large, partially cantilevered carport/entrance canopy extends from the east end of the façade. Near the center of and supporting the canopy is an L-shaped wall constructed of poured concrete embedded with local stone and a small glass-enclosed storage structure. The canopy is connected to the north façade by a series of evenly spaced redwood slats. Between each slat, along the façade, are small square fixed windows. To the west of the canopy is the main entrance to the house. The entrance is unassuming and recessed with a flush redwood door. To the west of the entrance is another recessed niche marking the location where the ca. 1947 and 1958-59 buildings were connected. The niche contains a floor-to-ceiling casement window, two smaller windows, and a built-in wood cabinet. Wood fixed and casement windows are grouped above the main entrance, at the second story, and at the westmost corner of the north façade.

The north end of the east façade, first story contains grouped fixed and casement windows fronted by a deep poured concrete and stone planter; the north end, second story is devoid of fenestration. The south half of the east façade is glazed at both the first and second stories with narrow fixed and casement floor-to-ceiling windows. The casement windows/doors provide access to a wide cantilevered balcony at the second story and a wood patio deck at the first story.

The east end of the south façade is similar to that of the south end of the east façade, with grouped windows/doors at both the first and second stories and a wide balcony cantilevered at the second story. To the west of the second story windows and balcony is a group of replacement windows marking the location of a second story bathroom addition. Additional groupings of fixed and casement windows line the west half of the façade. The south façade is fronted by a two-level wood deck. The lower level at the east end contains a built-in hot tub.

The west façade contains grouped fixed and casement windows at its north and south ends. The center of the façade is devoid of fenestration.

Interior

The east half of the house was constructed between 1958-59. It is generally divided into communal spaces at the first floor and private spaces on the second floor. The first floor, east half contains a kitchen, living room, dining room, and bathroom. The master bedroom, a bathroom,

and study are located on the second floor. The west half of the house was built ca. 1947 as a standalone residence and redesigned by Wear to function as guest quarters. It contains a kitchenette, living room, two bedrooms, and a bathroom.

The front door of the house leads to a narrow hallway in the east portion of the building. The hallway has a redwood channel ceiling and wall finishes and a poured concrete floor embedded with local stone. A square recessed ceiling fixture lights the hallway.

A narrow, flush wood door on the west side of the hallway accesses a quarter bathroom. The bathroom contains a built-in wood cabinet with a sink; it has a redwood channel ceiling and walls and poured concrete and stone flooring. The ceiling contains a square recessed light fixture.

A rectangular opening on the east side of the hallway leads to the living room, which sits five steps below. The living room features a built-in, L-shaped sofa bookended by redwood cabinetry. A concrete and stone fireplace is located in the southwest corner of the living room. The room is finished with a redwood channel ceiling and walls and concrete and stone flooring. Light fixtures are square and recessed in the ceiling.

To the south of the entrance hallway and living room are the kitchen and original dining room. The dining room, which does not currently serve its original function, is open to the living room to the north and to the kitchen to the west. Its south and east walls comprise floor-to-ceiling windows/doors overlooking the yard. It has a redwood channel ceiling and wood strip flooring. A built-in concrete and stone planter is located at the northeast corner of the room. Square, recessed ceiling fixtures providing lighting in the space. According to 1958 drawings of the house, a built-in table may have been removed from the dining room.

Between the dining room and kitchen is a breakfast nook with a built-in, L-shaped seat and wood table top, as well as a built-in workspace consisting of a wood desk and cabinetry. This space is reached via three wood steps from the dining room and sits level with the kitchen.

The kitchen comprises a long wood countertop with built-in cabinets and appliances on the south side and a group of full-height wood doors leading to a pantry on the north side. The kitchen is finished with a redwood channel ceiling and wood strip flooring. Square recessed light fixtures are placed throughout the ceiling.

At the east end of the kitchen, a flight of wood steps with a concrete handrail leads to the second floor. To the south of the stair landing is an open study comprising a narrow built-in wood desk and cabinetry. To the north of the landing is the master bedroom. The bedroom contains a built-

in wood bed bounded by built-in nightstands. Built-in shelving lines the east wall of the bedroom, and a concrete and stone fireplace sits in the southwest corner. The bedroom is finished with a redwood channel ceiling and walls and wood strip flooring; it has square recessed light fixtures in the ceiling.

To the west of the bedroom is a narrow dressing area lined on either side with built-in wood cabinets and drawers. The space provides access to the master bathroom. The bathroom contains a wood vanity and a water closet accessed by a flush wood door. The shower and sink are open to the dressing area. In 1993, the bathroom was slightly enlarged by moving the south wall approximately 30 inches further south and the north clerestory windows slightly further north.¹ Original redwood fixed and casement windows were replaced in kind. The bathroom retains an original redwood channel ceiling with new tile wall and floor finishes and new fixtures.

At the west end of the first floor kitchen, a small vestibule with a wood ceiling and walls and concrete flooring connects the 1958-59 half of the building to the ca. 1947 portion. The vestibule leads to an open living room with a built-in wood sofa, shelving, and cabinets. A concrete and stone fireplace is located on the east wall of the room. A square-shaped soffit with lighting hovers above the living space.

To the south of the living room is an open area with a wood table and chairs. Presumably originally the dining space, it is now used as a children's play area. To the east of this area is a kitchenette with wood cabinets and a built-in sink and stovetop. The living room, kitchenette, and dining/play area have a redwood channel ceiling and walls. The concrete flooring is embedded with coarse aggregate, different from the large stones in the flooring of the east half of the house.

Two bedrooms and a bathroom are located to the west of the living room. The bedrooms, comprising the westmost end of the house, retain redwood channel ceilings and walls, concrete flooring with coarse aggregate, and closets with flush wood doors. The current owner added new built-in beds and desks where the original built-ins had been removed. Square-shaped soffits with uplighting illuminate the bedrooms.

The bathroom contains built-in shelving and a cabinet with a sink, a walk-in shower, and a toilet. The ceiling and walls are finished with redwood and non-original tile (in the shower), and the flooring is concrete with coarse aggregate. Fixtures are replacements.

¹ Beatrice Faverjon, email correspondence with ARG, January 25, 2020.

UTILITY SHOP

Constructed in 1964, the original utility shop, now a pottery studio, is located uphill from the house, at the northwest corner of the property. The shop is irregular in plan and partially built into the hillside on the north and west sides. It has a flat roof with built-up/gravel roofing, and its walls are primarily made of poured concrete embedded with local stone.

The primary (east) façade is fronted by a concrete and stone patio and steps. The main entrance consists of a fully glazed redwood door and butted glass sidelight sheltered by a wide canopy.

The south façade features a single casement window near its east end. To the west of the window is a group of floor-to-ceiling casement windows/doors marking the location of a 2019 addition. These windows/doors and the concrete block walls comprising the rest of the addition are compatible with the design and materials of the original building.

The north and west sides of the original building and addition are devoid of fenestration.

Character-Defining Features

SITE

- Large, irregularly shaped site that is terraced and slopes downward towards the south
- Dense, mature vegetation, including oak trees and other low-lying plant species
- Walkways, steps, retaining walls, and planters made of poured concrete embedded with local stone
- Concrete, stone, and metal driveway entrance marker and wood driveway gates

ANDERSON HOUSE

Exterior

- Strong horizontal forms, built into the natural terrain of the site
- Roughly rectangular plan with one-story volume to the west and two-story volume to the east
- Flat roof with wide boxed eaves and built-up/gravel roofing

- Redwood channel siding
- Grouped fixed and casement wood windows/doors
- Unassuming recessed flush wood front door
- Wide cantilevered carport/entrance canopy at the north façade
- Wide cantilevered balconies at the south and east façades
- Expansive wood patio deck at the south and east façades

Interior

- Redwood channel ceilings and walls throughout
- Poured concrete flooring with embedded stone or coarse aggregate
- Wood strip flooring in the dining room and kitchen
- Sunken living room in the east half of the house
- Concrete and stone fireplaces in the living rooms and master bedroom
- Built-in redwood furniture, including sofas, desks, seating, shelving, and cabinetry
- Square recessed ceiling light fixtures throughout
- Soffit lighting in the east living room and bedrooms

UTILITY SHOP

- One-story height
- Flat roof
- Exterior walls of poured concrete with embedded stone
- Primary entrance comprising a fully glazed wood door sheltered by a wide wood canopy

Chronology of Development and Use

ca. 1947	Originally subdivided as part of Tract No. 8859, the property was improved with a one-story, single-family residence for Thomas Curtis.
ca. 1957	The property was sold to George Robert and Jean Anderson.
1958	The Andersons hired architect and neighbor, W. Earl Wear, to completely remodel and add onto the 1947 residence. The original building was adjoined to the new construction by a shared roof and vestibule. A new carport was added, attached to the north façade of the residence.
1964	Wear designed a utility shop for the Andersons, located at the northern edge of the property. The building was designed in the same style and with the same materials as the house.
1976	Director William Graham was living at the house. ²
ca. 1979	Dr. Robert J. Bolander acquired the residence. ³
1981	Permit pulled by Bolander for electrical work. ⁴ The Bolander family owned the house into the early 2000s.
1993	The second story bathroom was slightly enlarged by moving the south wall approximately 30 inches further south and the north clerestory windows slightly further north. ⁵
2017-2018	Permits pulled by the current owner, Beatrice Faverjon, for kitchen and bathroom remodeling. ⁶

² Directors Guild of America, "Directory of Members," 1976.

³ "A Redwood Contemporary in California," *The Wall Street Journal*, accessed January 2020, <https://www.wsj.com/articles/SB10000872396390444554704577643592488153950>.

⁴ County of Los Angeles Building and Safety, Application for Electrical Permit, August 28, 1981.

⁵ Beatrice Faverjon, email correspondence with ARG, January 25, 2020.

⁶ County of Los Angeles Building and Safety, building and mechanical/electrical/plumbing permits, January 19, 2017.

	Windows at the second story, where the bathroom was expanded, were replaced to match the original in design, profile, and materials.
	New finishes and fixtures replaced non-original finishes and fixtures in the restrooms, and the kitchen underwent a remodel to remove previous incompatible alterations (i.e. granite countertops)
2019	An addition, sympathetic to the design and materials of the original building, was constructed at the west side of the utility shop. The building is currently used as a pottery studio.

B. Statement of Significance

The Anderson House (19974 Sischo Drive) is eligible under the following Los Angeles County Landmark criteria:

(A.3) It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the nation, State, County, or community, or possesses artistic values of significance to the nation, State, County, or community.

The subject property embodies the distinctive characteristics of postwar organic architecture designed by architect William Earl Wear (more commonly known as Earl Wear). Its strong horizontal emphasis, integration into the natural terrain of the site, use of natural materials (redwood, stone) in combination with modern materials (concrete), and physical and visual connection to the outdoors through its grouped fenestration, patio decks, and cantilevered balconies, make the residence an excellent example of organic modernism. Wear's portfolio of completed works is relatively small, with only about nine known completed residential projects; as one of his first, the subject property is an extraordinarily important component of his canon. It represents Wear's mastery of organic modernism, marking his place in a very small class of master architects who perfected the style during the postwar period.

RESIDENTIAL DEVELOPMENT OF TOPANGA CANYON

Prior to the Spanish arrival in the late 18th century, Topanga and the Santa Monica Mountains were home to the Tongva tribe, a Native American tribe who occupied much of what is now Los Angeles County. The Tongva lived a semi-sedentary lifestyle that relied on seasonally available foods and establishing permanent villages near stable water sources. In 1848, the Treaty of Guadalupe Hidalgo ended the Mexican-American War and established California as a United States territory. However, it was not until 1862 with the passage of the Homestead Act that Topanga Canyon, then public domain, was opened for settlement. In 1878, Jesus Santa Maria, born in Sonora, Mexico to Spanish immigrants, and his wife, Elena Valenzuela, became the first settlers in what is now known as Topanga Canyon.⁷

At the turn of the 20th century, Topanga became home to a number of resort hotels which advertised the mineral springs and natural beauty of the canyon. One of these resorts, the Topanga Tavern, was built around 1909 by the Topanga Development Company which “early saw the possibilities of development in Topanga...”⁸ The completion of a road through the canyon in 1917 slowed the growth of these retreat centers, as day and weekend excursions, as opposed to long-term vacations, became the norm.⁹

In 1925, plans for the “widening, straightening and bettering” of Topanga Canyon Avenue (now boulevard/State Route 27) were approved by the Los Angeles City Council and Los Angeles County Board of Supervisors.¹⁰ As described by the Topanga Canyon Improvement Association, the road was “badly in need of repairs and improvement because of the tremendous increase in traffic over the scenic highway.”¹¹ While road construction continued into the 1930s, the proposed improvements began attracting new residents as soon as they were announced. As described in a 1926 *Los Angeles Times* article:

When it became known that the Coast Highway as it now exists and soon will be upon its completion was to be a reality, there were those of vision who decided that Topanga Canyon would make an ideal place to not only establish a summer home, but one that

⁷ Louise Armstrong York, *The Topanga Story* (Topanga, CA: The Topanga Historical Society, 1992), 19, 25-27.

⁸ *Ibid*, 47-48.

⁹ *Ibid*, 51.

¹⁰ “Road Surveys Completed: Work on Straightening and Widening of Topanga Canyon Avenue to be Started Soon,” *Los Angeles Times*, November 29, 1925, E6.

¹¹ “Survey for Scenic Road Work Begun: Topanga Highway Held Badly in Need of Repairs and Improvement,” *Los Angeles Times*, January 8, 1926, A5.

could be enjoyed throughout the year...Lots laid out by the enterprising subdivider were disposed of and cabins were replaced with more substantial and pretentious dwellings.¹²

Several subdivisions were made in the canyon during the mid- to late 1920s. Though some, such as the Topanga Del Mar, a 240-acre development subdivided by the John A. Vaughan Corporation in 1928, were improved and sold by private developers, title companies handled the majority of the real-estate transactions in Los Angeles County, including Tract No. 8859 in which the subject property is located.¹³

As with much of Southern California, Topanga experienced a population boom in the years leading up to and following World War II. Defense workers inundated Southern California during the war, and extreme housing shortages in more convenient locals led some to take up residence in the canyon. In the postwar period, "The trickle of writers, musicians, artists and craftsmen who had long been attracted by Topanga's ambiance (and cheap housing) became a steady stream."¹⁴ Those seeking a more alternative lifestyle also sought refuge in the canyon due to its "closeness to nature, the community's traditional attitude of tolerance, cheap rents, absentee landlords and lack of law enforcement."¹⁵ Major improvements to the area's utilities, in addition to a stable water source following the community's vote to join the Metropolitan Water District in 1954, improved livability in the canyon.¹⁶

By the 1960s, Topanga faced an increasing number of proposed developments such as an 11,300-acre planned community designed by noted architecture firm William Pereira and Associates as well as smaller 75- to 300-acre residential tracts. The massive Pereira-designed community plan was never realized due to opposition by the Santa Monica Regional Park Association and Topanga residents and the geology of the steep hillsides which proved unsuitable for such dense growth. However, pressures to increase development persisted, spurring Topanga residents into action. In 1963, the Topanga Association for a Scenic Community (TASC) was formed in opposition to the Los Angeles Regional Planning Commission's proposed Topanga Canyon Master Plan. Written by architect Bob Bates, the TASC's by-laws stated: "The purpose of this organization is to endeavor to maintain an orderly development of Topanga in keeping with the natural terrain and intrinsic

¹² "Topanga Has Changed," *Los Angeles Times*, August 15, 1926, G14.

¹³ "Topanga Land Purchased: Canyon Acreage to be Placed on Market Near Ocean Next Sunday," *Los Angeles Times*, April 29, 1929, E7; "January Tract Openings Cited," *Los Angeles Times*, February 3, 1929, E3.

¹⁴ York, 77.

¹⁵ York, 86.

¹⁶ *ibid*, 77.

beauty.”¹⁷ Architect W. Earl Wear was elected chairman and Dr. Charles Ackerman served as vice-chairman.¹⁸

The TASC produced the following principles for new development, which were generally incorporated into a modified master plan:

...the grading must follow the natural contours of the terrain, water courses must be retained in their natural state, groves of trees and rock formations must be preserved, land should be developed for single-family residential use only except for necessary cluster-type shopping centers, public parks should be planned and preserved for future use, specific area and density lot size should be a specific function of both natural slope and the above requirements.¹⁹

Though development pressures continued through the 1990s, Topanga residents and the TASC deterred many large-scale development efforts and have managed to maintain the canyon’s “small-town” feel.

OWNERSHIP/OCCUPANT HISTORY

The first known occupants of the subject property were Mr. and Mrs. Thomas Curtis, who owned and lived in the ca. 1947 residence upon its completion. Research did not produce substantial information about the Curtis family, other than that Mr. Curtis worked as a teaching assistant in the School of Engineering at the University of Southern California.²⁰ The family lived in the house until at least 1954.²¹

Around 1957, the property was sold to George Robert and Dr. Jean Anderson, who commissioned Wear to greatly expand the existing dwelling on site. George Anderson was the inventor of a clamping device, filed with the United States Patent Office in 1962, and Jean Anderson may have worked as a psychologist.²² No additional information was found on the Andersons.

¹⁷ Ibid, 90.

¹⁸ Ibid, 90.

¹⁹ Ibid, 92.

²⁰ University of Southern California, “USC Register,” Los Angeles, CA, 1950.

²¹ Index to Register of Voters, Topanga Precinct No. 2, Los Angeles County, California, 1954.

²² United States Patent Office, *Official Gazette of the United States Patent Office*, vol. 782 (Washington, D.C.: United States Government Printing Office, 1962).

By 1976, the house was occupied by director William A. Graham. Born in New York in 1926, Graham served in the U.S. Navy and attended Yale University before beginning his career as a director of television and movies in the mid-1950s. Graham started directing segments of television anthologies such as *Kraft Theater* and *Omnibus* before taking on larger projects for TV series including *Breaking Point*, *The X-Files*, and *Batman*. Throughout his nearly 50-year career, he directed dozens of small films, including *Where the Lilies Bloom* (1974), *Billy the Kid* (1989), and *Return to the Blue Lagoon* (1991). He is often cited for changing Elvis' hair style for his role in the motion picture *Change of Habit*.²³ Research did not indicate the extent of Graham's ownership of the property; however, by 1979, Dr. Robert J. Bolander, an anesthesiologist, owned the house.²⁴ The Bolander family owned the house into the early 2000s.

The Curtises, Andersons, and Bolanders do not appear to have been persons important to local, state, or national history. Though Mr. Graham is potentially significant for his contributions to the television and film industry, research did not indicate the extent of his occupation of the property, and there is insufficient evidence linking the property to his contributions to the industry.

ORIGINS AND DEVELOPMENT OF ORGANIC ARCHITECTURE

Defining Organic Architecture

While concepts of "organic" have been described by many architects and theorists before and after Frank Lloyd Wright, the term is indelibly associated with him as "the North Star of Organic architecture."²⁵ This is in large part owing to his outsized influence over the broader development of the architectural profession in the United States. While best defined as a philosophy rather than a style, organic architecture constitutes a sort of naturalistic Tao in that it does not adhere to a strict set of dogmas or orthodoxies. Wright's various writings and lectures are themselves rather oblique when it comes to defining what organic architecture is and is not, and it is generally assumed that his built work would stand as the strongest means of support for his arguments.²⁶ Rather, organic architecture implies a flexible set of values that, when

²³ "William A. Graham Biography," *IMDb*, accessed January 9, 2020, https://www.imdb.com/name/nm0334353/bio?ref=nm_ov_bio_sm.

²⁴ "A Redwood Contemporary in California," *The Wall Street Journal*.

²⁵ Alan Hess, *Frank Lloyd Wright: The Houses* (New York, NY: Rizzoli, 2005), 234; Alan Hess, *Organic Architecture: The Other Modernism* (Salt Lake City, UT: Gibbs Smith, 2006), 8.

²⁶ Adapted from "Wright – Organic Architecture," *Frank Lloyd Wright Trust*, last modified 2015, <http://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf>.

architecturally expressed, should work to successfully respond to nature. Moreover, resultant designs should seek to grow from, and integrate with, nature and place itself.

Organic architecture owes much to romanticism in that it not only centers the individual, but also prizes their capacity to respond to – and be inspired by – the environment. Within an architectural context, the designer, builder, or practitioner’s own intuition is a principle source of value and meaning in the work produced. Because of this, organic architecture is often difficult to reduce to any sort of formal orthodoxy. The resulting openness to interpretation ultimately lays the groundwork for a flexibility that has helped to make organic architecture a critical, if subaltern, component of modern architecture in the U.S. In the words of architect and historian Alan Hess, “Organic architecture is a style wide ranging enough to defy easy definition, yet vivid enough for people to know it when they see it.”²⁷

Post-World War II Organic Architecture/Organic Modernism

Mirroring Frank Lloyd Wright’s career and reputation, organic architecture was largely cast aside and marginalized in the years following the First World War. Having met with little success in the building boom of the 1920s, Wright would go on to found the Taliesin fellowship following the onset of the Great Depression. While this endeavor was a practical means of financial survival during a period when building commissions had ground to a halt nationwide, it was also a means of creative renewal for Wright and organic architecture.²⁸ Wright’s projects built during this period, culminating in the Kauffman residence (Fallingwater) in 1938, set the stage for a comeback. The renewed media exposure and critical attention that Wright’s proposals received in this period is credited as a source for disseminating notions of organic architecture nationwide. Additionally, it was during this time that Wright founded Taliesin West in the Arizona desert, where he developed an organic style more in tune with the climate and materials of the western U.S. and inspired younger generations of emerging architects who would go on to establish careers in the more active and prosperous postwar economy.

Many mainstream postwar buildings – from small-scale residential to larger commercial and institutional projects – began to incorporate aspects of organic design. At the same time, works considered to be organic architecture in their design and conception continued to evolve beyond the conformist tendencies of the postwar period to embody what some have referred to as organic modernism.²⁹ At the professional level, this stylistic evolution of organic architecture

²⁷ Hess, *Organic Architecture*, 6.

²⁸ Hess, *Organic Architecture*, 60.

²⁹ Virginia McAlester, *A Field guide to American Houses* (New York NY: Alfred A. Knopf, 2013), 660.

resulted from prominent practitioners, led by Taliesin alumni and others like John Lautner and Bruce Goff, respectively, coming into their own and honing their work beyond the formal example of Frank Lloyd Wright. At the broader level of culture and society, the exuberant and expressive tendencies of this new period of organic architecture was tied to a growing interest in the space age, which reflected the influence of science fiction and is evident in Lautner's work.

Organic modernism is generally characterized by its use of natural materials, often left raw or exposed, in combination with modern materials (glass, concrete, and steel) and technologies (prefabricated elements); its careful siting in relation to its natural surroundings; a visual and physical connection to the exterior environment; and sometimes, its application of highly dramatic, biomorphic forms.

WILLIAM EARL WEAR, ARCHITECT

William Earl Wear was born in Windsor, Ontario in 1925. During World War II, Wear served as a bombardier navigator in the Royal Canadian Air Force. Upon returning home, he took an aptitude test provided by the military, which indicated his potential in the architectural profession. After graduating from the University of Toronto, Wear moved to Boston and gained employment with the architecture firm of Coolidge, Shepley, Bulfinch & Abbott and worked on the restoration of H.H. Richardson's Trinity Church, among other projects. In 1952, he moved to Long Beach, California, where his mother then lived. Two years later, he began renting a small house in Topanga.³⁰ During his time in Topanga, Wear became an impassioned proponent for the environment. In 1963, he helped found the Topanga Association for a Scenic Community (TASC), an organization that advocated for the preservation of Topanga's natural scenery. Wear served as the TASC's first chairman.

It was during his studies at the University of Toronto that Wear became acquainted with the work of Frank Lloyd Wright and the principles of organic architecture, which largely guided his own residential work. Wear's interest in organic design may have led to his connection with Los Angeles architect and former Frank Lloyd Wright apprentice, John Lautner, with whom he purportedly worked before establishing his own practice. Wear designed approximately nine houses throughout his 30-year career. A meticulous person, Wear was deeply involved with the construction of all his projects and gave no less attention to interior finishes and details than he did to those of the exterior. He customized a concrete mixture made of local materials and

³⁰ "William Earl Wear (1925-2011)," *U.S. Modernist*, accessed January 9, 2020, <https://www.usmodernist.org/wear.htm>; Andrew Romano, interview with Hannah Wear, October 2019.

designed built-in furniture and cabinetry that were tailored to the homeowner.³¹ It is perhaps due to this incredible attention to each commission that his body of work is relatively small. Following the principles of organic design, he utilized natural materials such as redwood, cedar, and local stone to create architectural forms that seamlessly integrated with, even seeming to grow out of, the surrounding landscape.

In 1986, Wear retired from his practice and moved to Aptos, CA near Santa Cruz. He died at his home on March 26, 2011.³²

ANDERSON HOUSE

In 1954, Wear completed a remodel of an existing house in Topanga for Harold G. and Joan B. Ware. However, one of his first major commissions (involving substantial new construction) came four years later, when Wear was hired by George Robert Anderson and Dr. Jean Anderson to design a new two-story residence and extensively remodel their modest one-story dwelling at 19974 Sisco Drive.³³ As described by Wear's daughter, Hannah, also an architect, the Anderson House "put [her] dad on the map."³⁴ Wear designed a handful of other houses in Southern California, including the Dr. Fong Q. Jing Residence in Mt. Washington (1958), the Shubin Residence in Malibu (1980), a single-family residence in Calabasas (1979), the Goldberg Residence in Canoga Park (1981), and his own house in Topanga (1963).³⁵

Most of the houses that Wear designed have been altered through extensive interior remodeling and/or the construction of small additions, as indicated in the table below.³⁶

³¹ Andrew Romano, interview with Hannah Wear, October 2019.

³² "William Earl Wear (1925-2011)," *U.S. Modernist*.

³³ Research indicates Wear's work on the Dr. Fong Q. Jing Residence occurred concurrently with work on the subject property.

³⁴ Andrew Romano, interview with Hannah Wear, October 2019.

³⁵ Though real estate listings indicate Wear built the Calabasas home for himself, a *Los Angeles Times* article notes the house was up for sale shortly after construction was completed. "Organic Architecture Used in New Calabasas Home," *Los Angeles Times*, February 23, 1980; "William Earl Wear (1925-2011)," *U.S. Modernist*.

³⁶ The following table includes the location, year built, and condition for seven of Wear's commissions. The location/condition of the approximately two other houses is unknown.

Property	Year Built	Alterations
Ware Residence, 20015 Sischo Drive, Topanga Canyon	1954	Small addition and interior remodeling in 2013 (building permits)
Anderson House (subject property), 19974 Sischo Drive, Topanga Canyon	1958	Slight expansion of second story bathroom, new tile/fixtures in kitchen and bathroom (building permits; correspondence with owner)
Dr. Fong Q. Jing Residence, 4144 Palmero Drive, Mt. Washington	1958	Re-roof, wood siding repair, historic restoration in 2016 (building permits)
Wear Residence, 2440 Minard Road, Topanga Canyon	1963	Substantial interior remodel and new hardscape in the early 2000s (building permits and photographs from ca. 2018 real estate listing)
3555 Locust Drive, Calabasas	1979	Interior remodel, including new tile flooring in multiple rooms (photographs from ca. 2015 real estate listing)
Shubin Residence, 6670 Wildlife Road, Malibu	1980	Substantial interior remodel, including demolition of interior walls and room conversion, and new hardscape and garage in 2001-2003 (building permits)
Goldberg Residence, 8637 Valley Circle Boulevard, Canoga Park	1981	New addition in 2020 (correspondence with owner)

In addition to being one of his first major commissions, the subject property is one of the most intact, and best remaining representations of Earl Wear's work.³⁷ As indicated in the Integrity

³⁷ The Dr. Fong Q. Jing Residence, which underwent an extensive historic restoration in 2016, is also largely intact from its original construction.

section below, the house retains all of its exterior and the majority of its interior character-defining features, including redwood ceiling and wall finishes, concrete floors with embedded stone, and built-in furniture and cabinetry. These features convey Wear's deft craftsmanship and original design intent.

Period of Significance

The subject property's period of significance begins in 1958 with the construction of the house (designed by Wear) and ends in 1964 with the construction of the utility shop.

Integrity

In addition to meeting County Landmark Criterion A.3, the Anderson House retains sufficient integrity to express its historic significance. Historic integrity is the ability of a property to convey its significance and is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."³⁸ The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

- Location: The subject property remains on its original site and therefore retains integrity of location.
- Design: The property has experienced few alterations to its original design, including the slight expansion of the second story, in-kind replacement of some secondary windows, replacement of some interior fixtures/finishes and built-in furniture, and an addition to the utility shop. However, the property's essential character-defining features, including its horizontal form, integrated with the natural terrain of the site; flat roof with wide eaves; redwood channel siding; poured concrete and natural stone flooring, walls, and landscape features; grouped, fixed windows and casement windows/doors; and wide cantilevered balconies and carport canopy, still remain. The property is still able to convey its original design intent and thus retains this element of integrity.
- Setting: Though some changes have occurred to its immediate surroundings, including the addition of new paved walkways and other stone elements east and downslope from the house, the property generally retains its heavily vegetated, naturalistic setting.

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

Additionally, the property's surrounding residential setting in Topanga Canyon is still intact. Thus, it retains this aspect of integrity.

- **Materials:** Though a few materials, including some wood windows and some interior finishes and features, have been altered or replaced, most original materials (redwood cladding and fenestration and poured concrete with embedded stone) remain. The subject property retains this element of integrity.
- **Workmanship:** The subject property's original craftsmanship is conveyed through its redwood channel cladding and grouped redwood fenestration, poured concrete elements embedded with local stone, and much of its original built-in furniture and cabinetry. It retains its physical features from the time period it was constructed. Thus, the property retains integrity of workmanship.
- **Feeling:** The property retains its essential character-defining features and appearance from its historic period. It therefore retains integrity of feeling.
- **Association:** Because the subject property retains integrity of design, materials, and workmanship, it is still able to convey its historic character as an excellent example of postwar organic architecture. Thus, it retains integrity of association.

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ATTACHMENT F
PHOTOS



Architectural
Resources Group



View southwest of the driveway gates and entrance to 19974 Sischo Drive (ARG, 2019).



View west of the carport/entrance canopy and concrete steps with embedded stone (ARG, 2019).



Architectural
Resources Group



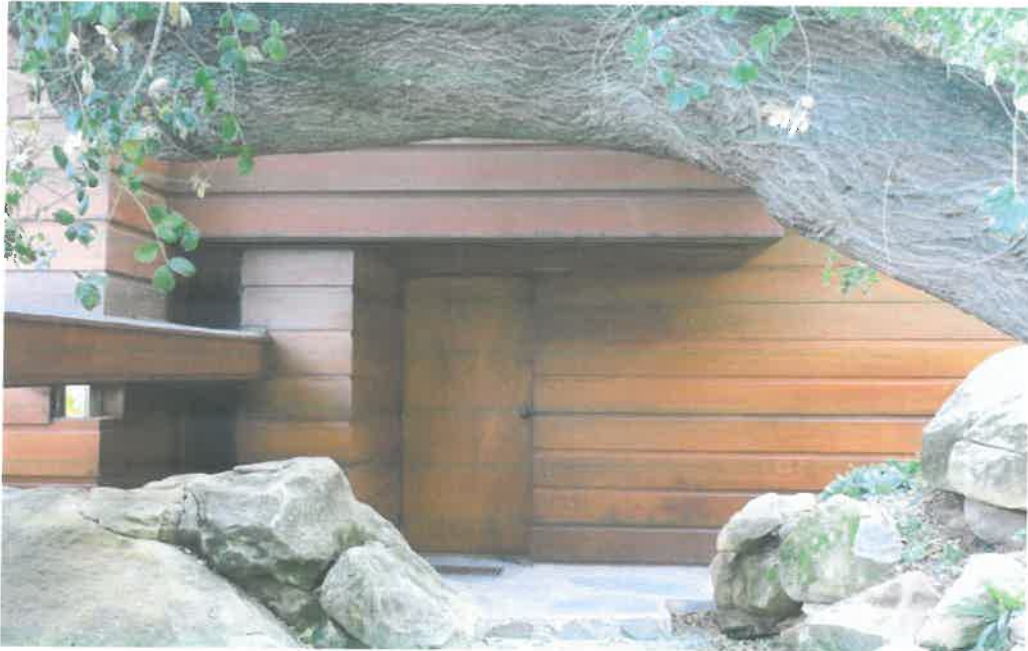
View southwest of the carport/entrance canopy and east façade (ARG, 2019).



View southeast of the north and west façades (ARG, 2019).



Architectural
Resources Group



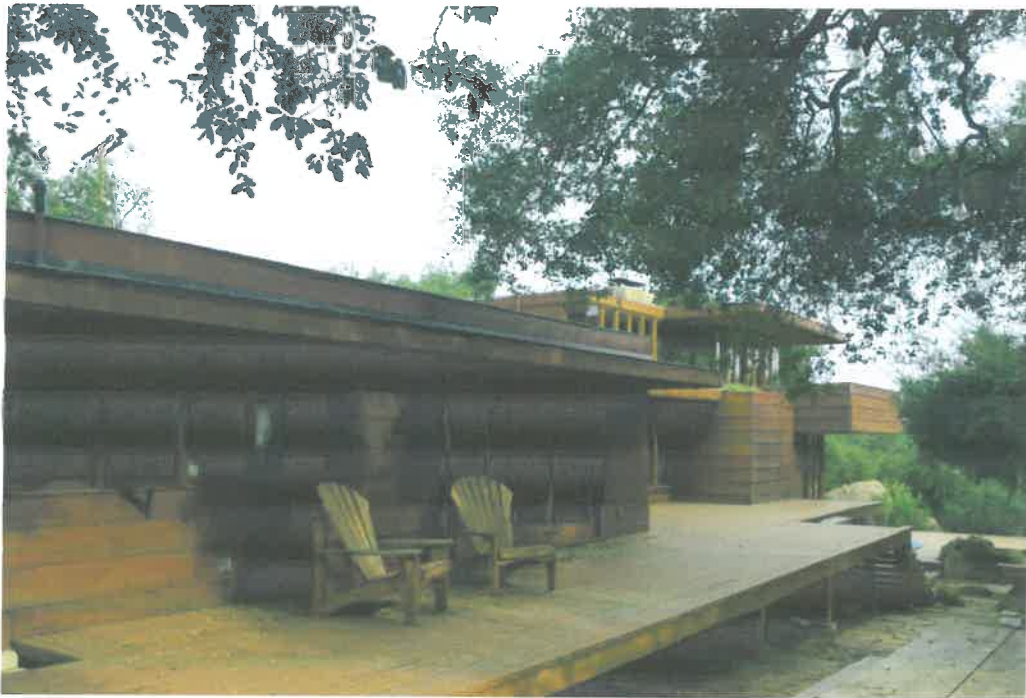
View south of the main entrance at the north façade (ARG, 2019).



View west of the east façade and second story balconies. Note the original concrete/stone paving in the foreground (ARG, 2019).



Architectural
Resources Group



View northeast of the south façade and patio deck (ARG, 2019).



View northeast of the second story balcony at the south façade (ARG, 2019).



Architectural
Resources Group



View north of the utility shop's east and south façades (ARG, 2019).

ATTACHMENT E
SAPPHOS' MEMO



March 17, 2020
Project No. 1005-016
Peer Review of Anderson House Landmark Nomination

MEMORANDUM FOR THE RECORD

2.6 1005-016.M01

TO: Los Angeles County Department of Regional Planning
(Mr. Dean Edwards)
320 W. Temple Street Room 1346
Los Angeles, CA 90012
(213) 974-0087 x278

FROM: Sapphos Environmental, Inc.
(Ms. Kasey Conley)

SUBJECT: Peer Review of Anderson House Landmark Nomination

ATTACHMENT: 1. Location Map

EXECUTIVE SUMMARY

This Memorandum for the Record (MFR) recounts the peer review of the Los Angeles County Landmark nomination submitted for the subject property. Architectural Resources Group completed the Los Angeles County Landmark nomination for the property located at 19974 Sischo Drive, historically known as the Anderson House, in January 2020. Sapphos Environmental, Inc. (Ms. Kasey Conley and Ms. Carrie Chasteen) was retained by the County of Los Angeles Department of Regional Planning to complete the peer review. Methods included inspecting building permits from the County of Los Angeles, completing online research using archives and newspaper repositories, and completing a site visit to the property on February 13, 2020. Sapphos Environmental, Inc. also completed preliminary background research to inform a timeline of the Anderson House's development and use history.

From this research, Sapphos Environmental, Inc. confirms the Architectural Resources Group findings that the Anderson House is eligible for listing as a Los Angeles County Landmark under Criterion A.3.

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INTRODUCTION

This Memorandum for the Record (MFR) recounts the peer review of the Los Angeles County Landmark nomination submitted for the subject property. Architectural Resources Group completed the Los Angeles County Landmark nomination for the property located at 19974 Sisco Drive, historically known as the Anderson House, in January 2020. The nomination found the property significant under Los Angeles County Criteria A.3 as a significant example of Organic architecture and as the work of a master architect, W. Earl Wear (known more commonly as Earl Wear). Sapphos Environmental, Inc. (Ms. Kasey Conley and Ms. Carrie Chasteen) was retained by the County of Los Angeles Department of Regional Planning to peer review the nomination. Ms. Kasey Conley and Ms. Carrie Chasteen meet the Secretary of the Interior's *Professional Qualifications Standards* in the field of Architectural History and History. A site visit was completed on February 13, 2020, where the condition of the building and the site was ascertained. Additionally, research was conducted to verify the information provided by Architectural Resources Group in the Landmark nomination.

REGULATORY FRAMEWORK

County of Los Angeles Historic Preservation Ordinance (Title 22 – Planning and Zoning of the Los Angeles County Code, Part 29 of Chapter 22.52)

22.52.3010 Purpose

The County of Los Angeles Historic Preservation Ordinance has seven established basic purposes:

- A. Enhance and preserve the distinctive historic, architectural, and landscape characteristics which represent the County's cultural, social, economic, political, and architectural history.
- B. Foster community pride in the beauty and noble accomplishments of the past as represented by the County's historic resources.
- C. Stabilize and improve property values, and enhance the aesthetic and visual character and environmental amenities of the County's historic resources.
- D. Recognize the County's historic resources as economic assets.
- E. Encourage and promote the adaptive reuse of the County's historic resources.
- F. Promote the County as a destination for tourists and as a desirable location for businesses.
- G. Specify significance criteria and procedures for the designation of landmarks and Historic Districts, and provide for the ongoing preservation and maintenance of landmarks and Historic Districts.

22.52.3060 *Criteria for Designation of Landmarks and Historic Districts*

- A. Property which is more than 50 years of age may be designated as a landmark if it satisfies one or more of the following criteria:
 - 1. It is associated with events that have made a significant contribution to the broad patterns of the history of the nation, State, County, or community.
 - 2. It is associated with the lives of persons who are significant in the history of the nation, State, County, or community.
 - 3. It embodies the distinctive characteristics of a type, architectural style, period, or method of construction; or represents the work of an architect, designer,

- engineer, or builder whose work is of significance to the nation, State, County, or community; or possesses artistic values of significance to the nation, State, County, or community.
4. It has yielded, or may be likely to yield, information important locally in prehistory or history.
 5. It is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.
 6. It is one of the largest or oldest trees of the species located in the County.
 7. It is a tree, plant, landscape, or other natural land feature having historical significance due to an association with a historic event, person, site, street, or structure, or because it is a defining or significant outstanding feature of a neighborhood.
- B. Property less than 50 years of age may be designated as a landmark if it meets one or more of the criteria set forth in Section 22.52.3060.A, above, and exhibits exceptional importance.
- C. The interior space of a property, or other space held open to the general public, including but not limited to a lobby, may itself be designated as a landmark or included in the landmark designation of a property if the space is more than 50 years of age and satisfies one or more of the criteria set forth in Subsection A, above, or if the space is less than 50 years of age and satisfies the requirements of Section 22.52.3060.B, above.

19974 SISCHO DRIVE

Property History

The subject property is in Tract #8859, which was subdivided in 1926 for owners Title Insurance and Trust Company.¹ Thomas Curtis and his wife Jean owned the original single-family one-story residence, which was constructed ca. 1948 by an unknown architect. The original building permit was not available, but a newspaper article from 1948 in the *Valley Times* welcomed "Mr. and Mrs. Thomas Curtis to 19974 Sischo Dr., Topanga Canyon, Nov 21, and son."² The eastern two-story half of the residence was designed and constructed in 1958–1959 for then-owners George Robert and Jean Anderson by architect Earl Wear. The western portion, the original residence, was remodeled to match the new construction, and a vestibule was added between and connecting the two halves. The home is currently owned by ceramicist and designer Beatrice Faverjon and architectural preservationist, consultant, and designer Ryan Soniat.

¹ County of Los Angeles Department of Public Works. May 1926. Land Records Information. Tract Map No. 126-001. Available at: <https://pw.lacounty.gov/sur/nas/landrecords/tract/MB0126/TR0126-001.pdf>

² "Our New Citizens." November 25, 1948. *Valley Times* (North Hollywood, California), p. 19.

Property Description and Integrity

Site

The Anderson House is in Topanga Canyon within a small community of winding roads situated in the Santa Monica Mountains (Attachment 1, *Location Map*). The setting surrounding the property is filled with heavy vegetation, and the site slopes steeply towards the south from Sischo Drive. The driveway is covered by a redwood gate and a stone and concrete retaining wall extended north and south on either side of the driveway.

Exterior

The Anderson House is rectangular in plan and is situated within the hillside that slopes south from Sischo Drive. The building is a wood frame construction with redwood channel siding, a flat gravel roof, and wide boxed eaves. The primary façade faces north. A driveway leading from Sischo Drive allows access to the property. Prominently set on the primary façade is a partially cantilevered carport/entrance canopy that extends from the eastern edge of the façade and is connected to the building with wood beams. Other features of the exterior of the property include single light wood casement and fixed windows, poured concrete walls and planters with embedded local stone, a second-story cantilevered balcony on the southern facade, and a multilevel wood deck with a built-in hot tub on the southern façade.

Interior

The residence at the eastern end is split into communal space on the first floor and private space on the second floor. The first floor consists of a dining room, kitchen, living room, and bathroom; and the second floor consists of a master bedroom, bathroom, and study. The western end contains a kitchenette, a living room, two bedrooms, and a bathroom. Features of the interior of the property include red wood channel ceilings and walls, poured concrete and wood strip flooring, built-in furniture and fixtures, full-length casement doors (nonfunctioning) at the southern end of the dining room overlooking the rear yard, concrete and stone fireplaces in the living rooms and master bedroom, and concrete planters.

Utility Shop

The utility shop was constructed after the residence (1964) and is located at the northwest corner of the parcel, north of the residence. The shop is partially built into the hillside. It has a flat gravel roof and poured concrete walls with embedded local stone. The primary entrance faces east, and it is currently used as a pottery studio.

Character-Defining Features: *Exterior*

Feature	Ranking
Horizontal form built into the site	MS
Rectangular footprint	S
Flat roof with boxed eaves and built up gravel	MS
Redwood channel siding	MS
Recessed wood front door	S
Cantilevered carport/entrance canopy at northern façade	MS
Wide cantilevered balconies on southern façade	MS
Wood cantilevered deck with tiled hot tub on southern façade	MS
Single light casement and fixed windows	S
Wood casement doors on the southern façade	S
One story in height to the west and two stories in height to the east	S
Stone flowerbeds embedded with local rock	S

Character-Defining Features: *Interior*

Feature	Ranking
Redwood channel ceilings and walls	MS
Poured concrete floors	MS
Wood strip flooring	MS
Sunken living room	MS
Concrete and stone fireplaces in living room and master bedroom	MS
Built in furniture including sofas, desks, seating, shelving, and cabinetry	MS

Character-Defining Features: *Utility Shop*

Feature	Ranking
Flat roof	MS
Poured concrete walls with embedded stone	MS
Fully glazed wood door with wood canopy cover	MS

KEY: MS = Most Significant; S = Significant; C = Common and Significant; NS = Not Significant; NHNS = Not Historic; Not Significant.

Construction History

The original building permits for the construction of the property were not available. According to the Los Angeles County of the Assessor, Lot 8, the western portion, was improved in 1949 by then-owner Thomas Curtis. In 1958, Lot 9, the eastern portion of the lot, was improved for then-owners George Robert and Jean Anderson. Architectural Resources Group reviewed drawings completed by Earl Wear for the Anderson House prior to the beginning of construction in 1958. The two lots were combined in 1961.

Ownership History

Based on a review of the Los Angeles County Assessor's parcel data, the property changed ownership multiple times between 1910 and 2019 (Table 1, *Assessor Data, 19974 Sischo Drive*).

TABLE 1
ASSESSOR DATA, 19974 SISCHO DRIVE

Book	Page	Years	Names
799	42	1948–1952	Lot 8: Ward M. Millar Thomas G. Curtis Jean E. McCalley
799	42	1953–1957	Lot 8: Thomas G. Curtis Jean Curtis Lot 9: James DeMichele
4447	33	1958–1962	Lot 8: Thomas G. Curtis Jean Curtis George Robert Anderson Jean Anderson Lot 9: James DeMichele Jean Curtis Jean Anderson
		1979*	Robert J. Bolander
		1987*	Vivian J. Kanter

* Denotes information obtained from the Los Angeles County Assessor public counter.

No information was found to suggest any of the previous owners were people of significance to the nation, state, county, or community history.

FINDINGS

Earl Wear was an Organic architect who followed in the principals of Frank Lloyd Wright's work. Wright was said to be "America's premier Organic architect," and is credited with the founding of the style. Wright introduced "organic" into his philosophy as work as early as 1908 and revised Louise Sullivan's key phrase "form follows functions" to "form and function are one."³ The period of significance for Organic architecture is generally 1950–1970 and according to *A Field Guide to American Houses*, the commonly accepted authoritative book on residential architecture, the characteristics of the Organic House style of architecture that are most common are

- Natural shapes
- Utilization of new technologies and building materials but the rejection of them as stylistic inspiration
- Utilization of solar heating and natural cooling
- Free-flowing floor plans specifically arranged to incorporate views of outdoor gardens
- The integration of indoor and outdoor.⁴

The Anderson House exhibits many, if not all, of these character-defining features.

³ Elbem, Kimberly. "Frank Lloyd Wright and the Principals of Organic Architecture." Legacy Essay: PBS. Accessed March 2020. Available at: <https://www.pbs.org/flw/legacy/essay1.html>

⁴ McAlester, Virginia and Lee. 1992. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf.

The Anderson House was also evaluated against the seven aspects of integrity as outlined in the California Code of Regulations (Section 4852 (C)). The seven aspects of integrity include *location, design, setting, materials, workmanship, feeling, and association*. The exterior and interior of the building retain a high level of integrity regarding *design, workmanship, materials, and feeling*. Minor alterations include the second-story bathroom expansion towards the south, in-kind window replacements, and the replacement/loss of interior built-in features and fixtures. These alterations are minimal and do not deter from the building's integrity of *design, workmanship, materials, or feeling*. Because the building retains a high level of integrity in these areas, it is still able to convey its integrity of *association* as an Organic style of architecture. The building was constructed in a residential neighborhood and has not been moved; therefore, the property retains integrity of *setting and location*.

The Anderson House located at 19974 Sischo Drive is eligible for listing as a Los Angeles County Landmark under Criterion A.3 for

“embodying the distinctive characteristics of a type, architectural style, period or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the nation, State, County, or community or possesses artistic values of significance to the nation, State, County, or community.”

The Anderson House is a high-style example of Organic architecture and was designed by master architect W. Earl Wear. The Anderson House was Wear's first commission in 1958–1959 out of nine total and exhibits the highest level of integrity regarding *design, workmanship, materials, feeling, association, location, and setting*. The Anderson House is a valuable example in the canon of Wear's work and valuable as a distinctive example of Organic style architecture. The Period of Significance for the Anderson House is 1958–1964, for when construction first began to when the utility shop was built.

From this research, Sapphos Environmental, Inc. confirms the Architectural Resources Group findings that the Anderson House, located at 19974 Sischo Drive, is eligible for listing in the County Register pursuant to Criteria A.3. The Anderson House does not meet the criteria for designation under the remaining County Register criteria as it is not associated with a significant event or the lives of a significant person, is not likely to yield information important in prehistory or history, and has not been formally determined eligible on the National Register of Historic Places or the California Register of Historical Resources.

If there are any questions regarding the contents of this MFR or additional information is required, please contact Ms. Conley at (626) 683-3547, extension 135, or email at kconley@sapphosenvironmental.com.



1) Overlooking swimming pool
2) the living room
3) Remodeled kitchen
4) Anderson House view



D ARCHITECTURE/CALIFORNIA
Reputation
building

Self-reliant and dismissive of fame, W Earl Wear was an unsung hero of modernist architecture. But his handful of sculptural homes command a growing hand of devotees.

By *Andrew Reynolds*
 Photography *Steve Chalkak*

Bertrice Favreton knew from the moment that she saw it. Nestled among boulders and ancient oaks on a dusty 0.4-hectare site near the top of Topanga Canyon, just inland from Malibu, the sprawling 1958 residence, crafted from stone, concrete and redwood, was Frank Lloyd Wright meets coastal California modern. Due to its panoramic glass walls and wily gypaan cantilevers, the design blurred the boundary between building and landscape.

The architect's name, according to the real-estate listings, was W Earl Wear. And though the Wright style – organic yet voluminous, boxy but open-plan – was present in the design, nobody had heard of this particular interpreter.

Favreton, a baller dancer turned director and filmmaker, couldn't forget her old Mercedes up Topanga's steep switchbacks until it rattled, forcing her to walk the final mile. She knocked on the door, then followed up with an email. "If you ever want to sell..." Favreton began. A few months later, the owner replied that she was ready to do just that.

Today, Rivertron belongs to a new generation of Californian designers, craftsperson and homeowners who are determined to preserve and promote the legacy of the man they consider to be Los Angeles' finest forgotten modernist. To say that they have rediscovered Wear (pronounced "wear-ah") would be an overstatement; he was never discovered in the first place. Hailing from Windsor in Ontario, Wear, who died in 2011, showed little interest in architecture until he returned from flying Mosquito bombers in the Second World War and took a Canadian



Royal Air Force aptitude test that steered him into the field. Wear first encountered Wright's work at the University of Toronto. He was so "blown away," according to daughter Hannah Wear, an architect herself, that organic design became "the doctrine of his life."

In 1929, Wear came to California from Boston, where he'd helped to restore Henry Hobson Richardson's Trinity Church. Two years later he rented a cabin in Topanga, a bohemian enclave that would soon attract the likes of Woody Guthrie and Neil Young. Before long, Wear's neighbour, Dr. George R. Anderson, hired the fledgling architect to transform his own modest bungalow into the masterpiece that *Laverton* now calls home.

"From the start there was a right way to do everything," says Hannah. "It could make [Earl] hard to live with but it also made him such a master. He built everything himself. Hardie houses. He invented his own desert concrete. He'd demand a box of a client's favourite laundry detergent so he could design a custom cabinet for it. He was pissed off when he got older and could no longer see the 1/64th-inch [arbitrarily] mark on his tape measure."

Wear's standards were so exacting that he managed to complete only nine houses during his 30-year career. There's the early Budd and Joan Ware House, just up the street from Faverjon, with its swooping

roofline and sharp triangular dormers; the Bong and Lorraine Jing House of 1958, a dramatic wood and concrete cantilever hovering above a Mount Washington hillside; the 1980 Shubin House, now owned by Scottish actor Gerard Butler and nearly destroyed in the 2018 Malibu wildfires; and the architect's own house in Topanga, its towering concrete fireplace inlaid with a vine-like motif of local stone. No attempts were made to photograph or publicize any of them. "He absolutely abhorred any kind of vanity," says Hannah. "In fact he was anti-publicity. He really didn't care what people thought." As a result, Wear's houses represent the only remaining testament to his genius — a fragile record, forever a few heedless remodels away from oblivion.

Faverjon and her fellow Wear devotees are determined to not let that happen. The former owner of the Anderson House painted over Wear's signature redwood and repenned the interior with knotty pine. Faverjon spent years sourcing rare old-growth lumber to replace any woodwork that was too far gone to strip and refinish.

At the Jhing House, previous owner Brian Moore, an estate agent, completed a decade-long restoration that preserved nearly all of its period detail before passing the baton to John Gray, a TV producer who oversaw its leaking roof and

Wear's standards were so exacting that he managed to complete only nine houses during his 30-year career



repenned its redwood siding. Next, Gray plans to refurbish Wear's lost custom furniture. Meanwhile, Hannah — who served as a chief associate of Frank Lloyd Wright's grandson, Itoe, before founding Topanga's Design Integration Group — has sensitively updated several of her father's houses.

"Dad's work is just so elegant and light on the land," says Hannah, at her small office next to the Topanga Creek General Store. "But he just didn't catch the lightning, for whatever reason."

Not while he was alive, at least. But up the road on a recent afternoon, the air orange with smoke and ash from fires to the north, Faverjon and her fiancé Ryan Sontag, a restoration specialist, are discussing their plans to undo earlier kitchen and bathroom remodels. "They plan to mimic the original cabinetry and fixtures from Gray's place across town. 'You have to be humble,'" says Sontag as he gazes at Wear's monolithic hearth from his seat on the long low built-in sofa. "If you change something, the architect's purest vision goes away. And it goes away forever."

On Mount Washington, Gray glances from his balcony towards the street below. "This house is like living in a sculpture," he says. "People look up and ask, 'What is that? Is that a Wright? I hope one day they know that it's a Wear.'" — (M)



(1) Anderson House (2) Jhing House owner John Gray (3) Vintage designs in Gray's den (4) Jhing House's dramatic cantilever (5) Built-in bed

WRIGHT - ORGANIC ARCHITECTURE

Frank Lloyd Wright first used the term 'organic architecture' in an article for *Architectural Record* in August 1914. He wrote that "the ideal of an organic architecture... is a sentient, rational building that would owe its 'style' to the integrity with which it was individually fashioned to serve its particular purpose—a 'thinking' as well as 'feeling' process."¹

In this article and many more up to his death, Wright continued to try, not always with much success, to explain what organic architecture was and was not to him. His buildings spoke far more succinctly than his writings. He wanted organic architecture to be more than his own work, more than his own 'style'. He wanted to generate a philosophy of building that could inspire and guide architects and laymen long into the future.

While it is not easy to define organic architecture, there are principles at work in Frank Lloyd Wright's buildings that transcend his personal expression. It is important to note that Wright was not the first architect to use the term organic architecture, nor was he the last. The concept of an organic style meant different things to different architects and manifested itself in a variety of ways. Below are some of the principles of Wright's organic architecture.

Building and Site

The two have a very special relationship in organic architecture. The site should be enhanced by the building, and the building derives its form partially from the nature of the site. Sometimes this is done by similarity (prairie house and prairie landscape), sometimes by contrast (Fallingwater and a forest glen). In natural settings, the buildings may open out (Usonian houses), and in urban settings, turn inward (the Larkin and Johnson Wax Buildings). The building grows out of the landscape as naturally as any plant; its relationship to the site is so unique that it would be out of place elsewhere.

Materials

These are used simply in a way that enhances their innate character and optimizes their individual color, texture, and strength. One material is not disguised as another. The way a building comes together, how one material joins another; the very form of the building should be an expression of the nature of the materials used. In organic architecture, only a few materials are used, both inside and outside.

Shelter

A building should convey a sense of shelter, refuge, or protection against the elements. Its inhabitants should never lack privacy or feel exposed and unprotected.

Space

"The reality of the building does not consist of the roof and the walls but the space within to be lived in", said Wright. The interior space determines exterior form (as in Unity Temple). Interior space is not packed in boxes called rooms; rather, space should flow freely from interior area to interior area. Rooms are never simple rectangles but are broken up vertically and horizontally (alcoves, L-shapes, lowered ceilings, and decks) to give the eye and mind something delightful and sometimes something mysterious to enjoy. An area is

never fully comprehended when viewed from one point but must be slowly experienced as one moves through the space. One space can introduce another, heightening the effect, or function as part of a series, such as the playroom hallway and the playroom in the home.

Proportion and Scale

The human body should be the measure of a building and its furnishings. Wright spoke of the “integral harmony of proportion to the human figure—to have all details so designed as to make the human relationship to architecture not only convenient but charming.”

Nature

Nature is an architect’s school. The creative possibilities of form, color, pattern, texture, proportion, rhythm, and growth are all demonstrated in nature. Organic architecture does not imitate nature but is concerned with natural materials, the site, and the people who will occupy the buildings.

Repose

Quiet, serene, tranquil space is a fitting environment for human growth. It is achieved by simple architectural masses that reflect the uncluttered spaces within and that are carefully related to the site.

Grammar

Each building has its own *grammar*, its distinct vocabulary of pattern and form. All parts of the building from the smallest detail to the overall form thus speak the same language. The grammar may be completely different for two buildings, although both are organically designed (the Johnson Wax Building versus Taliesin West).

Ornament

Not all organic architecture has ornament, but when used, it is developed as an integral part of the material, not applied. Examples are patterns cast in concrete or carved in stone, leaded glass panels, and tile or glass mosaics.

Human Values

“All values are human values or else not valuable”, said Wright. “Human use and comfort should have intimate possession of every interior—should be felt in every exterior.”

Simplicity

Organic architecture is simple because its scheme and design are clear. “The highest form of simplicity is not simple in the sense that the infant intelligence is simple—nor, for that matter, the side of a barn. Simplicity in art is a synthetic positive quality in which we may see evidence of mind, breadth of scheme, wealth of detail and withal a sense of completeness found in a tree or flower.”²

Mechanical Systems and Furnishings

These are an integral part of the building: they are not added on, stuck in or unduly exposed. Sculpture and painting have to become elements of the total design. Furniture should be built-in as much as possible.

Although these are not all of the principles of Wright's organic architecture, they outline his general philosophy. Organic design aims to include them, but not even Frank Lloyd Wright achieved them totally in each of his buildings. As Wright himself wrote, "The complete goal of the ideal of organic architecture is never reached. Nor need be. What worthwhile ideal is ever reached?"³

¹ Frank Lloyd Wright, Frederick Gutheim, Editor. *In the Cause of Architecture: Essays by Frank Lloyd Wright for the Architectural Record, 1908-1952.* (New York: McGraw-Hill, 1975), page unavailable.

² Edgar Kaufman and Bea Raeburn, *Frank Lloyd Wright: Writings and Buildings* (Cleveland: The World Publishing Company, 1969), page unavailable.

³ Op cit., Essays, page unavailable.

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WILLIAM EARL WEAR (1925-2011)

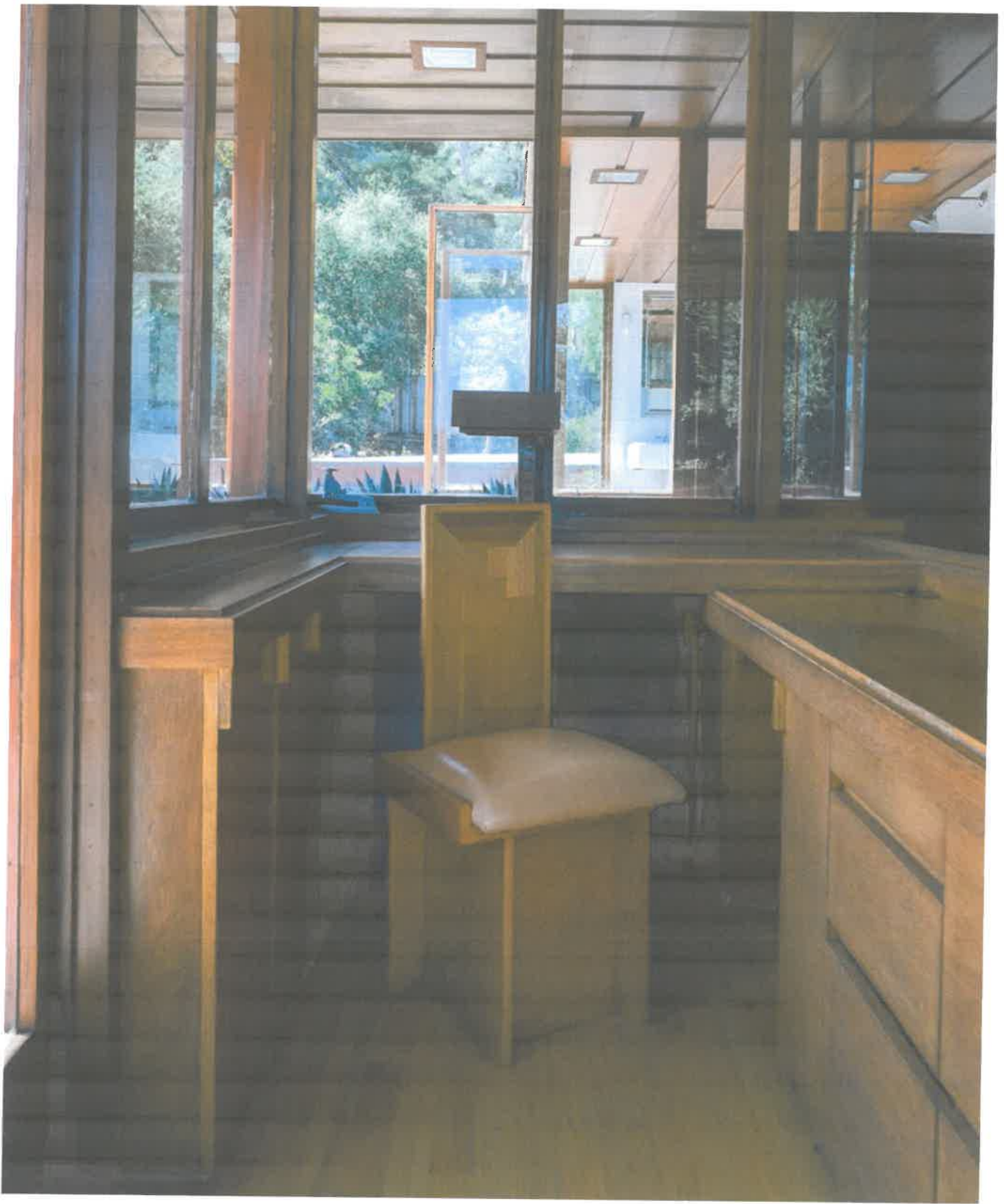
Wear was born in Windsor ON, the fourth of eight children. He graduated from the University of Toronto with a master's degree in architecture after serving during WWII in the Royal Canadian Air Force as a bombardier navigator, reportedly enlisting at age 16 "with a note from his mother." He then moved to Boston and worked for Coolidge, Shepley, Bulfinch & Abbott, where he worked on the restoration of Richardson's Trinity Church vestibule, among other projects. In 1952, he moved to California, working with [John Lautner](#) before setting up his own firm, first in Pacific Palisades and then in Topanga. Wear followed the principles of Frank Lloyd Wright's Organic Architecture. He founded the preservation group Topanga Association for a Scenic Community (TASC) in 1963. He retired in 1986 and moved to Aptos CA near Santa Cruz. His daughter, architect Hannah Wear, worked as a chief associate for Eric Lloyd Wright & Associates for over twenty years and became Studio Director for Design Integration Group in Topanga CA.





Circa 1954 - The Harold G. (Bud) and Joan B. Ware House, aka Fort Ware, [20015 Sischo Drive](#), Topanga CA. According to Topanga Historical Society board member Kathy Virkler, the Wares bought what was originally a square stucco house in 1954 and hired Wear to design them their Modernist home. Bud Ware, a high school teacher at Palisades High School, worked on the home himself during school vacations, “collecting local Topanga ironstone to embellish all the ceiling work.” Sold in 2012 to James Stein and Helen Storey. Renovation and addition completed in 2013.







1958 - The George R. and Jean E. Anderson House, [19974 Sischo Drive](#), Topanga CA. The main house is two buildings joined by an expansive roof. Wear also designed an artist studio in 1964. Sold in 2016. Photos from [Esoteric Survey](#).





1958 - The Fong Q. and Lorraine Jing, Jr. House, [4414 Palmero Drive](#), Los Angeles CA. Built by Holland Dutch Building Company. Sold in 2001 to Brian Moore. Sold in 2016 to Cyrus G. Eternad. Sold in 2017 to John J. Gray.

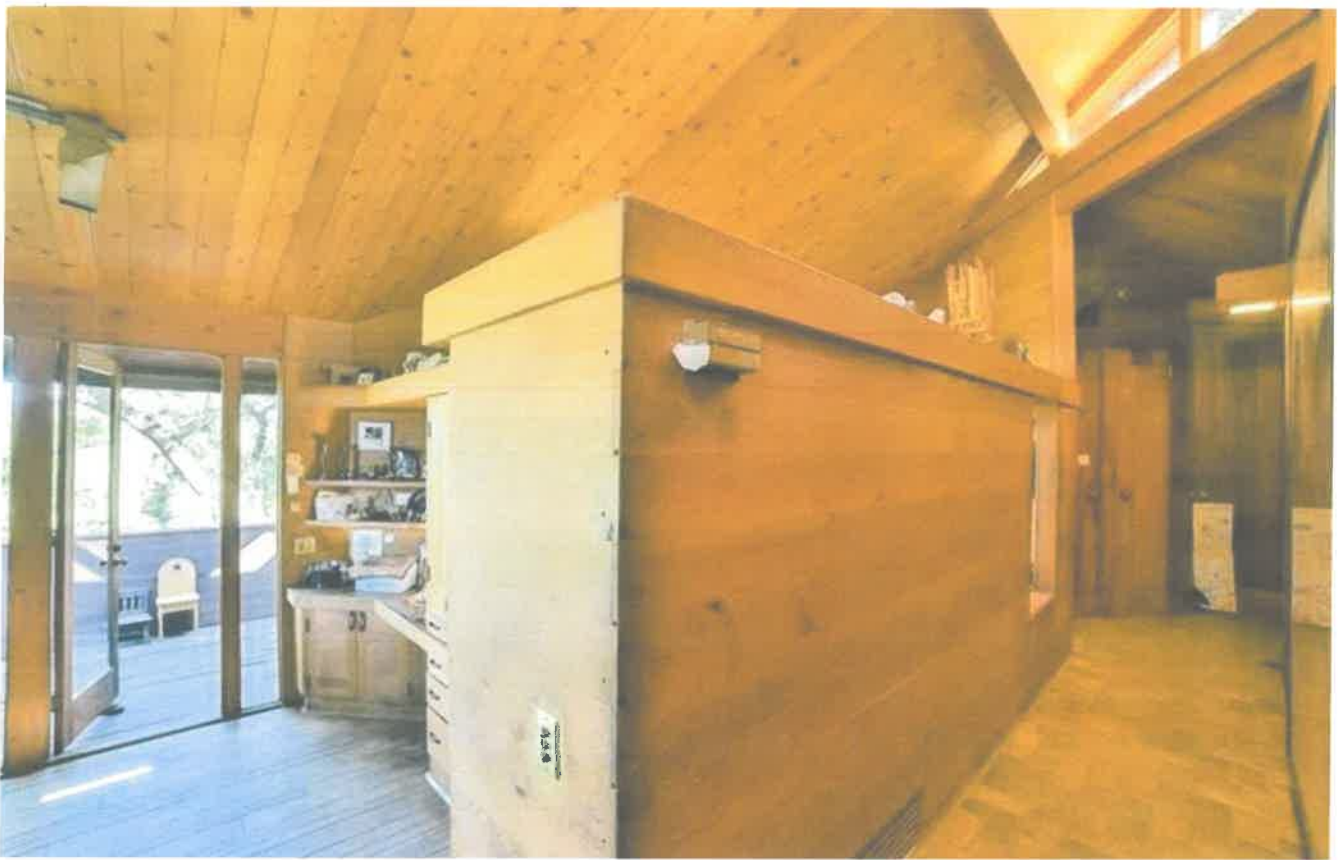






1963 - The William Earl Wear House, aka Owl's Nest, [2440 Minard Road](#), Topanga CA. "Minard" was named after Wear's father-in-law. Wear worked on it over the years and it was still not complete when he moved out in 1974. Hilltop home with separate artist's studio made with redwood, stone, and glass. Sold in 2018 to Katie Gregory.







1979 - [3555 Locust Drive](#), Calabasas CA. According to a realtor, Wear built this home for himself. Needs verification. Sold in 1986 to Don T. Coapland. Sold in 1996 to Jeff and Justine Bruner. Sold in 2016 to Oana Bogdan.





1980 - The Peter Shubin House, [6670 Wildlife Road](#), Malibu CA. Sold in 2000 to Geoffrey and Sadie Pollack Barish. Interior remodeled in 2001. A one-bedroom, one-bathroom guesthouse designed by Chris Sorensen added by the Barishes in 2003. Sold in 2016 to actor Gerard Butler.

Sources include: Hannah Wear; Letter from Lisa Hamilton 11/15/90; Topanga Historical Society; Los Angeles Department of Building and Safety.

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Rustic Modern by W. Earl Wear in Topanga Asks \$2M

Known as the Owl's Nest, the wood-and-stone lodge was originally intended to be the local architect's personal home

By [Pauline O'Connor](#) | Jun 4, 2016, 5:20pm PDT


Originally from Canada, architect [W. Earl Wear](#) moved to Southern California in the early 1950s. A devotee of Frank Lloyd Wright's organic architecture principles, Wear designed nine homes in the Los Angeles area, including this groovy 1960s modern in Topanga's Tuna Canyon known as the Owl's Nest. According to its [listing](#), the wood-stone-and-glass lodge was originally intended to be the architect's personal residence, and was once "a model for appropriate building techniques to limit the impact to the Topanga ridges." Sited on a .88-acre lot with mature pine, redwood, oak, and eucalyptus trees, the secluded house features three bedrooms, three baths, a massive stone fireplace, built-in seating and storage, a detached studio, and stunning views. Last sold in 2008 for \$1.8 million, it's now asking \$1.999 million. Open house is scheduled for Sunday, June 5 between 2 and 5 p.m.

- [2440 Minard Rd Topanga, CA 90290](#) [Snyder Sutton]

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APPLICATION

STRUCTURE NEW BUILDING

AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT 8	BLK. 15	TRACT 6340	DIST. MAP 153-221
JOB ADDRESS 4414 Palmero Dr.		APPROVED BS	ZONE R-1
2. BETWEEN CROSS STREETS Nordica Dr. AND			FIRE DIST.
3. PURPOSE OF BUILDING Dwelling			INSIDE KEY
4. OWNER Dr. Fong Q. Jing Jr.	PHONE CL 50534		COR. LOT REV. COR.
5. OWNER'S ADDRESS 4018 W Ave 41	P.O.	ZONE	LOT SIZE 126 X 56
6. CERT. ARCH. W. Earl Wear	STATE LICENSE G2330	PHONE GL 41024	13.6X62.0
7. LIC. ENGR. R.E. McClellan	STATE LICENSE SE 758	PHONE	REAR ALLEY
8. CONTRACTOR Not Selected	STATE LICENSE I27058	PHONE GL 41813	SIDE ALLEY BLDG. LINE Hills
9. CONTRACTOR'S ADDRESS 16545 Las Casca Pl. Pacific Palisades			AFFIDAVITS
10. SIZE OF NEW BLDG. 60 X 40	STORIES 1	HEIGHT 9'	NO. OF EXISTING BUILDINGS ON LOT AND USE none
11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input checked="" type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input checked="" type="checkbox"/> CONC. <input type="checkbox"/> OTHER		ROOFING COMPO	SPRINKLERS REQ'D. SPECIFIED

1

4414 Palmero Dr.

DISTRICT OFFICE
L. A.

VALIDATION LA82922	EC-17-56	92407	CASHIER'S USE ONLY C -- 2 CK	40.00
TYPE V	GROUP R	MAX. OCC.	SEP-23-57	54474
C. OF O. ISSUED		INSPECTOR		
P.C.	S.P.C.	I.F.	O.S.	C/O
\$40.00		769.00		

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED. \$27,400.00

SHEET #1 OF 3 25000

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.

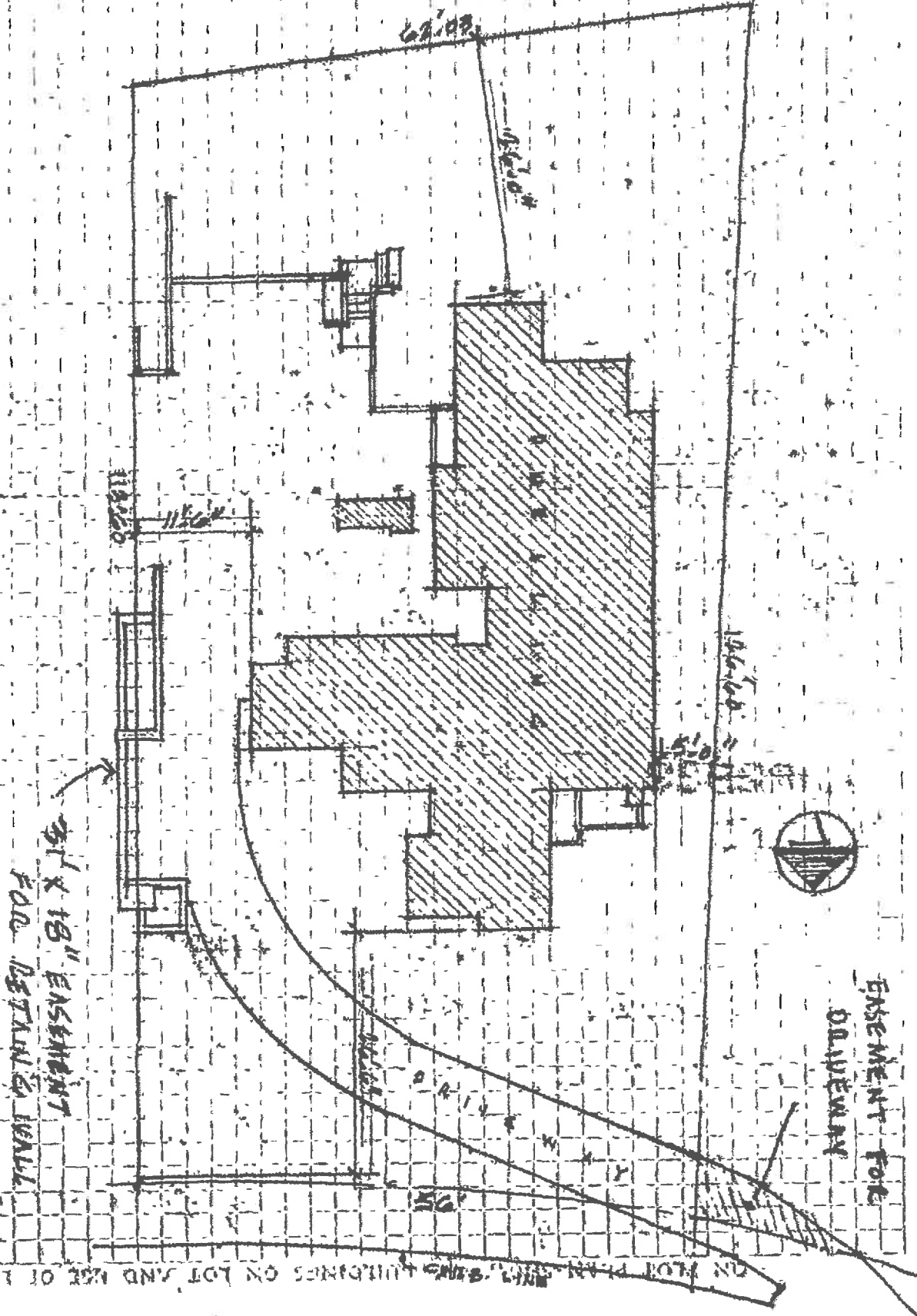
W. Earl Wear
SIGNED

This Form When Properly Validated is a Permit to Do the Work Described. Driveway approved Max. 30 ft.

VALIDATION APPROVED Johnson	DWELL. UNITS
APPLICATION CHECKED Yoshizawa	PARKING SPACES 14
PLANS CHECKED Johnson	GUEST ROOMS 1
CORRECTIONS VERIFIED Johnson	FILE WITH
PLANS APPROVED Johnson	CONT. INSP. 78063-57
APPLICATION APPROVED Reader	Grating Crit soil

Occupancy will not be permitted until all
 firewell fire escape doors are fully closed
 or for completion authorized by the Board
 of Public Works is ready for use.

W. S. Paulman



ENTRANCE FOR
 DRIVEWAY

ON NOT PLAN, SHOW BUILDINGS ON LOT AND USE OF EACH

W. S. Paulman

1914

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	BLK.	TRACT	DIST. MAP
8	15	6340	153-221
JOB ADDRESS		APPROVED	ZONE
4414 Palmero Dr.			R-1
2. BETWEEN CROSS STREETS			FIRE DIST.
Nordica AND			
3. PURPOSE OF BUILDING			INSIDE
Retaining Wall "A"			KEY
4. OWNER		PHONE	COR. LOT
Dr. Fong Q Jing		CL 50535	REV. COR.
5. OWNER'S ADDRESS		P.O.	ZONE
4018 W. Ave 41			113.20x56
6. CERT. ARCH.		STATE LICENSE	PHONE
			126.60x62.03
7. LIC. ENGR.		STATE LICENSE	PHONE
			REAR ALLEY
8. CONTRACTOR		STATE LICENSE	PHONE
Holand-Dutch Bldg Co			BLDG. LINE
9. CONTRACTOR'S ADDRESS		P.O.	ZONE
16545 Las Casas Dr.			AFFIDAVITS
10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
			BLDG. AREA
11. MATERIAL EXT. WALLS: <input type="checkbox"/> 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			
<input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER			
			SPRINKLERS REQ'D. SPECIFIED

1 4414 Palmero Dr. DISTRICT OFFICE LA

VALIDATION	CASHIER'S USE ONLY	
LA82923	DEC 17-56 92407	C-2CK 40.00
TYPE	GROUP	MAX. OCC.
Ret. Wall	SEP-23-57 54475	B-1CK 8.40
C. OF O. ISSUED		
INSPECTOR	P.C.	S.P.C.

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. P.C. = 1800.00

SHEET #2 OF 3 Total 25000

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.

W. Earl Wear
SIGNED

VALUATION APPROVED	DWELL UNITS
APPLICATION CHECKED	PARKING SPACES
PLANS CHECKED	GUEST ROOMS
CORRECTIONS VERIFIED	FILE WITH 78063/57
PLANS APPROVED	CONT. INSP. GRADING CRITSOIL
APPLICATION APPROVED	

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

62.03

113.40

156.10

106.60

31' X 18" EASEMENT
FOR RETAINING WALL

RETAINING WALL

56'

NO LOT SHALL SHOW ALL BUILDINGS ON LOT AND USE OF EACH
C M E R O D R I V E

1911

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	8	BLK.	15	TRACT	6340	DIST. MAP	153-221	
JOB ADDRESS	4414 Palmero Dr.				APPROVED	ZONE R-1		
2. BETWEEN CROSS STREETS	Nordica AND				FIRE DIST.			
3. PURPOSE OF BUILDING	Retaining Wall " B"				INSIDE KEY			
4. OWNER	Dr Fong Q Jing		PHONE	CL 50535		COR. LOT		
5. OWNER'S ADDRESS	4018 W. Ave 41		P.O.	ZONE		REV. COR.		
6. CERT. ARCH.	STATE LICENSE		PHONE		LOT SIZE 113.20x56			
7. LIC. ENGR.	STATE LICENSE		PHONE		BLDG. AREA 126.60x62.93			
8. CONTRACTOR	Holland Dutch Bldg. Co.				STATE LICENSE	PHONE	REAR ALLEY	
9. CONTRACTOR'S ADDRESS	16545 Las Casas Dr.		P.O.	ZONE		SIDE ALLEY BLDG. LINE HILLS		
10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE				AFFIDAVITS	
11. MATERIAL EXT. WALLS:	<input type="checkbox"/> WOOD <input type="checkbox"/> STUCCO	<input type="checkbox"/> METAL <input type="checkbox"/> BRICK	<input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> CONCRETE	ROOF CONST.	<input type="checkbox"/> WOOD <input type="checkbox"/> CONC.	<input type="checkbox"/> STEEL <input type="checkbox"/> OTHER	ROOFING	SPRINKLERS REQ'D. SPECIFIED

1 4414 Palmero Dr.

DISTRICT OFFICE L.A.

VALIDATION	LA82924	CASHIER'S USE ONLY					
TYPE	GROUP	MAX. OCC.	DEC 17, 56 92407 C-2CK 40 00				
Ret.	Wall		FE-23-57	54476	B-1 CK	5.00	
C. OF O. ISSUED			\$ 500				
INSPECTOR	P.C.	S.P.C.	B.P.	I.F.	O.S.	C/O	

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	FE = 800 00	DWELL UNITS
--	-------------	-------------

SHEET #3 OF 3 (TOTAL 25,000)

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.

W. Earl Wear SIGNED

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

VALUATION APPROVED	Johnson	PARKING SPACES
APPLICATION CHECKED	Johnson	GUEST ROOMS
PLANS CHECKED	Johnson	FILE WITH 78063/57
CORRECTIONS VERIFIED	Johnson	CONT. INSP.
PLANS APPROVED	Johnson	GRADING CRITSON
APPLICATION APPROVED	Reader	

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

42.08

113.60

126.60

WELLING

DETACHED
WALLS "B"

50'

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

PACMERO

DRIVE

APR 1960

G

**APPLICATION FOR GRADING PERMIT
AND FOR GRADING CERTIFICATE**

Robert F. Kennedy
City of Los Angeles

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 153-221	1. LEGAL LOT 8	BLK. 15	TRACT 6340
ZONE R-1	2. LOCATION OF LOT 4414 Palmero Dr.		
INSIDE	3. BETWEEN CROSS STS.		APPROVED
KEY COR. LOT	4. PURPOSE EXCAVATION, FILL, OR SUPERVISED GRADING (SEE ITEM 7) Excavation & Fill		
REV. COR. LOT SIZE 11370 sq 176.60x 62.13	5. OWNER Dr. Fong Q. Jang		
REAR ALLEY	6. OWNER'S ADDRESS 4018 W. Ave 41		
SIDE ALLEY	7. SUPERVISING ENGINEER SUPERVISED GRADING ONLY		L.A. 65 STATE LICENSE NUMBER
BLOG. LINE HLL	8. CONTOURS BY LIC'D. SURVEYOR OR CIVIL ENG. A. K. Earle		STATE LICENSE NUMBER L.S. I298
CONT. INSP	9. CONTRACTOR Holland Dutch Bld'g Co.		STATE LICENSE NUMBER I27058
GRADING	10. ANGLE OF CUT SLOPES 45° NATURAL SURFACES 40-45° FILLED SLOPES 34°		
	11. TOTAL VERT. DEPTH OF CUT SLOPE 14 FEET		TOTAL VERT. DEPTH OF FILL SLOPE 2 FEET

G

4414 Palmero Dr.

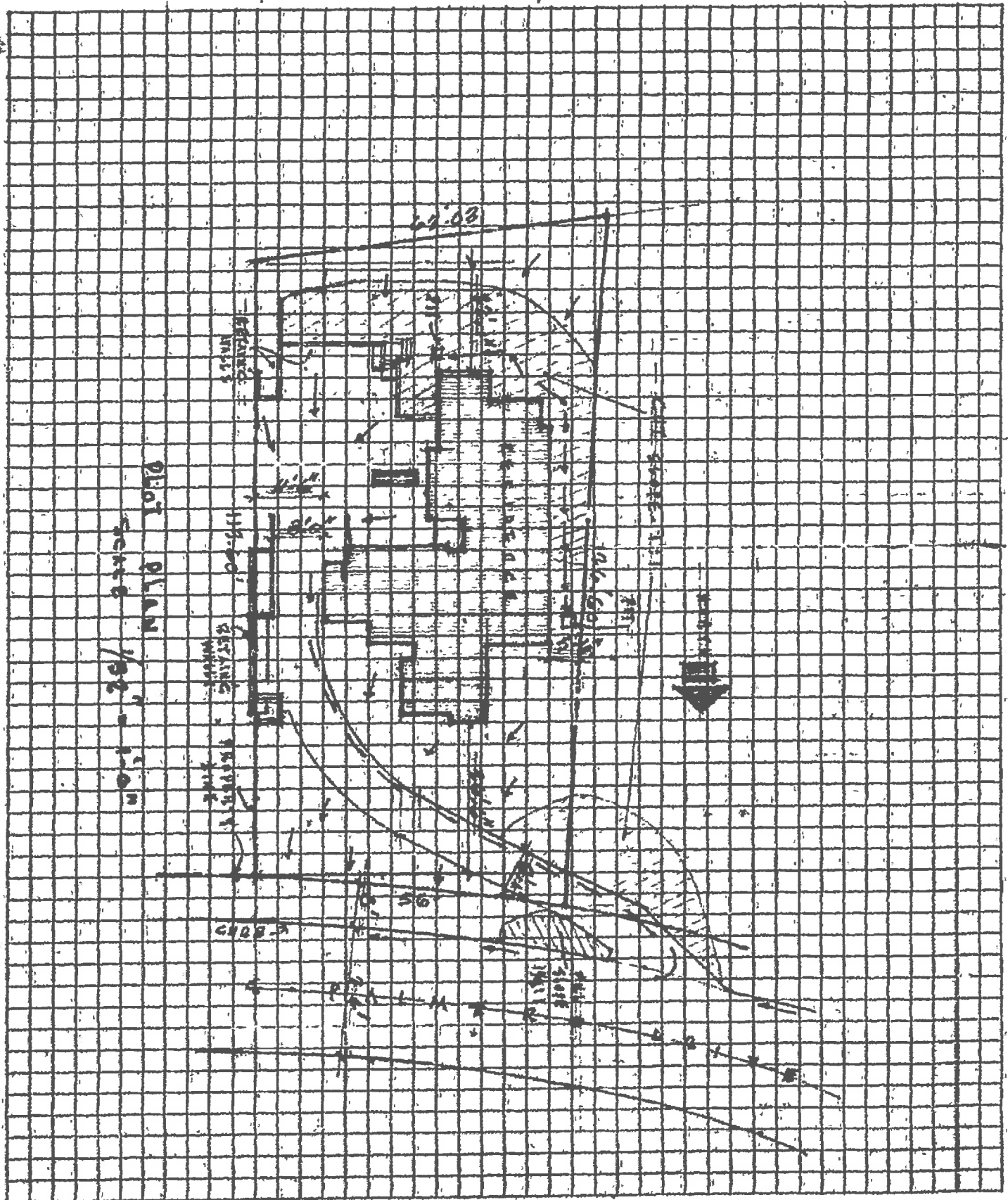
VALIDATION L.A. 78063	JUL-1-57	38132	B - 2 CK	5.00
	JUL-25-57	42741	B - 1 CK	5.00
DIST. OFFICE 2A				
G. C. ISSUED	P.C. \$5.00 G.P. 5.00			

12. NUMBER CUBIC YARDS CUT 420 FILL 190 TOTAL 610	VALUATION APPROVED <i>Kennedy</i>
13. TYPE OF NATURAL SOIL Clay & Shale	TYPE OF FILL MATERIAL same
14. COMPACTED FILLS <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	APPROVED SOIL TESTING AGENCY Lamb & McClellan
COMPACTION PROCEDURE: wet and roll with sheep foot	PLANS CHECKED <i>Melvin</i>
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. W. Earl Wear SIGNED	CORRECTIONS VERIFIED <i>Kennedy</i>
	PLANS APPROVED <i>Kennedy</i>
	APPLICATION APPROVED <i>Kennedy</i>

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.

LEGAL DESCRIPTION Lot 8, Block 15, Tract 6340
CITY OF LOS ANGELES, STATE OF CALIF.



On Plot Plan Show all Buildings on Lot and Use of Each

3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT 8	BLK. 15	TRACT 6340	DIST. MAP 153-221
2. BUILDING ADDRESS 4414 Palmero Drive			APPROVED
3. BETWEEN CROSS STREETS Nordica			AND NEW USE OF BUILDING Same
4. PRESENT USE OF BUILDING Dwelling			INSIDE X KEY
5. OWNER Dr. Fong Q. Jong			PHONE GL 58187
6. OWNER'S ADDRESS 3770 W. Avenue 40			P O. ZONE L.A.
7. CERT ARCH W. Earl Wear			STATE LICENSE PHONE C-2330 GL 41024
8. LIC. ENGR. R. E. McClellan			STATE LICENSE PHONE SE-758 RI 74411
9. CONTRACTOR Holland-Dutch Bldg. Co.			STATE LICENSE PHONE 127058 GL 41813
10. CONTRACTOR'S ADDRESS 16545 Las Casas Place			P O. ZONE Pacific Palisades
11. SIZE OF EXISTING BLDG 60 x 40	STORIES 1	HEIGHT 9'	NO OF EXISTING BUILDINGS ON LOT AND USE Dwelling (under const.) 1315
12. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input checked="" type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> ROOFING <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER			SPRINKLERS REQ'D. SPECIFIED

3 **4414 Palmero Drive** DISTRICT OFFICE **L.A.**

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 101.00	DWELL. UNITS
14. SIZE OF ADDITION STORIES HEIGHT VALUATION APPROVED <i>Johnson</i>	PARKING SPACES
15. NEW WORK: EXT. WALLS ROOFING Carport roof - structural change Johnson**	GUEST ROOMS
C. OF O. ISSUED 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: W. Earl Wear	PLANS CHECKED LA82922/57
This Form When Properly Validated is a Permit to Do the Work Described.	CORRECTIONS VERIFIED PLANS APPROVED
	APPLICATION APPROVED INSPECTOR

TYPE V	GROUP R	MAX. OCC	P.C. 100	S.P.C.	B.P. 200	I.F.	O.S.	C/O
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VALIDATION	JAN-13-58	CASHIER'S USE ONLY	C - 2 CS	1.00
	JAN-13-58		C - 1 CS	2.00

LA90686

SECTION LA 82922-57

No. Plot PLAN RECD

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

CITY OF LOS ANGELES

Certificate of Occupancy

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

Issued July 21, 1957

Address of Building: 4414 Palmdale Drive

Permit No. LA 22922 - 1957 and Year

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

1 story, type V, 60% 40' dwellings.
R-1 Occupancy

EXCEPT FOR DEVIATIONS APPROVED BY CHAIRMAN OF BLDG. & SAFETY COMMISSION.
G. E. MORRIS,
Superintendent of Building

By: W. E. THAYER, Jr.



February 12, 2021
Document Report

Documents

Document Number(s)

0986H1836

Record Description

Record ID: 2433156

Doc Type: MECHANICAL PERMIT

Sub Type: HVAC

Doc Date: 09/30/1986

Status: ISSUED

Doc Version: None

AKA Address: None

Project Name: None

Disaster ID: None

Subject: None

Product Name: None

Manufacturer's Name: None

Expired Date: None

Receipt Number: None

Case Number: None

Scan Number: None

Dwelling Units: None

Property Address(es)

4414 E PALMERO DR

Legal Description(s)

Tract:

Block: Lot: Arb:

Modifier: Map Reference:

PIN(s)

153A221 232

Assessor Number(s)

5475-006-008

Film RBF

Type: HIST T0071; 005; 0288

Note: If you have any questions, please visit one of our Records Counter Section open Monday thru Fridays from 7:30 AM to 4:30 PM,
EXCEPT on Wednesdays which opens from 9:00 AM to 4:30 PM.

Locations: Metro - 201 N. Figueroa St., 1st Floor Rm. 110, Los Angeles CA 90012
Van Nuys - 6262 Van Nuys Blvd, 2nd Floor Van Nuys CA 91401



Bldg-Alter/Repair 1 or 2 Family Dwelling Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued On: 06/26/2002 Last Status: Permit Finald Status Date: 12/27/2002
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1. TRACT	BLOCK	LOT(s)	ARB	MAP REF #	PARCEL ID # (PIN)	2. BOOK/PAGE/PARCEL
TR 6340	15	8		M B 80-6/16	153A221 232	5475 - 006 - 008

3. PARCEL INFORMATION

Area Planning Commission - East Los Angeles LADBS Branch Office - LA Council District - 13 Community Plan Area - Northeast Los Angeles Census Tract - 1862.00	District Map - 153A221 Energy Zone - 9 Hillside Grading Area - YES Hillside Ordinance - YES Earthquake-Induced Landslide Area - YES	Near Source Zone Distance - 0.9 Thomas Brothers Map Grid - 594-J2
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ZONE(S): R1-1 /

4. DOCUMENTS

ZI - ZI 2274 ZI - ZI-1574 ZI - ZI-1857 ZI - ZI-2274	SPA - Mount Washington - Glassell Par ORD - ORD-172316 CPC - CPC-1989-177-IPRO
--	--

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s): Jing, Fong Q	4414 Palmero Dr	LOS ANGELES CA 90065
Tenant: Applicant: (Relationship: Not Applicant) Will Powers -	5034 Shipleyglendr	LOS ANGELES, CA 90042 (213) 948-1643

7. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
(01) Dwelling - Single Family		Replace damaged wood framing (less than 10%). Same size/spacing/type.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: OK for Cashier: Signature:	DAS PC By: Coord. OK: Date:
---	-----------------------------------

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD (524-2845)
 Outside LA County, call (213)-482-0000 or visit www.ladbs.org

For Cashier's Use Only **W/O #: 21612320**
 Project Name:

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$5,000	PC Valuation:
---------------------------	---------------

FINAL TOTAL Bldg-Alter/Repair 172.04 Permit Fee Subtotal Bldg-Alter/Repa 130.00 E.Q. Instrumentation 0.50 O.S. Surcharge 3.01 Sys. Surcharge 9.03 Planning Surcharge 4.50 Planning Surcharge Misc Fee 5.00 Permit Issuing Fee 20.00	
--	--

Sewer Cap ID: Total Bond(s) Due:

Payment Date: 06/26/02
 Receipt No: IN05014996
 Amount: \$172.04
 Method: Credit Card

12. ATTACHMENTS

2002EP00203

13. STRUCTURE INVENTORY (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

02016 - 90000 - 12320

14. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (323)256-8013. Toilet and shower water conservation devices required. Battery operated smoke detectors required located per code.

15. Building Relocated From:

<u>16. CONTRACTOR, ARCHITECT, & ENGINEER NAME</u>	<u>ADDRESS</u>	<u>CLASS</u>	<u>LICENSE#</u>	<u>PHONE#</u>
(C) Powers Will	5034 Shipley Glen Drive,	Los Angeles, CA 90042	B 762005	2139481643

4414 E Palmero Dr



Permit #:
Plan Check #:
Event Code:

02016 - 20000 - 20866

Printed: 10/21/02 09:56 AM

Bldg-Alter/Repair
1 or 2 Family Dwelling
Express Permit
No Plan Check

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

Last Status: Ready to Issue
Status Date: 10/21/2002

Table with 4 columns: TRACT, BLOCK, LOT(s), ARB, COUNTY MAP REF #, PARCEL ID # (PIN #), ASSESSOR PARCEL #. Row 1: TR 6340, 15, 8, MB 80-6/16, 153A221 232, 5475 - 006 - 008

3. PARCEL INFORMATION

BAS Branch Office - LA
Council District - 14
Community Plan Area - Northeast Los Angeles
Census Tract - 1862.000
District Map - 153A221
Energy Zone - 9
Hillside Grading Area - YES
Hillside Ordinance - YES
Earthquake-Induced Landslide Area - YES
Near Source Zone Distance - 0.9
Thomas Brothers Map Grid - 594-J2

ZONE(S): R1-1 /

4. DOCUMENTS

ZI - ZI-1574
ZI - ZI-1857
ZI - ZI-2274
SPA - Mount Washington - Glassell Park
ORD - ORD-172316
CPC - CPC-1989-177-IPRO

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s): Moore, Brian 4414 Palmero Dr LOS ANGELES CA 90065
Applicant: (Relationship: Contractor) - The Dutch Roofer, Inc.

7. EXISTING USE

(01) Dwelling - Single Family
(07) Garage - Private

PROPOSED USE

8. DESCRIPTION OF WORK

T/O (E) ROOF. RE-ROOF WITH CLASS "A" MODIFIED BITUMEN, APROX. 275QS. SMOKE DETECTORS ARE REQUIRED.

9. # Bldgs on Site & Use: 1-SFD

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: OK for Cashier: Dana Craig
Signature: [Signature]
DAS PC By: Coord. OK:
Date: 10/21/02

For information and/or inspection requests originating within LA County,

Call toll-free (888) LA4BUILD

Outside LA County, call (213)-977-6941. (LA4BUILD = 524-2845)

For Cashier's Use Only

W/O #: 21620866

11. PROJECT VALUATION & FEE INFORMATION

Permit Valuation: \$6,349 PC Valuation:

Table with 2 columns: Description, Amount. Rows include FINAL TOTAL Bldg-Alter/Repair (161.08), Permit Fee Subtotal (120.00), Fire Hydrant Refuse-To-Pay, E.O. Instrumentation (0.63), O.S. Surcharge (2.81), Svs. Surcharge (8.44), Planning Surcharge (4.20), Planning Surcharge Misc Fee (5.00), Permit Issuing Fee (20.00), Permit Fee-Single Inspection Flag.

LA Department of Buildings and Safety
VN 16 08 034961 10/21/02 10:19AM

Table with 2 columns: Description, Amount. Rows include BUILDING PERMIT-RES (\$120.00), BUILDING PLAN CHECK (\$20.00), E1 RESIDENTIAL (\$0.63), ONE STOP SURCH (\$2.81), SYSTEMS DEVT FEE (\$8.44), CITY PLANNING SURCH (\$4.20), MISCELLANEOUS (\$5.00).

Total Due: \$161.08
Credit Card: \$161.08

02VN 18972

Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS

13. STRUCTURE INVENTORY

02016 - 20000 - 20866

14. APPLICATION COMMENTS

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

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

(C) Dutch Roofer Inc The

11395 Bradley Avenue,

Pacoima, CA 913312358

CLASS LICENSE#

C39 584162

PHONE#

818/897-8779

PERMIT EXPIRATION

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 the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per Business and Professions Code, Section 7150.2c. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professions Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: C39/HIC Lic. No.: 584162

Contractor: Vergie Allen (THE DUTCH ROOFER)

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: State Fund

Policy Number: 11606 891-02

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

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

19. ASBESTOS REMOVAL DECLARATION

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA as per section 19827.5 of the Health and Safety Code.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's name (if any):

Lender's address:

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the 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, 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: VERGIE ALLEN

Sign: Vergie Allen

Date: 10/21/07

Contractor Authorized Agent

Los Angeles Department of Building and Safety

Certificate Information: 4414 E PALMERO DR 90065

Application / Permit 03042-10000-39690
Plan Check / Job No. --
Group Mechanical
Type Plumbing
Sub-Type 1 or 2 Family Dwelling
Primary Use ()
Work Description REPAIR SEWER LINE & E.Q. VALVE.
Permit Issued Issued on 12/23/2003
Issuing Office Metro
Current Status Permit Finaled on 2/4/2004

Permit Application Status History

Issued	12/23/2003	HENRY TONGSON
Permit Finaled	2/3/2004	ROBERT LUERA

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor	Owner-Builder
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Inspector Information

LUIS ALVAREZ, (213) 202-3412

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

Pending Inspections

No Data Available.

Inspection Request History

Final	2/3/2004	Approved	ROBERT LUERA
Sewer or Sewer Cap	2/3/2004	Permit Finaled	ROBERT LUERA



Los Angeles County
Department of Regional Planning

Planning for the Challenges Ahead



Amy J. Bodek, AICP
Director

Dennis Slavin
Chief Deputy Director

April 9, 2020

TO: Historical Landmarks and Records Commission
Stephen J. Sass, Chair
Benjamin J. Kahle, Commissioner
Yolanda Duarte-White, Commissioner
Mark F. Lucas, Commissioner
Edward R. Bosley, Commissioner

FROM: Bruce Durbin, Supervising Regional Planner

**APRIL 24, 2020 HLRC MEETING
ANDERSON HOUSE HISTORIC LANDMARK
PROJECT NO. 2020-000311-(3)
CASE NO. RPPL2020000535
19974 SISCHO DRIVE, SANTA MONICA MOUNTAINS COASTAL ZONE**

For the above referenced case, this memo and the accompanying draft resolution serves as the report of the Director of the County Department of Regional Planning ("DRP") to the Historical Landmarks and Records Commission ("HLRC") pursuant to Los Angeles County Code ("County Code") Section 22.124.090.A.2.

Background

On January 25, 2020, the applicant's consultant, Architectural Resources Group (ARG) submitted a Landmark nomination for the subject property. The nomination narrative is attached. DRP's historic preservation consultant, Sapphos Environmental, Inc. ("Sapphos") prepared the attached memo, dated March 17, 2020, stating the subject property meets the criteria for historic landmark pursuant to County Code Section 22.124.070.A.3.

Recommended Motion

DRP staff concurs with Sapphos' determination that the subject property meets the criteria for landmark designation and recommends the following motion for the HLRC's consideration:

That the Historical Landmarks and Records Commission adopt a resolution recommending that the County Board of Supervisors designate 19974 Sischo Drive, located within the Santa Monica Mountains Coastal Zone a County landmark pursuant to section 22.124 of the County Code, and find the project categorically exempt from the California Environmental Quality Act, pursuant to Section 15331 of the State CEQA Guidelines (Historical Resource Restoration/Rehabilitation – Class 31).

Questions or comments regarding this memo may be directed to Dean Edwards at dedwards@planning.lacounty.gov or (213) 974-0087.

BD:DE

c: Executive Officer-Clerk of the Board of Supervisors

Attachments:

- A. Draft Resolution
- B. Location Map
- C. Site Plan
- D. ARG's Nomination Narrative
- E. Sapphos' Memo
- F. Photos

ATTACHMENT A
DRAFT RESOLUTION

**DRAFT RESOLUTION
COUNTY OF LOS ANGELES
HISTORICAL LANDMARKS AND RECORDS COMMISSION
RECOMMENDATION ON THE DESIGNATION OF A PROPERTY AS A
LOS ANGELES COUNTY HISTORIC LANDMARK
ANDERSON HOUSE
PROJECT NO. 2020-000311-(3)
CASE NO. RPPL2020000535**

WHEREAS, the Historical Landmarks and Records Commission (hereinafter, the "Commission") of the County of Los Angeles (hereinafter, the "County") conducted a duly noticed public hearing on a nomination application to designate 19974 Sischo Drive, (hereinafter the "subject property" or "Anderson House") located within the Santa Monica Mountains Coastal Zone, a County Landmark pursuant to Part 28 of Chapter 22.124 of the Los Angeles County Code (hereinafter, the "County Code") on April 24, 2020;

WHEREAS, the Commission duly considered all facts and records presented on the nomination, including a report from the Director of the County Department of Regional Planning (the "Director") and any and all public comment and testimony; and

WHEREAS, the Commission makes the following findings on the nomination:

1. On January 25, 2020, Architectural Resources Group filed the landmark nomination application for the subject property on behalf of the property owner, Beatrice Faverjon.
2. The boundaries of the proposed landmark follow parcel lines of Assessor's Parcel Number 4447-033-025.
3. The approximately .92-acre subject property is located above Topanga Canyon and is developed with a 2,096 square-foot two-story single-family residence and a 130 square-foot utility building.
4. In 1947, the subject property was developed with a single-family residence. In 1959, the existing residence was expanded and remodeled. In 1964, the utility building was constructed. In 1993, the upstairs bathroom was enlarged to include the area under the cantilevered eaves. In 2018, the kitchen was remodeled and the second-story bathroom windows were replaced with period appropriate windows. In 2019, an addition was added to the west side of the utility building.
5. Pursuant to County Code Section 22.124.070.A, the subject property is an historic site that is more than 50 years old, satisfies one or more significance criteria and therefore may be designated as a landmark.
6. Pursuant to County Code Section 22.124.070.A.3, the subject property is eligible for listing as a Los Angeles County Landmark because it embodies the distinctive characteristics of the architectural style, Organic Modernism (or Organic Architecture) which was founded by the architect Frank Lloyd Wright and is generally characterized by its use of natural materials, often left raw or exposed, in combination with modern materials (glass, concrete, and steel) and technologies (prefabricated elements); its careful siting in relation to its natural surroundings; a visual and physical connection to the exterior environment; and sometimes, its application of highly dramatic, biomorphic forms.

7. The National Park Service defines period of significance as “the span of time during which significant events and activities occurred” associated with the historic site. The period of significance of Organic Modernism is generally 1950s to 1970s.
8. Pursuant to County Code Section 22.14.080, character-defining features are defined as “the materials, forms, location, spatial configurations, uses, and cultural associations or meanings that contribute to the historic character of an historic resource that must be retained to preserve that character.” Organic Modernism has the following character-defining features:
 - Natural shapes;
 - Utilization of new technologies and building materials but the rejection of them as stylistic inspiration;
 - Utilization of solar heating and natural cooling;
 - Free-flowing floor plans specifically arranged to incorporate views of outdoor gardens; and
 - The integration of indoor and outdoor.
9. The residence’s character-defining features are:
 - Horizontal form built into the site;
 - Rectangular footprint;
 - Flat roof with boxed eaves and built up gravel;
 - Redwood channel siding;
 - Recessed wood front door;
 - Cantilevered carport/entrance canopy at northern façade;
 - Wide cantilevered balconies on southern façade;
 - Wood cantilevered deck with tiled hot tub on southern façade;
 - Single light casement and fixed windows;
 - Wood casement doors on the southern façade;
 - One story in height to the west and two stories in height to the east; and
 - Stone flowerbeds embedded with local rock.
10. The utility shop’s character defining features are:
 - Flat roof;
 - Poured concrete walls with embedded stone; and
 - Fully glazed wood door with wood canopy cover.
11. The subject property is eligible for listing as a Los Angeles County Landmark because it represents the work of an architect whose work is of significance to the County. Both the

residence and utility shop were designed by master architect W. Earl Wear for George Robert and Jean Anderson who owned the subject property.

12. Historic integrity is commonly defined as the ability of a site to convey its historical significance and is the composite of seven qualities: location, design, setting, materials, workmanship, feeling and association. Although there has been minimal alteration, the Anderson House retains all qualities of integrity.
13. The subject property's period of significance begins in 1958 with the construction of the house and ends in 1964 with the construction of the utility building.
14. Pursuant to County Code Section 22.124.090.A, the property owner is the applicant and thereby consents to the landmark designation.
15. Pursuant to the provision of County Code Section 22.52.3190, the County notified the public of the hearing. Owners of property located within 500 feet of the subject property were notified by US mail of the public hearing. Additionally, a notice of the public hearing was published in the Malibu Times newspaper and posted on the subject property.
16. No comments were received from the public prior to the public hearing regarding the proposed historic landmark designation.

NOW, THEREFORE, BE IT RESOLVED THAT, the Historical Landmarks and Records Commission recommends that the Board of Supervisors of the County of Los Angeles:

1. Find that the designation of the Anderson House as a Historic Landmark is categorically exempt from the provisions of the California Environmental Quality Act (CEQA), pursuant to State CEQA Guidelines Section 15331 (Historical Resource Restoration/Rehabilitation—Class 31) and
2. Adopt a resolution designating the Anderson House within the Santa Monica Mountains Coastal Zone, as a Los Angeles County Historic Landmark.

I hereby certify that the foregoing Resolution was adopted by a majority of the voting members of the Historical Landmarks and Records Commission on April 24, 2020.

Chair Stephen Sass
Historical Landmarks and Records Commission
County of Los Angeles

APPROVED AS TO FORM:

MARY C. WICKHAM
County Counsel

By _____
Deputy County Counsel
Property Division

VOTES

Yes:

No:

Abstain:

Absent:

BD:DE



City of Los Angeles Department of City Planning

10/13/2021 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

4414 E PALMERO DR

ZIP CODES

90065

RECENT ACTIVITY

CHC-2021-8584-HCM

ENV-2021-8585-CE

CASE NUMBERS

CPC-1989-177

CPC-1987-499

ORD-172316

ORD-168707

ORD-129279

ENV-2013-3392-CE

Address/Legal Information

PIN Number	153A221 232
Lot/Parcel Area (Calculated)	7,104.5 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID J2
Assessor Parcel No. (APN)	5475006008
Tract	TR 6340
Map Reference	M B 80-6/16
Block	15
Lot	8
Arb (Lot Cut Reference)	None
Map Sheet	153A221

Jurisdictional Information

Community Plan Area	Northeast Los Angeles
Area Planning Commission	East Los Angeles
Neighborhood Council	Arroyo Seco
Council District	CD 1 - Gilbert Cedillo
Census Tract #	1862.03
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-1857 Specific Plan: Mount Washington-Glassell Park ZI-2129 State Enterprise Zone: East Los Angeles
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	MOUNT WASHINGTON - GLASSELL PARK
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None

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.

Affordable Housing Linkage Fee	
Residential Market Area	Medium
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	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)	5475006008
Ownership (Assessor)	
Owner1	GRAY,JOHN J
Address	4414 PALMERO DR LOS ANGELES CA 90065
Ownership (Bureau of Engineering, Land Records)	
Owner	GRAY, JOHN J
Address	4414 PALMERO DR LOS ANGELES CA 90065
APN Area (Co. Public Works)*	0.154 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,040,400
Assessed Improvement Val.	\$394,034
Last Owner Change	12/29/2017
Last Sale Amount	\$1,367,513
Tax Rate Area	4
Deed Ref No. (City Clerk)	2262249 1771 1517257 1499066
Building 1	
Year Built	1958
Building Class	D9C
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,436.0 (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
Rent Stabilization Ordinance (RSO)	No [APN: 5475006008]

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	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No

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

Special Grading Area (BOE Basic Grid Map A-13372) Yes

Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	0.60972192
Nearest Fault (Name)	Raymond Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.50000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.50000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 5475006008]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	5475006008
Address	4414 PALMERO DR
Year Built	1958
Use Code	0100 - Residential - Single Family Residence
Notes	The property is subject to AB 1482 only if the owner is a corporation, limited liability company, or a real estate investment trust.

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1136

Fire Information

Bureau	Central
Batallion	2
District / Fire Station	55
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-1989-177

Required Action(s): Data Not Available

Project Descriptions(s): INTERIM CONTROL ORDINANCE FOR THE ENTIRE NORTHEAST LOS ANGELES DISTRICT PLAN
CONTINUATION OF CPC-89-0177. SEE GENERAL COMMENTS FOR CONTINUATION.

Case Number: CPC-1987-499

Required Action(s): Data Not Available

Project Descriptions(s): INTERIM CONTROL ORDINANCE - TEMPORARILY RESTRICTING DEVELOPMENT TO THE FOLLOWING (1) CONSTRUCTION OF NEW SINGLE FAMILY DWELLINGS NOT TO EXCEED 2 STORIES (24 FT) AND WITH A MAXIMUM LOT COVERAGE OF 40%; AND (2) REMODELS OR ALTERATIONS WHICH DO NOT INCREASE EXISTING SQUARE FOOTAGE BY MORE THAN 10%. TO BE EFFECTIVE FOR ONE YEAR, OR UNTIL PLAN AMENDMENTS AND ZONE CHANGES ARE ADOPTED.
CONTINUATION OF CPC-87-499. SEE GENERAL COMMENTS FOR CONTINUATION.

Case Number: ENV-2013-3392-CE

Required Action(s): CE-CATEGORICAL EXEMPTION

Project Descriptions(s): THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.

DATA NOT AVAILABLE

ORD-172316

ORD-168707

ORD-129279



Address: 4414 E PALMERO DR

APN: 5475006008

PIN #: 153A221 232

Tract: TR 6340

Block: 15

Lot: 8

Arb: None

Zoning: R1-1

General Plan: Low Residential

