

**CHARLOTTE AND ROBERT DISNEY HOUSE**  
4406 WEST KINGSWELL AVENUE  
CHC-2016-2575-HCM  
ENV-2016-2576-CE

Agenda packet includes:

1. Final Staff Recommendation Report
2. Categorical Exemption
3. Director-Initiation Letter, Dated July 20, 2016
4. Nomination
5. 1990 Nomination and Letter of Determination
6. Letter from Member of the Public

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

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

**CASE NO.:** CHC-2016-2575-HCM  
ENV-2016-2576-CE

**HEARING DATE:** September 15, 2016  
**TIME:** 9:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 4406 West Kingswell Avenue  
Council District: 4  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Los Feliz/South Los Feliz  
Legal Description: Mount Hollywood Grandview  
Tract No. 2

**EXPIRATION DATE:** October 3, 2016

**PROJECT:** Historic-Cultural Monument Application for the  
CHARLOTTE AND ROBERT DISNEY HOUSE

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

**OWNER(S):** Sang Ho Yoo, Krystal Yoo, and Hyun Bae Kim  
3435 Wilshire Boulevard, #1190  
Los Angeles, CA 90010

Sang Ho Yoo and Krystal Yoo  
4237 Vanetta Drive  
Studio City, CA 91604

**APPLICANT:** City of Los Angeles, Planning Department  
200 North Spring Street, Room 559  
Los Angeles, CA 90012

### **RECOMMENDATION**      **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP  
Director of Planning

#### **[SIGNED ORIGINAL IN FILE]**

Ken Bernstein, AICP, Manager  
Office of Historic Resources

#### **[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

#### **[SIGNED ORIGINAL IN FILE]**

Melissa Jones, Planning Assistant  
Office of Historic Resources

**Attachments:** Director-Initiation Letter, dated July 20, 2016  
2016 Historic-Cultural Monument Application  
1990 Historic-Cultural Monument Application  
Letter of Determination, dated November 22, 1990

## **FINDINGS**

- The Charlotte and Robert Disney House “reflects the broad cultural, economic, or social history of the nation, state, or community” as the birthplace of the Walt Disney Company.
- The Charlotte and Robert Disney House “is identified with historic personages or with important events in the main currents of national, State or local history” for its association with Walt Disney.

## **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, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

## **SUMMARY**

The Robert and Charlotte Disney House is a one-story Craftsman house located in the Los Feliz neighborhood of Los Angeles at 4406 West Kingswell Avenue. The house was constructed in 1914 by contractors Herbert and H. George Beer for Karl A. Miller of Pasadena. The property displays character-defining features that include:

- Cross-gabled roof with attic vents
- Exposed rafters and protruding rafter tails
- Wood shingle cladding
- Double-hung windows

Walt Disney (1901-1966) relocated to Los Angeles in August of 1923 and moved into the 4406 West Kingswell Avenue property with his uncle, Robert Disney, Robert's second wife, Charlotte; and his cousin, Robert Jr. While not the original owners of the property, Robert and Charlotte bought the subject property less than a decade after its construction, and lived there from the 1920s to the 1950s. Walt Disney lived at 4406 Kingswell Avenue for five dollars per month, paying an extra dollar for the garage's use as a workspace.

Walt Disney lived at the 4406 West Kingswell Avenue property from August to October 1923. During this time, he utilized the original, detached garage, where he brainstormed his earliest feature animations, modified a movie camera to take single-frame shots, and built his own animation table. Also, while living at the subject property, on October 16, 1923, Walt Disney signed a contract to produce his first animation series, the “Alice Comedies.”

In 1981, the garage at 4406 West Kingswell Avenue was threatened with demolition. Historian and animation aficionado Paul Maher purchased the garage and rented the subject property. However, Maher soon after came into financial hardship and auctioned the garage to The Friends of Walt Disney, who donated the garage to the Stanley Ranch Museum. In 1984, the

garage was relocated to the museum site at 12174 Euclid Street in Garden Grove, California, where it exists today as a permanent exhibit that interprets the history of the building as Walt Disney's first studio.

Alterations to the subject property over the years include the replacement of living room hardwood floors and moldings in 1948 following fire and water damage; the relocation of the original garage between 1982 and 1984; removal of original kitchen cabinetry and other features in 2006; and replacement of original windows with vinyl reproductions at an unknown date.

The citywide historic resources survey, SurveyLA, identified the Charlotte and Robert Disney House as individually eligible for listing or designation at national, state, and local levels.

## **DISCUSSION**

The Charlotte and Robert Disney House successfully meets two of the Historic-Cultural Monument criteria.

The Charlotte and Robert Disney House "reflects the broad cultural, economic, or social history of the nation, state, or community" as the birthplace of the Walt Disney Company. It was in the original, detached garage at the 4406 Kingswell Avenue, that Walt Disney began brainstorming his earliest feature animations, modified a movie camera to take single-frame shots, and built his own animation table. Also, while living at the subject property, on October 16, 1923, Walt Disney signed a contract to produce his first animation series, the "Alice Comedies," which is considered the official birthdate of the Walt Disney Company.

The property also "is identified with historic personages or with important events in the main currents of national, state, or local history" for its association with renowned entrepreneur, animator, and film producer Walt Disney. Although Walt Disney only lived at the 4406 Kingswell Avenue for a brief period, from August to October 1923, the subject property was his first home in Los Angeles, and also the location of his first studio.

## **QUALITY ACT ("CEQA") FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of the Charlotte and Robert Disney House as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible



alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

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

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2016-2576-CE was prepared on August 29, 2016.

## **BACKGROUND**

On July 20, 2016, the Director of Planning, Vincent P. Bertoni, initiated consideration of the property as a proposed Historic-Cultural Monument worthy of preservation. On August 11, a subcommittee of the Cultural Heritage Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff members from the Office of Historic Resources.

A previous Historic-Cultural Monument nomination for the Charlotte and Robert Disney House was submitted on June 15, 1990 by Lawrence G. Barnes of the So. Los Feliz Community Association. The nomination was taken under consideration by the Cultural Heritage Commission on July 11, 1990. At the final determination hearing heard before the Cultural Heritage Commission on November 21, 1990, the commissioners declined the nomination for lack of sufficient evidence.

COUNTY CLERK'S USE

## CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 360  
LOS ANGELES, CALIFORNIA 90012

## CALIFORNIA ENVIRONMENTAL QUALITY ACT

## NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY

City of Los Angeles Department of City Planning

COUNCIL DISTRICT  
4

PROJECT TITLE

Charlotte and Robert Disney House

LOG REFERENCE

CHC-2016-2575-HCM  
ENV-2016-2576-CE

PROJECT LOCATION

4406 West Kingswell Avenue, Los Angeles, CA 90027

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:

Designation of Charlotte and Robert Disney House as an Historic-Cultural Monument.

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

CONTACT PERSON

Melissa Jones

AREA CODE

213

TELEPHONE NUMBER

978-1192

EXT.

EXEMPT STATUS: (Check One)

## STATE CEQA GUIDELINES

## CITY CEQA GUIDELINES

MINISTERIAL

Sec. 15268

Art. II, Sec. 2b

DECLARED EMERGENCY

Sec. 15269

Art. II, Sec. 2a (1)

EMERGENCY PROJECT

Sec. 15269 (b) &amp; (c)

Art. II, Sec. 2a (2) &amp; (3)

x

CATEGORICAL EXEMPTION

Sec. 15300 *et seq.*

Art. III, Sec. 1

Class 8 & 31 Category \_\_\_\_\_ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Charlotte and Robert Disney House** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE

TITLE

Planning Assistant

DATE

August 29, 2016

FEE:

RECEIPT NO.

REC'D. BY

DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED)

SIGNATURE

DATE

DEPARTMENT OF  
CITY PLANNING

OFFICE OF HISTORIC RESOURCES  
200 N. SPRING STREET, ROOM 559  
LOS ANGELES, CA 90012-4801

CULTURAL HERITAGE COMMISSION

RICHARD BARRON  
PRESIDENT

GAIL M. KENNARD  
VICE PRESIDENT

JEREMY IRVINE  
BARRY A. MILOFSKY  
ELISSA SCRAFANO

FELY C. PINGOL  
COMMISSION EXECUTIVE ASSISTANT  
(213) 978-1294

preservation.lacity.org

CITY OF LOS ANGELES  
CALIFORNIA



ERIC GARCETTI  
MAYOR

EXECUTIVE OFFICES

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

KEVIN J. KELLER, AICP  
DEPUTY DIRECTOR  
(213) 978-1272

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

JAN ZATORSKI  
DEPUTY DIRECTOR  
(213) 978-1273

planning.lacity.org

July 20, 2016

Sang Ho Yoo and Krystal Yoo  
4237 Vanetta Dr.  
Studio City, CA 91604

1129 E. Maple St.  
Glendale, CA 91205

Re: 4406 Kingswell Ave.

Dear Mr. and Ms. Yoo:

Per Los Angeles Administrative Code Section 22.171.10 (a), I, as Director of Planning, hereby initiate consideration of the above referenced property as a proposed Historic-Cultural Monument worthy of preservation. The property was the first California home of Walt Disney and appears worthy of further consideration for Monument status by the Cultural Heritage Commission and the City Council.

Attached is a copy of Section 22.171 through Section 22.171.18 of the Los Angeles Administrative Code so that you may be apprised of the procedures followed by the Cultural Heritage Commission in considering and declaring properties as Historic-Cultural Monuments. Please note that Section 22.171.12 provides for a **temporary stay of demolition permits** when the matter is under consideration by the City for designation as an historical or cultural monument and that **no site, building or structure on the property shall be demolished, substantially altered or removed**, regardless of whether a permit exists, pending final determination of potential Monument status. Also, the owner of any site, building or structure under consideration is required to notify this Commission in writing whenever application is made for a permit to demolish, substantially alter or remove such site, building or structure.

A subcommittee of the Cultural Heritage Commission will conduct an inspection tour of the above-referenced property in the coming weeks. Please contact Lambert Giessinger at (213) 978-1183 to further discuss the specifics of the inspection tour and the designation process. After the inspection tour, the matter will be placed on the agenda of a regular meeting for final review by the Commission and, if declared, will be heard by the City Council's Planning and Land Use Management Committee, which will make a recommendation to the City Council to confirm or deny the Commission's action.

Sincerely,

VINCENT P. BERTONI, AICP  
Director of Planning

Attachment: Cultural Heritage Ordinance

cc: Councilmember David Ryu, Fourth District  
Department of Building and Safety



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

|   |   |                                       |                                       |
|---|---|---------------------------------------|---------------------------------------|
| Proposed Monument Name: Charlotte and Robert Disney House   |   | Former residence of notable person(s) |                                       |
| Other Associated Names:   |   |                                       |                                       |
| Street Address: 4406 West Kingswell Avenue  |   | Zip: 90027                            | Council District: 4                   |
| Range of Addresses on Property: 4406  |   | Community Name: Los Feliz             |                                       |
| Assessor Parcel Number: 5590-024-002  | Tract: Mt. Hollywood Grandview #2         | Block: N/A                            | Lot: 73                               |
| 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: |   |                                       |                                       |
|   |   |                                       |                                       |

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

|  |  |   |  |
|--|--|---|--|
| Year built: 1914                               | <input checked="" type="radio"/> Factual | <input type="radio"/> Estimated                 | Threatened? Private Development                      |
| Architect/Designer: Herbert E. "H.E." Beer     | Contractor: H. George Beer               |   |  |
| Original Use: Residence                        | Present Use: Residence                   |   |  |
| Is the Proposed Monument on its Original Site? | <input checked="" type="radio"/> Yes     | <input type="radio"/> No (explain in section 7) | <input type="radio"/> Unknown (explain in section 7) |

## 3. STYLE & MATERIALS

| Architectural Style: Craftsman |                               | Stories: 1                    | Plan Shape: Rectangular |
|--------------------------------|-------------------------------|-------------------------------|-------------------------|
| FEATURE                        | PRIMARY                       | SECONDARY                     |                         |
| CONSTRUCTION                   | Type: Wood                    | Type: Concrete poured/precast |                         |
| CLADDING                       | Material: Wood shingles       | Material: Select              |                         |
| ROOF                           | Type: Gable, crossed          | Type: Select                  |                         |
|                                | Material: Composition shingle | Material: Select              |                         |
| WINDOWS                        | Type: Double-hung             | Type:                         |                         |
|                                | Material: Vinyl               | Material: Select              |                         |
| ENTRY                          | Style: Off-center             | Style: Select                 |                         |
| DOOR                           | Type: Slab                    | Type: Paneled, glazed         |                         |





# 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.

|      |   |
|------|---|
| 1948 | Hardwood floors and molding, following fire and water damage.                           |
| 1982 | Removal of garage; transferred to museum (12174 Euclid St., Garden Grove)               |
| 2006 | Complete renovation of kitchen and bathroom: cabinets, countertops, dishwasher, shower. |
|      |   |
|      |   |
|      |   |
|      |   |
|      |   |

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

|  |  |
|--|--|
| Listed in the National Register of Historic Places   |  |
| Listed in the California Register of Historical Resources  |  |
| Formally determined eligible for the National and/or California Registers  |  |
| Located in an Historic Preservation Overlay Zone (HPOZ)  | Contributing feature<br>Non-contributing feature                                   |
| <input checked="" type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s) | Survey Name(s): SurveyLA; administered by Los Angeles Office of Historic Resources |
| 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 checked="" type="checkbox"/> | Reflects the broad cultural, economic, or social history of the nation, state, or community  |
| <input checked="" type="checkbox"/> | Is identified with historic personages or with important events in the main currents of national, state, or local history                                  |
|                                     | Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction |
|                                     | A notable work of a master builder, designer, or architect whose individual genius influenced his or her age   |

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

|   |                              |   |           |
|---|------------------------------|---|-----------|
| Name: Office of Historic Resources                |                              | Company: Los Angeles City Planning Department |           |
| Street Address: 200 North Spring Street, Room 559 |                              | City: Los Angeles                             | State: CA |
| Zip: 90012  | Phone Number: (213) 978-1200 | Email: melissa.jones@lacity.org               |           |

### Property Owner

Is the owner in support of the nomination?

Yes

No

☒ Unknown

|  |               |                   |           |
|--|---------------|-------------------|-----------|
| Name: Sang Ho and Krystal Yoo and Hyun Bae Kim |               | Company:          |           |
| Street Address: 3435 Wilshire Blvd., #1190     |               | City: Los Angeles | State: CA |
| Zip: 90010                                     | Phone Number: | Email:            |           |

### Nomination Preparer/Applicant's Representative

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

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

## 10. RELEASE

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

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

Melissa Jones  
Name:

8-23-2016  
Date:

Signature:

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

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

Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)



## **Charlotte and Robert Disney House**

### **4406 West Kingswell Avenue**

#### **Architectural Description**

The Charlotte and Robert Disney House is a one-story Craftsman house located in the Los Feliz neighborhood of Los Angeles at 4406 Kingswell Avenue. The house was constructed in 1914 by contractors Herbert and H. George Beer for Karl A. Miller of Pasadena.

The exterior of the house is typical of Craftsman homes. The house has a cross-gabled roof and the front and rear-facing facades feature vented gables (or “attic vents”). The roof further showcases Craftsman qualities, with several exposed rafters and protruding rafter tails. The exterior features wood shingle cladding. The roof is clad in composite shingles. The front porch is asymmetrical and a partial wraparound, guarded by a large horizontal wood beam. The porch displays tapered wooden columns as porch supports, which rest upon wooden plinths and concrete column bases. The front façade features two picture windows flanked by double-hung windows on each side with transoms above. The transom windows above the side windows are two over two and the transoms above the picture windows are three over three. The porch and walkway are poured cement.

On the interior, the family room is remarkably preserved, and showcases signature Craftsman trim arrangements: picture rails below the frieze (and a crown rail above), chair rails (or “dado rails”) and base boards (or “mop boards”). There is also a fireplace in the living room.

#### **Alterations**

Alterations to the property include the replacement of living room hardwood floors and moldings in 1948 following fire and water damage; relocation of the original garage to 12174 Euclid Street in Garden Grove, California in 1982; removal of original kitchen cabinetry and other features in 2006; and replacement of original windows with vinyl reproductions at an unknown date.

#### **Statement of Significance**

The Charlotte and Robert Disney House is most famous for being the residence of Walt Disney himself for a few months, beginning in August of 1923. The home’s original garage, now at a ranch museum in Orange County, was where Walt Disney lived, experimented with animation techniques, and constructed a do-it-yourself animation table.

Walt Disney was born in Chicago in 1901. As a young boy, he developed an early interest in drawing and took art classes. At the age of 18, he got a job as a commercial illustrator and began to dabble in animation.

Having failed to make a living as an animator in Kansas City, Walt Disney moved to Los Angeles in August of 1923, at the encouragement of his brother Roy, already in Los Angeles recuperating from tuberculosis. According to the census, already living at 4406 Kingswell Avenue were Walt



Disney's uncle, Robert Disney, his second wife Charlotte, and their son, Robert Jr. While not the original owners of the house, Robert and Charlotte moved in less than a decade after its construction, and they owned the property from the 1920s to the 1950s. Walt Disney lived at 4406 Kingswell Avenue for five dollars per month, paying an extra dollar for the garage's use as a workspace. Roy was also married in this house in April of 1925, with Walt serving as best man and Lillian Bounds (soon to be Lillian Disney) served as maid of honor. Further, the house was a Disney family home; it was where the extended Disney family (Elias, Flora, et al.) stayed when they visited California, and it was the designated house for family celebrations.

While Walt Disney only lived at the 4406 Kingswell Avenue property for a brief period, from August to October 1923, the property is significant because it is the birthplace of the Walt Disney Company as it is known. It was in the original, detached garage at the 4406 Kingswell Avenue, that he began brainstorming his earliest feature animations, modified a movie camera to take single-frame shots, and built his own animation stand, which is on display in the Los Angeles Museum of Natural History.

The garage at 4406 Kingswell Avenue was threatened with demolition in 1981. Los Angeles historian and animation buff Paul Maher purchased the garage for \$6400, the quote given to the owner for construction of a new garage, and in exchange for Maher leasing the property. Approximately one year later, Maher came into financial hardship and put the garage up for auction in March 1982. A group of eight individuals known as the "Friends of Walt Disney," purchased the garage for \$8500 and began looking for a permanent home for the structure. The garage was placed into storage until it was relocated, in 1984, to the Stanley Ranch Museum in Garden Grove, where it stands today (See Attachment A).

While the garage is long gone, Kingswell Avenue is a walking museum of The Disney Company's inception. Aside from Robert Disney Sr.'s house at 4406 Kingswell Avenue, various areas around Los Feliz are also significant for association with the Disney Company's early history. Walt and Roy Disney lived in a rooming house across the street at 4409 Kingswell Avenue for some time, which still stands. Westward down the street, at 4649 and 4651 Kingswell Avenue, is a commercial space that Walt and Roy rented for their first proper studio, in which they had employees, business hours, and customers. Around the corner, at 4589 Hollywood Boulevard, is the former location of the first Disney backlot. In 1925, Disney's first large studios opened less than two miles away on Hyperion Avenue at Griffith Park Boulevard.

While these places were the first conventional Disney studios, the contact address on Walt Disney's early letterheads indicate what he truly considered to be his first studio: 4406 Kingswell Avenue. The young Disney's contract to produce the "Alice Comedies", issued by Margaret Winkler, was signed at the Kingswell residence on October 16, 1923—the official birthdate of the Disney Company. Walt continued to use the 4406 Kingswell address as his letterhead until February 26, 1924, when he and Roy had settled into the commercial space at 4649 Kingswell Avenue.

## Bibliography

"Anaheim Antics: Uncle Disney's Garage." RAD: Running At Disney. January 15, 2015. Accessed August 9, 2016. <http://runningatdisney.com/2015/01/15/anaheim-antics-uncle-disneys-garage/>.

Bown, Alice. Letter to the Los Angeles Cultural Heritage Commission, June 30, 1987.

Chiland, Elijah. "Walt Disney's First LA Home Might Be Demolished." Curbed LA. July 20, 2016. Accessed August 9, 2016. <http://la.curbed.com/2016/7/20/12234058/walt-disney-los-feliz-garage-demolish-los-angeles>.

"Disney Office Was a Garage You Can See in Garden Grove, CA." SeeCalifornia. May 7, 2012. Accessed August 9, 2016. <http://www.seecalifornia.com/traveltips/disney-garage-garden-grove/>.

Korkis, Jim. "Walt Disney's Hollywood Homes." Mouse Planet. January 7, 2015. Accessed August 9, 2016. [https://www.mouseplanet.com/10902/Walt\\_Disneys\\_Hollywood\\_Homes](https://www.mouseplanet.com/10902/Walt_Disneys_Hollywood_Homes).

Sampson, Wade. "The Little Disney Garage Nobody Wanted." Mouse Planet. June 4, 2008. Accessed August 9, 2016. [https://www.mouseplanet.com/8366/The\\_Little\\_Disney\\_Garage\\_Nobody\\_Wanted](https://www.mouseplanet.com/8366/The_Little_Disney_Garage_Nobody_Wanted).

Serna, Joseph. "Los Feliz Home Where Walt Disney Set up His First Studio Could Be Demolished." Los Angeles Times. July 20, 2016. Accessed August 9, 2016. <http://www.latimes.com/local/lanow/la-me-ln-disney-first-studio-set-for-demolition-los-feliz-20160720-snap-story.html>.

## Attachment A



The garage, originally owned by Charlotte and Robert Disney at the Stanley Ranch Museum in Garden Grove, California.

Source: *Disney Garage Studio*. City of Garden Grove, Garden Grove, California. Accessed August 24, 2016. <http://www.ci.garden-grove.ca.us/HistoricalSociety/disney>.

Charlotte and Robert Disney House  
Historic-Cultural Monument Nomination

## **Building Permits for Major Alterations**

# Los Angeles Department of Building and Safety

The information below was found on the following Parcel Identification Number (PIN):


148-5A201-35

Parcel Profile Report:

1

Permit Information found:

2

 Expand Closed 4406 W KINGSWELL AVE 90027

| Application/Permit #  | PC/Job #   | Type              | Status                                 | Work Description   |
|-----------------------|------------|-------------------|--|--|
| 06016 - 10000 - 24499 | X06LA22892 | Bldg-Alter/Repair | Permit Finaled<br>12/27/2006           | KITCHEN AND BATHROOM REMODEL: REPLACE CABINETS & COUNTERTOPS (SAME SIZE & LOCATION), REPLACE DISHWASHER & BATHROOM SHOWER.   |
| 16019 - 10000 - 02800 | B16LA10211 | Bldg-Demolition   | Verifications in Progress<br>7/13/2016 | DEMOLITION OF EXISTING BUILDINGS SFD (30'X50') AND STORAGE (10'X10') BY HAND WRECKING. SEWER CAPS REQUIRED. CLEAR THE LOT. PEDESTRIAN FENCE IS REQUIRED. **** do not issue the permit until it is cleared by City Planning for potential Historical monument. A letter dated July 20, 2016 from Director of Planning initiated this property as a proposed Historic-Cultural Monument. No demo permit shall be issued. |
| 16010 - 10000 - 03135 | B16LA10594 | Bldg-New          | Reviewed by Supervisor<br>8/22/2016    | New 2-Story with attach garage (58' 9" x 34') SFD  |
| 06041 - 10000 - 30039 | X06LA22889 | Electrical        | Permit Finaled<br>12/27/2006           | INSTALL SMOKE DETECTORS.   |
| 06041 - 10000 - 28383 | X06LA21625 | Electrical        | Permit Finaled<br>12/27/2006           | MAIN 200AMP UPGRADE & REWIRING.  |
| 16030 - 10000 - 05136 | B16LA10595 | Grading           | Application Submittal<br>7/15/2016     | **GPI AND POSTING ONLY** FOR NEW 2-STY SFD   |
| 06044 - 10000 - 12760 | X06LA22891 | HVAC              | Permit Finaled<br>12/27/2006           | INSTALL 4-TON A/C UNIT.  |
| 16042 - 10000 - 14113 | X16LA11244 | Plumbing          | Issued<br>7/12/2016                    | SEWER CAP.   |

 Expand Closed 4406 W KINGSWELL AVE TEMP 90027

Code Enforcement Information:

1

Soft-story Retrofit Program Information:

1

148-5A201 35



4406 W Kingswell Ave



Permit #: 06016 - 10000 - 24499

Plan Check #: X06LA22892

Printed: 12/05/06 03:09 PM

Event Code:

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: 12/05/2006

| 1. TRACT            | BLOCK | LOT(s) | ARB | COUNTY MAP REF # | PARCEL ID # (PIN #) | 2. ASSESSOR PARCEL # |
|---------------------|-------|--------|-----|------------------|---------------------|----------------------|
| MT. HOLLYWOOD GRANT |       | 73     |     | M B 8-46         | 148-5A201 35        | 5590 - 024 - 002     |

**3. PARCEL INFORMATION**

Area Planning Commission - Central

LADBS Branch Office - LA

Council District - 4

Certified Neighborhood Council - Greater Griffith Park

Community Plan Area - Hollywood

Census Tract - 1891.00

District Map - 148-5A201

Energy Zone - 9

Hillside Grading Area - YES

Earthquake-Induced Liquefaction Area - Yes

Near Source Zone Distance - 1.2

Thomas Brothers Map Grid - 594-B4

ZONE(S): R2-1XL /

**4. DOCUMENTS**

Z1 - Z1-1802 Hillside Grading Ordinance

ORD - ORD-164694

CPC - CPC-1986-831-GPC

**5. CHECKLIST ITEMS****6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s)

Ha, Jeannie C

559 Chouinard Cir

CLAREMONT CA 91711

Tenant

Applicant (Relationship Contractor)

**7. EXISTING USE**

(01) Dwelling - Single Family

**PROPOSED USE****8. DESCRIPTION OF WORK**

KITCHEN AND BATHROOM REMODEL: REPLACE CABINETS &amp; COUNTERTOPS (SAME SIZE &amp; LOCATION), REPLACE DISHWASHER &amp; BATHROOM SHOWER.

**9. # Bldgs on Site & Use:****10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By:

OK for Cashier: Guillermo Carreon

DAS PC By:

Coord. OK:

Signature:

Date:

12/5/06

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.com

For Cashier's Use Only LA 0617 209317 12/05/06 W/B# 061624499

**11. PROJECT VALUATION & FEE INFORMATION**

Permit Valuation: \$8,000 PC Valuation:

FINAL TOTAL Bldg-Alter/Repair 227.57

Permit Fee Subtotal Bldg-Alter/Repair 140.00

Plumbing 36.40

Fire Hydrant Refuse-To-Pay

E.O. Instrumentation 0.80

O.S. Surcharge 3.94

Svs. Surcharge 11.83

Planning Surcharge 9.60

Planning Surcharge Misc Fee 5.00

Permit Issuing Fee 20.00

|                     |        |
|---------------------|--------|
| BUILDING PERMIT-RES | \$140. |
| PLUMBING PERMIT RES | \$36.  |
| EI RESIDENTIAL      | \$0.   |
| BUILDING PLAN CHECK | \$20.  |
| ONE STOP SURCH      | \$3.   |
| SYSTEMS DEVT FEE    | \$11.  |
| CITY PLANNING SURCH | \$9.   |
| MISCELLANEOUS       | \$5.   |

Subtotal: \$227.

Carry Over FROM Trans 209316 \$113.

Total Due: \$341.

Check: \$341.

06LA 01876

Sewer Cap ID:

Total Bond(s) Due:

**12. ATTACHMENTS**

## 14. APPLICATION COMMENTS

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

## 15. Building Relocated From:

## 16. CONTRACTOR, ARCHITECT, &amp; ENGINEER NAME ADDRESS

(C) Dia-Teck 1755 Leaning Pine Drive, Diamond Bar, CA 91765

CLASS LICENSE# PHONE#  
B 659066 909-860-8226

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

## 17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **B** Lic. No.: **659066** Contractor: **DIA-TECK**

## 18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: **State Comp. Ins. Fund** Policy Number: **1853286**

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

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

## 19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

## 20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's name (if any): Lender's address:

## 21. FINAL DECLARATION

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

## By signing below, I certify that:

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

X Print Name: **Yoon Dong Lu**

X Sign: **[Signature]**

X Date: **12/6/06**

X Contractor L Authorized Agent

3 NOTARIZED RECORD  
APPLICATION FOR INSPECTION - TO ADD-ALTER-REPAIR-DEMOLISH  
CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

|  |  |   |            |  |                            |   |
|--|--|---|------------|--|----------------------------|---|
| 1. LOT<br>LEGAL DESCR.   | 73   | BLOCK   |            | TRACT<br>Mt. Hollywood Grand-<br>view Tract No. 2  | COUNCIL DISTRICT NO.<br>13 | DIST. MAP<br>147-201<br>CENSUS TRACT<br>1891.00 |
| 2. PRESENT USE OF BUILDING   | Garage                                       | NEW USE OF BUILDING   | DEMOLITION | ZONE<br>R3-1   |                            |   |
| 3. JOB ADDRESS   | 4406 Kingswell Ave                           |   |            |  |                            |   |
| 4. BETWEEN CROSS STREETS   | Commonwealth                                 | AND   | Hillhurst  | LOT TYPE<br>Int  |                            |   |
| 5. OWNER'S NAME  | William E. Howard                            |   |            | PHONE<br>(714) 997-3150  | LOT SIZE<br>50x135         |   |
| 6. OWNER'S ADDRESS   | 1030 N. Main St                              |   |            | CITY<br>Orange   | ZIP<br>92667               | ALLEY   |
| 7. ENGINEER  | T  |   |            | BUS. LIC. NO.  | ACTIVE STATE LIC. NO.      | PHONE   |
| 8. ARCHITECT OR DESIGNER   |  |   |            | BUS. LIC. NO.  | ACTIVE STATE LIC. NO.      | PHONE   |
| 9. ARCHITECT OR ENGINEER'S ADDRESS   |  |   |            | CITY   | ZIP                        | AFFIDAVITS                                      |
| 10. CONTRACTOR   | OWNER  |   |            | BUS. LIC. NO.  | ACTIVE STATE LIC. NO.      | PHONE   |
| 11. SIZE OF EXISTING BLDG.   | 18   | STORIES   | HEIGHT     | NO. OF EXISTING BUILDINGS ON LOT AND USE<br>2-dwell & gar  |                            |   |
| 12. CONST. MATERIAL OF EXISTING BLDG.  | Wood   | EXT. WALLS  | apht       | ROOF   | FLOOR                      |   |
| 13. JOB ADDRESS  | 4406 KINGSWELL AVE                           |   |            |  |                            |   |
| 14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING | 500  |   |            |  |                            |   |
| 15. NEW WORK (Describe)  | DEMOLITION GARAGE, SLAB TO REMAIN HAND WRECK |   |            |  |                            |   |
| NEW USE OF BUILDING  | NA   | SIZE OF ADDITION  | NA         | STORIES  | HEIGHT                     | FILE WITH                                       |
| TYPE   | NA   | GROUP   | NA         | BLDG. AREA   | NA                         | PLANS CHECKED                                   |
| DWELL UNITS  | NA   | MAX. OCC.   | NA         | TOTAL  | APPLICATION APPROVED       |   |
| GUEST ROOMS  | NA   | PARKING REQ'D   | NA         | PARKING PROVIDED   | INSPECTION ACTIVITY        |   |
| SPRINKLERS REQ'D SPEC.   | NO   | CONT. INSP.   | NO         | CASHIERS USE ONLY  |                            |   |
| P.C.   | P.M.   | S.P.C.  | I.F.       | CLAIMS FOR REFUND OF FEES PAID ON PERMITS MUST BE FILED: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC. |                            |   |
| S.P.   | O.S.   | G.P.  | C/O        | DIST. OFFICE   |                            |   |
| L.A.   | NO   | PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 360 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED. |            |  |                            |   |

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

15. I hereby affirm 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.

Date \_\_\_\_\_ Lic. Class \_\_\_\_\_ Lic. Number \_\_\_\_\_ Contractor \_\_\_\_\_ (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500.).

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. \_\_\_\_\_ B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to insure for a certificate of workers' compensation insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. \_\_\_\_\_ Company \_\_\_\_\_

☐ Certified copy is hereby furnished.

☐ Certified copy is filed with the Los Angeles City Clerk's Office.

Date \_\_\_\_\_ Applicant's Mailing Address \_\_\_\_\_

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. 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.

Date \_\_\_\_\_ Applicant's \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information 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-named property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the City of Los Angeles nor any board, department, officer or employee thereof shall be responsible for the performance or results of any work done on the property or soil upon which such work is performed. (Sec. 91.020, CIVIL CODE)

Signed \_\_\_\_\_ Position \_\_\_\_\_ Date \_\_\_\_\_







All applications must be filled out by applicant

WARD 2

PLANS AND SPECIFICATIONS  
and other data must also be filed

BOARD OF PUBLIC WORKS  
DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building  
CLASS "D"

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

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

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

TAKE TO  
ROOM No. 6  
FIRST  
FLOOR

ASSESSOR  
PLEASE  
VERIFY

Lot No. 73 Block \_\_\_\_\_  
(Description of Property)

Mount Hollywood Grand View Tr. #2

District No. 33 M. B. Page 3 F. B. Page 53

TAKE TO  
ROOM No. 34  
THIRD  
FLOOR

ENGINEER  
PLEASE  
VERIFY

No. 4406 Kingswell Ave  
(Location of Job)

Street

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Dwelling No. of Rooms 7 No. of families one
2. Owner's name Carl A. Miller Phone \_\_\_\_\_
3. Owner's address residing
4. Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
5. Contractor's name H. E. Fisher Phone Phyl 97
6. Contractor's address 438 S. Chicago St
7. ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sowers, Pools, Elevators, Painting, Finishing, etc.} \$ 25.00
8. Any other buildings on the lot? None How used? \_\_\_\_\_
9. Size of proposed building 31 x 58 Height to highest point 16 feet
10. Number of stories in height one Character of ground clay
11. Material of foundation concrete Size footings 12" Size wall 7" Depth below ground 6"
12. Material of chimneys brick Number of inlets to flues 2 Interior size of flues 8" x 12"
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 3 x 4  
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 3 Interior Non-bearing studs 2 x 3  
Ceiling joist 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6  
SECOND FLOOR JOIST \_\_\_\_\_ Third floor joist \_\_\_\_\_ Fourth floor joist \_\_\_\_\_
14. Specify Number of Plumbing Fixtures to be installed 6 Number of gas outlets 9
15. Specify if there is a sewer or cesspool to be constructed on this lot Cesspool  
(No cesspools allowed where there is a street sewer)
16. Plumbing and gas fitting contractor's name Wootch

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

(Sign here)

(Owner or Authorized Agent.)

|                           |  |  |  |
|---------------------------|--|--|--|
| PERMIT NO.<br><u>2077</u> | Plans and specifications checked and found to conform to Ordinances, State Laws, etc.<br>(Use Ink)<br>Plan Examiner. | Application checked and found O. K.<br>(Use Rubber Stamp)<br>JAN 30 1914 G. K.<br>Clerk. | Stamp Here When Permit Issued<br>JAN 30 1914<br>L. A. S. & D. B. |
|                           |  |  |  |

7. William (Y)

Charlotte and Robert Disney House  
Historic-Cultural Monument Nomination

**Contemporary Photos**

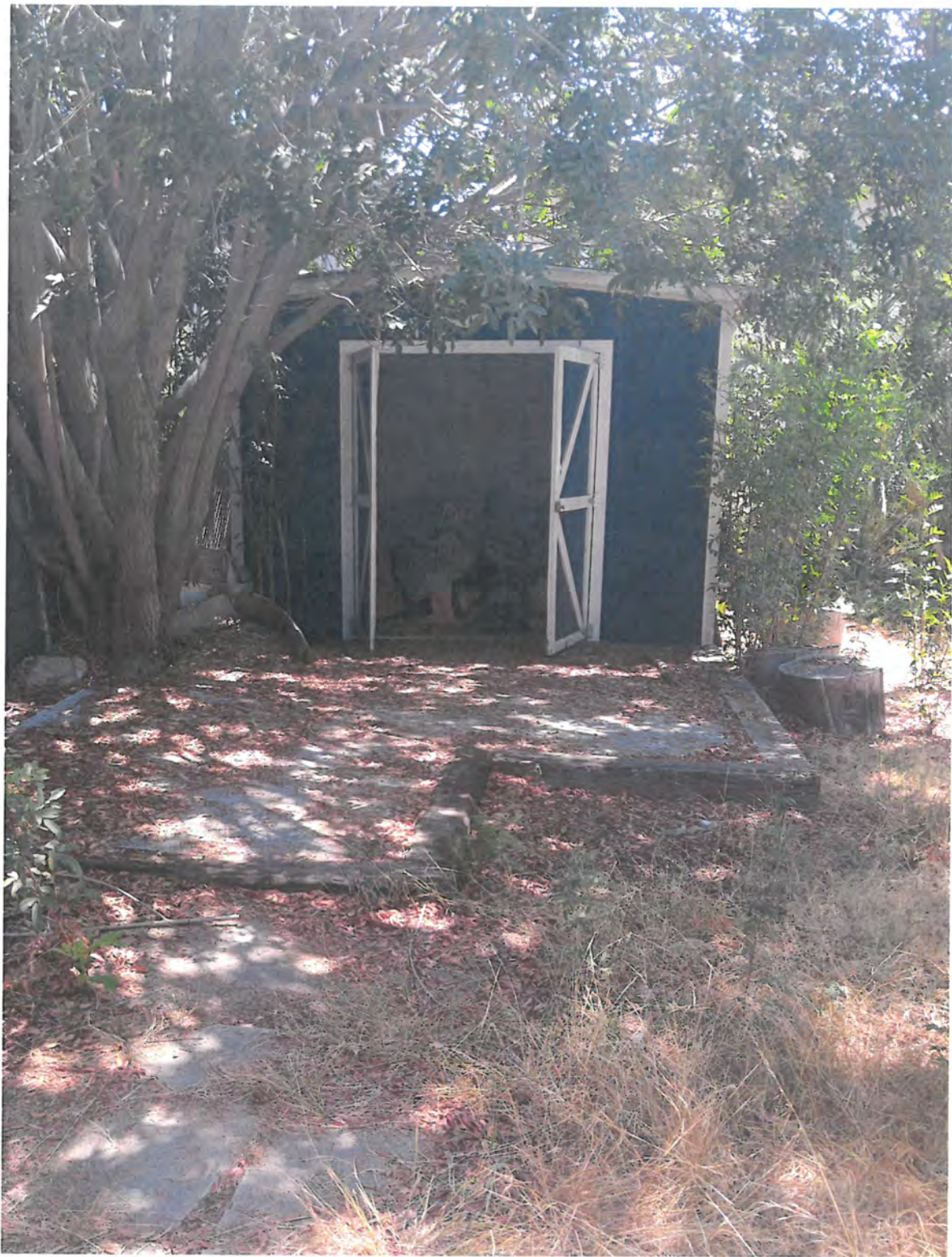




Front façade of 4406 West Kingswell Avenue, August 11, 2016.

Source: Office of Historic Resources, City of Los Angeles Department of City Planning.





Shed and footprint of original garage at 4406 West Kingswell Avenue, August 11, 2016.

Source: Office of Historic Resources, City of Los Angeles Department of City Planning.





Rear façades of 4406 West Kingswell Avenue, August 11, 2016.

Source: Office of Historic Resources, City of Los Angeles Department of City Planning.





Rear and side façades of 4406 West Kingswell Avenue, August 11, 2016.

Source: Office of Historic Resources, City of Los Angeles Department of City Planning.



Charlotte and Robert Disney House  
Historic-Cultural Monument Nomination

**Historical Photos**



4406 Kingswell 1920s

4406 Kingswell Avenue, 1920s.

Source: Donald Seligman, e-mail to Lambert Giessinger and Melissa Jones, July 27, 2016.



4406 Kingswell Avenue, April 1925.

Source: Sam Gennawey, e-mail to Ken Bernstein, August 9, 2016.



Roy and Edna Disney on their wedding day, April 11, 1925, at 4406 Kingswell Avenue with Robert Disney in background.

Source: Sam Gennawey, e-mail to Ken Bernstein, August 9, 2016.

Charlotte and Robert Disney House  
Historic-Cultural Monument Nomination

**Primary/ Secondary Documentation**

## Hollywood

### Individual Resources – 11/23/15



Primary Address: 4406 W KINGSWELL AVE

Name:

Year built: 1914

Architectural style: Craftsman

#### Context 1:

|                    |  |
|--------------------|--|
| Context:           | Entertainment Industry, 1908-1980  |
| Sub context:       | No Sub-context   |
| Theme:             | Industrial Properties Associated with the Entertainment Industry, 1908-1980  |
| Sub theme:         | Motion Picture Industry – Independent Studios and Rental Plants, 1919-1980   |
| Property type:     | Industrial   |
| Property sub type: | Motion Picture Studio  |
| Criteria:          | A/1/1  |
| Status code:       | 3S;3CS;5S3   |
| Reason:            | First home of Walt Disney in Hollywood. The residence was the home of Walt Disney's uncle; Walt lived here when he moved to Los Angeles from Kansas City in 1923. While living here, Disney started making short films in the garage. For this reason, the Walt Disney Company refers to this garage as "the first Disney Studio." |

Walt Disney  
Cartoonist

4406 KINGSWELL  
LOS ANGELES

Aug. 25, 1923

Miss M. J. Winkler,  
220 West 42nd St.,  
New York, N.Y.

Dear Miss Winkler:

This is to inform you that I am no longer connected with the Laugh-O-Gram Films Inc. of Kansas City, Mo. and that I am establishing a studio in Los Angeles for the purpose of producing the new and novel series of cartoons I have previously written you about.

The making of these new cartoons necessitates being located in a production center that I may engage trained talent for my casts, and be within reach of the right facilities for producing.

I am taking with me a select number of my former staff and will in a very short time be producing at regular intervals. It is my intention of securing working space with one of the studios, that I may better study technical detail and comedy situations and combine these with my cartoons.

In the past all cartoons combining live actors have been produced in an amateur manner with cartoonists doing the acting, photographing, etc. It is my intention to employ only trained and experienced people for my casts and staff that I may inject quality humor, photography and detail into these comedies.

The first picture of this new idea, which I have just completed, was made in Kansas City under big difficulties owing to lack of necessary equipment and experienced talent.

I would appreciate an interview with your representative here that I may screen several comedies and explain my new idea.

Awaiting your early reply, I am

Yours very truly,

Walt Disney

WD.C



Walt Disney  
Cartoonist  
C

4406 Kingmanell an  
Hollywood Calif.  
Oct 16th 1923

Dear Mrs Davis:

I have at last  
succeeded in arranging for distribution  
on a series of "Alice" productions -  
twelve in all - with a very reliable  
distributor in New York -

I screened "Alice's Wonderland"  
several times in Hollywood and  
every one seemed to think that  
Virginia was real cute and thought  
she had wonderful possibilities -  
and I was wondering if you could  
arrange to come out here so I  
could star her in this series -  
It would be a big opportunity for  
her and would introduce her  
to the profession ~~in~~ in a manner  
that few children could receive -

M. J. Winkler the distributor  
of "Felix the Cat" and "Out of the Sw-  
well" will distribute my production  
and believe me she gives her  
subjects a vast amount of  
publicity and if Virginia was used  
in the series it would be etc



Walt Disney  
Cartoonist

4406 KINGSWELL  
LOS ANGELES

Therefore it is necessary that we have your cooperation.

We will pay \$100 per month for the first two months \$125<sup>per mo</sup> for the third and fourth months \$150<sup>per mo</sup> for fifth and sixth months \$175<sup>per mo</sup> seventh and eighth months and \$200 per mo. for the remaining four months with option on further services at \$250 per mo. The actual working time will average about two weeks per month - thus leaving Virginia time for other work. However all her time to be at our disposal if necessary and any outside work secured by her to be subject to our approval -.

I consider this proposition exceptionally fair and trust you will realize the opportunity it affords.

that who ever I star in the series  
must be under contract to me  
for a series of twelve pictures with  
option on further services — ~~If you~~  
because after making her known to  
the theatre public she will have to  
get her money back — therefore  
you understand the necessity of  
a contract — However if Virginia  
can secure other work between  
pictures she can do so with out  
any complications and I believe  
I can secure her work my self —

In all probability I will do most  
of my shooting in one of the studios  
near here — I am now dickering  
with several for a price.

all financial arrangements for  
this series has been arranged and  
when we start work it will be but  
a short time till the series will be  
covering the world — please answer  
immediately one way or the other  
so I can make arrangements at  
once — as ever —  
Walt Disney

Walt Disney  
Cartoonist  
C

4406 Kingwell an  
Hollywood Calif  
Oct 16th 1923

Dear Mrs Davis:

I have at last  
succeeded in arranging to

Walt Disney  
4406 Kingwell  
Hollywood Calif



Mrs T. J. Davis  
1005 East Armour  
Kansas City  
Missouri

SPECIAL  
DELIVERY



Walt Disney  
Cartoonist

4406 KINGSWELL  
LOS ANGELES

Oct. 24, 1923

L. J. Winkler,  
220 West 42nd St.,  
New York City

My dear Miss Winkler:

Your letter of Oct. 18th enclosing contracts,  
also letter of Oct. 17th received.

Enclosed you will find contract for  
"Alice" comedy series properly signed.

The first of this series, the title of  
which has been changed from "Alice's Sea Story" to  
"Alice's Day at Sea" is now in production and in all  
probability I will have this subject to you by Dec. 15th.  
But on account of the many details attached to the start-  
ing of a series of this nature it may require a week  
longer.

As per your letter of the 17th I am now  
preparing a brief synopsis of Alice and my screen activities  
and will forward same to you at an early date.

I would like a little information as to  
the nature of sketch you desire for poster. This has  
never entered into my work before and therefore I am not  
sure just what is necessary - in colors? - natural size?  
or will a small sketch to be copied from, be sufficient?  
Also, how do you want it worded - "L. J. Winkler presents  
"Alice's Day at Sea" then a catchy illustration with  
Alice etc.? Also, about the main title - do you propose  
to head this series under "Alice Comedies"? or have you a  
better title? Please inform me about this.

If you will briefly outline your plans of  
exploitation, advertising, etc. I may be able to lend  
valuable assistance.

Assuring you of my whole hearted cooperation  
for the success of this series, I am

Yours very truly,

Walt Disney

AGREEMENT, entered into this 16th day of October, 1923, by and between WALT. DISNEY, of 4406 Kingswell Avenue, Hollywood, California, hereinafter designated as the "Producer", and MARGARET J. WINKLER, of 220-West 42nd Street, New York, N. Y., hereinafter designated as the "Distributor",

W I T N E S S E T H :

WHEREAS, the said WALT. DISNEY is the originator, producer, and copyright owner of a certain series of combined live character and animated cartoon motion pictures known as ALICE COMEDIES and

*distribution for*  
WHEREAS, the said WALT. DISNEY is desirous of ~~disposing~~  
~~of the World's Rights to~~ the said series of ALICE COMEDIES and

*Winkler Distributor*  
WHEREAS, the said MARGARET J. WINKLER is engaged in the business of distributing motion pictures throughout the world and

WHEREAS, the said MARGARET J. WINKLER is desirous of buying the rights to the said series of ALICE COMEDIES

NOW THEREFORE, for and in consideration of the sum of ONE DOLLAR, in hand paid by each party herein to the other, and for other good and valuable considerations,

It is mutually understood and agreed by and between the parties hereto, that the Producer will deliver at the office of the Distributor, twelve (12) negatives of subjects of the series of ALICE COMEDIES.

The first of these said ALICE COMEDIES is to be delivered not later than January 2nd, 1924, and each of the succeeding eleven (11) ALICE COMEDIES are to be delivered one (1) each following month and not later than the first of the month.



IN WITNESS WHEREOF the parties hereto have here-  
unto set their hands and seals the day and year first above  
written.

WITNESS FOR M.J.Winkler

C. M. Mintz

Mary J. Winkler

WITNESS FOR Walt. Disney

Robert Disney

Walt Disney





[Home](#) [About](#) [Disney Running](#) [Disney Parks](#) [Disney Dining](#) [Health & Fitness](#) [Features](#) [RAD Living](#) [RAD Media](#)

[Home](#) » [Features](#) » [Anaheim Antics](#) » Anaheim Antics: Uncle Disney's Garage

## Anaheim Antics: Uncle Disney's Garage

January 15, 2015 Posted by Running at Disney under Anaheim Antics

[2 Comments](#)

*Many of us Disney runners start off as Disney fans. We love the parks, the films, the characters, and most of all we love the man who started it all, Walt Disney. Southern California is full of Disney history and John is here to share some of those fun historic antics with us! My inner Disney geek is smiling from ear to ear!*

\*\*\*

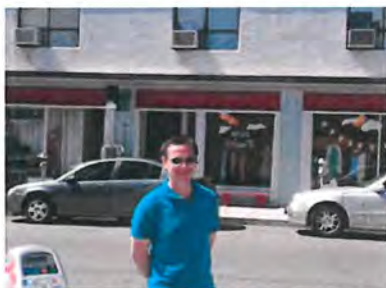
For this month's Anaheim Antics, I thought I'd give the running shoes a few days off, and share a bit of Disney history that came to light during my running of the [Avengers Half Marathon](#). It starts with a bit of sad news. I recently received word that Arthur C. "Buddy" Adler passed away. Buddy Adler is not a Disney Legend, but he deserves to be, for one very special reason: He singlehandedly saved a vital piece of Disney History from ending up in a landfill, a small one-car garage considered Walt Disney's first studio.

Buddy and I attended church together for many years at what is now Christ Cathedral (Mile 5 on the Avengers Half Marathon course). At the time, he was a Contract Administrator in DLR Purchasing, and had a fond love of Disney Heritage. According to archivist Dave Smith, Walt Disney came to Hollywood in July 1923, and got a room at the house of his uncle, Robert Disney, at 4406 Kingswell Ave. Walt said his Uncle let him use his garage, so he built a "stand out of plywood boxes ... right down there in the garage."



The house of Walt's Uncle, Robert Disney, where it all began

In this garage, Walt began work on an animation reel for Alexander Pantages, who operated a chain of theaters in Los Angeles. But Walt moved down the street on October 8, 1923, to 4651 Kingswell in the back of a real estate office, and signed a contract for the Alice Comedies, so the Pantages reel was never finished.



4651 Kingswell, formerly the Disney Brothers Cartoon Studio, now a trendy boutique



Looking for Something?

Search for:

Fast forward to 1981: Amateur animation fan Paul Maher saw a picture of Uncle Robert's garage in some old slides of local landmarks. The next day, he found the garage at its original site. The current owner (Robert Disney had long since died) was renovating the house to rent it out, and the garage was slated for demolition. Maher contacted the owner (who had no idea of the history), and she agreed to sell the garage to him for \$6400, provided he also rented the house. Maher later ran into financial problems, and tried to auction off the garage.

Enter Buddy Adler, who was present at the auction. Adler would later say "I started imagining what was going to happen to it; if it was going to be vandalized, destroyed or just cut up in pieces and stuffed into little bottles for souvenirs." Adler began talking to strangers asking if they would like to combine their resources and make a bid. Within an hour, Adler enlisted eight people to buy the garage for \$8,500, who called themselves "Friends of Walt Disney". Adler also received a letter from Disney Archivist Dave Smith, verifying the authenticity of the garage.

Adler began looking for places to permanently house and display the garage, but none were forthcoming, until the Garden Grove Historical Society expressed interest. The Garden Grove Historical Society owns and operates the Stanley Ranch Museum, a two acre site just housing historic Orange County homes and structures, including the Stanley House (1891) and Garden Grove Post Office (1877). In 1984, the Walt Disney Studio Garage was relocated to the site, and is on public display today. Of this, Adler said, "It is important that this garage be preserved so children can look at the humble beginnings of a man who would later create an empire that brought happiness and joy to children all over the world. It's a way to tell kids that you can start from nothing and, in a relatively short time, achieve great things. I've been a fan of Walt Disney since I was a kid. Heck, I'm still a kid, only a little older and a little grayer. I'm just tickled to death about this whole thing.



The Disney Garage at the Stanley Ranch Museum in Garden Grove, CA

The next time you're in town visiting the Disneyland Resort, be sure to stop by the Disney Garage at the Stanley Ranch, just 3 miles south of the Resort. Thank you to my pal Buddy Adler, whose contribution helped save a piece of our history from extinction. You will be missed.

RADically yours,

John

\*\*\*\*\*

*John grew up in the Orange County area of California, always living in the shadow of the Disneyland Resort. Known as the consummate storyteller to his friends, he has had an admiration of Disney since childhood, and is most interested in the Company's history and heritage. His favorite memory to date is setting foot in Walt's apartment over the Main Street Firehouse. John lives by what he calls the three F's: faith, fun, and fitness. Being healthy isn't about adding years to your life; it's about adding life to your years. Nothing sums that up more than making Disney races a goal in every fitness plan.*



## Advertise Here



## Recent Posts

- Star Wars 5K – The Dark Side
- A Pledge to the Dark Side – Part II
- A Pledge to the Dark Side – Part I
- A Look at the Kessel Run Challenge
- Inaugural Star Wars Dark Side Half Marathon

## RAD Instagram



LOS ANGELES



TRENDING

TOPICS

NEIGHBORHOODS

C

WHAT PERFECT FEELS LIKE.™



Find Out M

**LENNOX**

LOS FELIZ HISTORY

# Walt Disney's First LA Home Might Be Demolished

28

*New owners want to tear down the property where the animator had his first studio*

BY **ELIJAH CHILAND** · JUL 20, 2016, 4:36P

TWEET

SHARE

PIN

REC

Walt Disney's first Los Angeles home, just off Hillhurst

by Jenna Chandler

**UPDATE: Walt Disney House Saved From Wrecking Ball, at Least Temporarily**

Walt Disney famously started his world conquering film studio in a humble Los Feliz garage. **It was 1923** and Disney had just moved to Los Angeles from Kansas City. He was staying with his uncle Robert and aunt Charlotte in a small two-bedroom bungalow on Kingswell Avenue and constructed an animator's table in the garage behind the house.

Now, as **LA Magazine** reports, that little bungalow may be going the way of Bambi's mother. Documents filed with Building and Safety show the house's current owners have **requested a permit** to demolish the 1,458-square-foot-home. They're also seeking a **building permit** for a new single family residence.

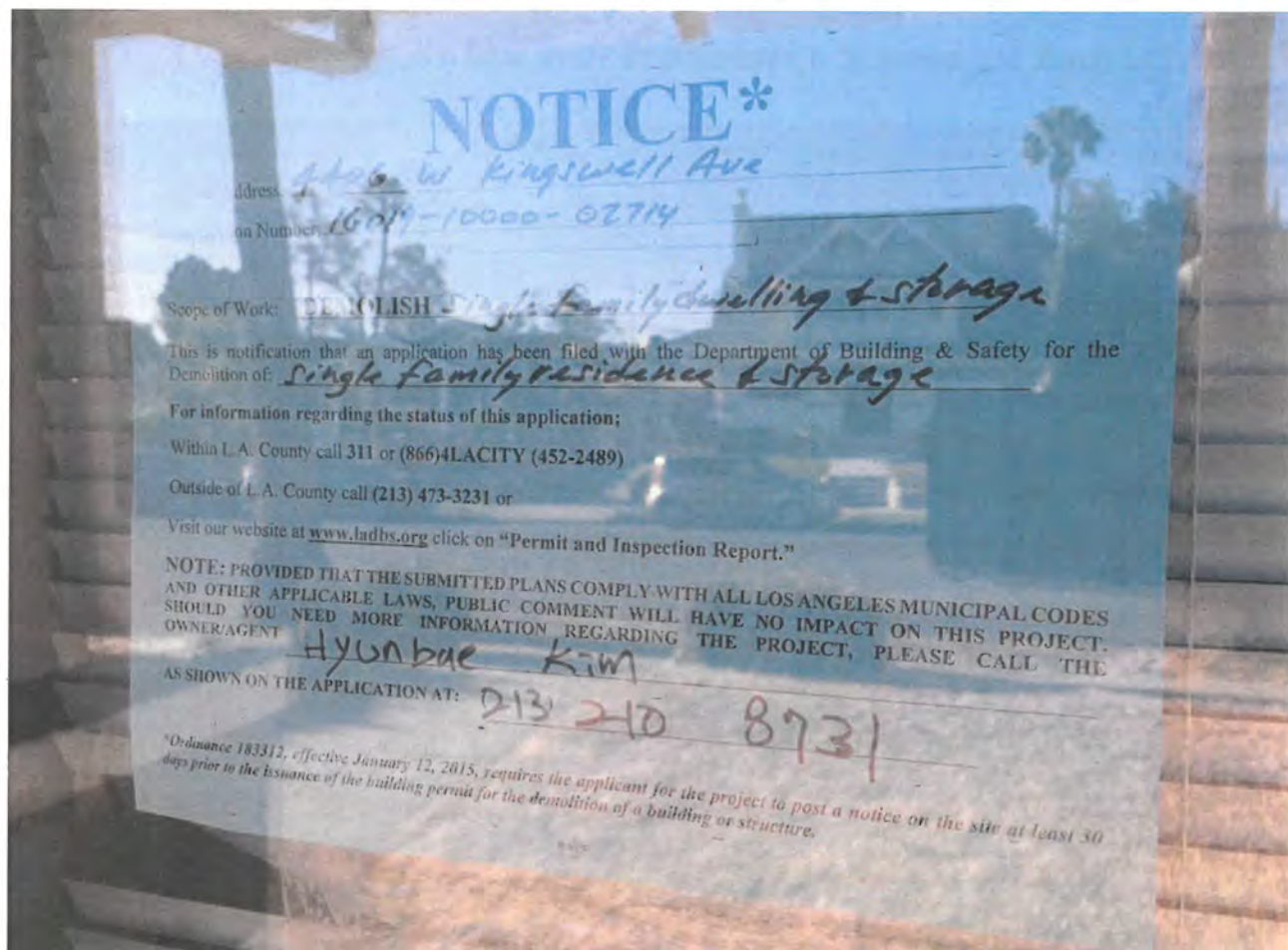
The garage where Disney created his first animated shorts is in little danger from the wrecking ball. The structure was **auctioned off** in 1982 for \$8,500 to a group of ragtag individuals calling themselves the Friends of Walt Disney. They later donated the garage to the **Stanley Ranch Museum** in Garden Grove, where it still stands today.



Hyun Bae Kim, whose name is listed on the demolition notice, tells Curbed he's helping his brother-in-law and sister manage the property. He says they didn't know about the house's connection to Walt Disney until after they purchased the home. "We found out from the tenant who was moving out of the house that Disney started his studio in the garage," he says.

When they learned from the tenant that the garage had been relocated, Kim says they figured no one would mind if they tore down the house. The plan is to replace it with a two-story, three-bedroom residence measuring about 3,000 square feet.

Property records show the Kingswell Ave home was sold in May for \$750,000. That's only a little less it was asking when it **hit the market in 2009** with a \$769,000 price tag and a listing description informing buyers that, "Walt Disney used live here when he first move in California."





Demolition notice

by Jenna Chandler

Given the home's historical significance (Walt's brother and longtime Disney CEO Roy Disney was also **married there** in 1925), it seems likely the demolition will encounter a fair bit of resistance before it's finally approved or denied. Last year, Survey LA identified the property as a significant cultural and historical resource.

Kim says he's been surprised at the response to the plans for demolition. Already, he says, he's fielded calls from people who are outraged. Kim says he and the other owners of the home are willing to entertain preservation options; they're meeting with representatives from the **Valley Relics Museum** who have expressed interest in the property. He also stresses the home needs some costly renovations.

Meanwhile, the building that housed Disney's first real studio **still stands** just down the road. It's home to a skateboard store and a copy shop.







Photos from the home's most recent listing are of pretty low quality, but they may offer a last look at the animator's onetime residence.

Via MLS



Via MLS





Via MLS

- [The Home Where Walt Disney Founded His First Studio Is Set to be Demolished](#) [LA Magazine]
- [Walt Disney's First Studio Is Still Standing in the Middle of LA](#) [Curbed LA]
- [Walt Disney's Old Los Feliz Crash Pad](#) [Curbed LA]



# see California

California Travel Tips

[SeeCalifornia](#)[Cities & Towns](#)[Events, Festivals](#)[Things to Do](#)[California Travel](#)[Shopping](#)

## Disney Office was a Garage You Can See in Garden Grove, CA

Published on: May 07, 2012



Photo: Disney Garage built in 1923 includes displays and memorabilia from fan clubs.

Countless visitors to Disneyland drive by a Disney relic that most don't even know exists. A mere 10 minutes from the theme park is the garage used as a studio by Walt Disney in 1923. It was then located at his Uncle Robert Disney's North Hollywood property. Today The Walt Disney Company has an estimated value of \$72 billion and ranks as the largest media conglomerate in the world in terms of revenue. But the Mickey Mouse operation was built on a shoestring budget.

According to the late Walt Disney who moved to Los Angeles from Kansas City, hoping to make it in Hollywood, "When things began to look hopeless, I then got my cartoon thing out again. And I built myself a cartoon stand out of plywood boxes and any lumber I could pick up somewhere. And I built it right down there in the garage. He (Uncle Robert) let me use his garage."

The Disney Garage can be seen on tours at the Garden Grove Historical Society's [Stanley Ranch Museum and Historical Village](#) at 12174 Euclid St., Garden Grove, CA. Public tours are available the first and third Sunday of each month at 1:30 p.m. Special tours for 8 or more during the week can be arranged through the office, (714) 530-8871.

Previous: « [Salute to California Cowgirls](#) | Next: [Mothers Day Photo and 2012 Shopping Statistics](#) »

Comments are closed.

**Subscribe to our newsletters!**

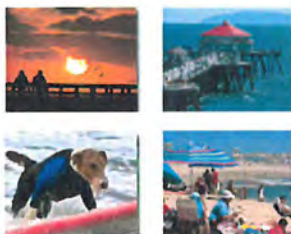
**Get Updates Via E-Mail!**

**Enter your E-Mail address:**

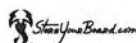


☐

## Popular Pictures



## Advertisement



## Categories

- [News](#)

## Pages

- [Contact](#)

## Blogroll

Search

Search by keywords

Contact

## Latest News

- [Funky Town California](#)
- [California's Rio Celeb...](#)
- [California Saws and Jug Band...](#)



# Walt Disney's Hollywood Homes

by Jim Korkis, staff writer ✉

January 7, 2015

The D23 website recently posted a map titled "[Walt Disney's Hollywood](#)" that featured 16 locations in the Los Angeles area that were associated with Walt Disney, and brief descriptions of them. (By the way, I loved the caricatures of Walt Disney and Mickey Mouse that accompanied the piece.)

In this column, I thought I might expand on the information in regards to Walt's homes for those intrepid fans who might want to visit those locations.

However, it is important to remember that all of these locations are private property and are not tourist attractions. If you decide to visit the area, please be respectful of that fact and the owners of the property.

I am always reminded of the experience a friend of mine had more than two decades ago. He is an extremely nice guy, even to this day, and a huge Disney fan.

In a burst of enthusiasm, he decided to track down many of the places connected to Walt Disney, including the two story house in Chicago, Illinois, where Walt was born.

That house, located at 2156 North Tripp Avenue, is currently undergoing some massive restoration and I personally urge all of you to support the project, which is being done with great care and proper procedures. The people involved love and respect Disney history and I eagerly look forward to the completion of the project so that it can be enjoyed by Disney fans.

However, when my friend visited, it was under private ownership. With a huge smile, he eagerly bounded up the path and knocked on the door. An older woman answered.

"Do you know whose house this is?" he gleefully asked.

"Yes," replied the woman tersely. "Mine!"

She then proceeded to turn on the sprinklers to drive him away and slammed the door.

Apparently, she had had just one too many Disney fans who wanted to genuflect at the site. I don't blame her in the least and, of course, there could have been much stronger consequences than wet clothes, including a charge of trespassing.

Keeping that story in mind, here are some places where Walt lived that you may want to try to visit. All of the places have changed significantly since Walt was there, but a couple still have some of the "feel" of what they were like when he was alive.

## **Uncle Robert Disney's Home: 4406 Kingswell Avenue, Los Angeles, California 90027**

This is the Los Feliz location where Walt's uncle, Robert Samuel Disney (the younger brother of Walt's father, Elias) lived. Walt stayed here in August and September of 1923 as he searched for work in Hollywood. His uncle charged Walt \$5 a week rent to stay there, and it was often paid by Walt's older brother Roy as a "charity loan."

On the left hand side of the house was a small wooden garage (since relocated to Garden Grove) that Walt used as his first studio.

Walt and Roy lived briefly in a one-room apartment at the Olive Hill apartments in October and November.

In December 1923, Walt and Roy shared a room together at 4409 Kingswell in a house owned by Charles Schneider. It was directly across the street from Uncle Robert, and the room was \$15 a month.

After a year, the brothers had gotten on each other's nerves. Roy decided the best way to get a place of his own was to ask his fiancé to come to Los Angeles.

Roy and Edna Disney were married at Uncle Robert's house on April 11, 1925. Walt was the best man and Lillian Bounds was the maid of honor.

Walt did not like living alone and he got married to Lillian on July 13, 1925 in Lewiston, Idaho. The newlyweds rented a one-room apartment at 4637 North Melbourne Avenue (one street up from Kingswell), but it was much too small and later the couple moved to 1307 North Commonwealth Avenue. The entire 1300 and 1400 blocks of North Commonwealth Avenue no longer exist.





*It was at this home on Lyric Avenue, in the garage, that work was done on the first Mickey Mouse cartoon to avoid prying eyes at the Disney Studio.*

#### **Walt Disney's First House: 2495 Lyric Avenue, Los Angeles, California, 90027**

In June 1926, with the money coming in from their new cartoon studio, Walt and Roy put a \$200 deposit down on adjacent lots (Roy and Edna lived at 2491 Lyric Avenue that was next door to Walt and Lillian) at the bottom of the Los Feliz hills near their studio.

By August, they had purchased those lots for \$1,000 dollars each. Walt's lot was a corner lot and was roughly 2,875 square feet.

"We built two houses. They were the ready-cut [prefabricated] type of houses," Roy later told an interviewer. "The lot and the houses cost us \$16,000." (That price was \$8,000 for each house, including the lot. The construction was completed in December 1926.)

The Disney brothers had both purchased Pacific Ready-Cut homes for those lots. These were ready-to-assemble and shipped to the site, complete with knotless Douglas Fir framing, cabinets, nails, doors, windows, screens, hardware, paint, sinks and an instruction manual. All together it totalled approximately 12,000 pieces. Eventually, Pacific Ready-Cut sold more than 37,000 houses in Southern California.

The interior of the prefabricated homes was small, less than 1100 square feet, with only two bedrooms, a living room, bath, dining room and kitchen. The two houses were mirror images of each other.

Shortly after they moved in, Walt had Lillian's mother also move in to keep Lillian company while he worked long hours at the studio.

It was at this home, in the garage, that work was done (like cel painting) on the first Mickey Mouse cartoon (Plane Crazy) to avoid prying eyes at the Disney Studio. The house was denied historic status on July 21, 2000.

Walt and Lillian lived in the home from 1927 to just before the birth of their first child in 1933 when they moved to Woking Way.

Roy and Edna in 1934 moved out of their Lyric Avenue home and relocated to 4365 Forman Avenue in North Hollywood/Burbank area.

In 1997, the interior of Walt's corner house was in such disrepair that the owner had it gutted to bare studs, with new electrical and plumbing installed throughout the house.



*Walt had a pool installed on Woking Way, where he personally taught his daughters how to swim and often invited animators from his*

*studio to come over and use it.*

### **Walt Disney's Second House: 4053 Woking Way, Los Angeles, California, 90027**

This \$50,000 twelve-room French-Norman style house was built in the summer of 1932 in a mere two and a half months to be ready in time for the arrival of Walt and Lillian's first child.

Walt designed the home with architect Frank Crowhurst, who worked on a tower addition to the Hyperion Studio.

The primary work force was out-of-work day labor construction workers who were happy to find any type of temporary job during the Depression. The situation was comparable to people today picking up freelance handymen outside of a Home Depot or a Lowe's to help on a home project except that according to Walt, the workmen showed up at the actual site each morning hoping to be selected for a few hours of paid work.

"We had been living in a little place where I couldn't turn around," Walt told an artist at the studio in 1944. "So I made the architect add three or four yards to every room in the house."

Unfortunately, Lillian miscarried. However, the Disneys were blessed with a daughter, Diane, slightly more a year later in December 1933.

The house was about 6,300 square feet and was originally on almost 1.5 acres. It had a broad lawn that went down a hill to the street. The location had winding, narrow and sometimes steep streets.

Walt told newspaper columnist Hedda Hopper in 1964 that "I found a graduate of the Vienna Academy of Fine Arts and had him paint my whole ceiling!

Walt had a pool installed where he personally taught his daughters how to swim and often invited animators from his studio to come over and use it.

"He hung this swimming pool up on the corner of this darn thing," recalled his older brother Roy in 1968. "It's a granite hill and we were taking bets to see if it would stand. It's 35 years and it's still there."

Walt commuted to the new Disney studio in Burbank when it opened several years later by taking Riverside Drive around Griffith Park.

He had one of the bedrooms converted into a screening room primarily to view dailies (film footage shot on a particular day for later review) from his first live-action film, *Song of the South* (1946).

"The making of this picture was the reason for the conversion of the downstairs guest room and bath-library wing to a projection room and small wet bar. Dad wanted to be able to watch the dailies at home," his older daughter Diane Disney Miller told me.

However the room was also used, like many celebrity home screening rooms, to watch popular movies of the day borrowed from other studios without having to go out to a regular movie theater.

She said that the interior Juliet balcony was named by her and her sister as "Christmas Tree Point" because on Christmas morning they opened the doors of their bedroom and stood there looking into the two-story living room with vaulted beamed ceiling and saw the huge decorated Christmas tree and all the presents beneath it.

She also remembered a special memorable gift from Santa when she was in elementary school:

"One Christmas, Santa Claus brought us [Diane and her younger sister Sharon] a playhouse and I just knew that Santa Claus did because it just appeared Christmas morning out in our backyard. It was this darling little playhouse.

"It was designed at the [Disney] Studio and the studio carpenters put it up. It was a little one room, about the size of a good-sized closet. It had little leaded glass windows and one of those little mushroom chimneys on it, though there was no fireplace, and a sink with running water.

"It had a little tank inside the cooler that you filled then you could turn on the faucet and the water would come out. It had a little cooler all stocked with little tiny canned goods. You know, the small cans that you can buy. It had a telephone in it that would connect with our phone in the kitchen."

Lillian Disney, in the McCall's article "I Live With a Genius" (February 1953), also recalled that little dwarf cottage: "After Snow White came out (in 1937), it was so successful we felt flush about buying presents for the kids. The studio carpenters had spent days building a replica of the dwarfs' house for them. Then they [Diane and Sharon] started playing train with the boxes the things had come in."

The exterior of that cottage still exists today although the original interior was gutted long ago.

Walt and Lillian socialized with actor Spencer Tracy and his wife at the house for afternoons of swimming and badminton. Interestingly, these invitations were sent by letter or telegram and never by phone.

During this time period when Walt's parents moved from Oregon to Los Angeles, Elias and Flora Disney briefly lived in a rented apartment on Commonwealth Street until their sons, Walt and Roy, moved them into a new home at 4605 Placidia in North Hollywood near where Roy lived. This is the house where Flora died of carbon monoxide poisoning from a faulty heater in November 1938.

The Woking Way house was featured in the January 1940 issue of Better Homes and Garden magazine.

The Disney family moved out in 1950 and into a new home in Holmby Hills. (A very sad historical trivia note is that Leno and Rosemary LaBianca, both victims of the Charles Manson murders in 1969, were living at the Woking Way house at the time of their



deaths.)

Over the years part of the land was sold including the section with the original pool that is now part of another property. The pool that exists today near the house was built in 1963. The interior of the house itself has also undergone renovations including changing Walt's workout room into a nursery and eventually a billiards room.

Russian filmmaker Timur Bekmambetov (*Abraham Lincoln: Vampire Hunter*, *Wanted*) is the current owner of the house.

"This is an iconic house. It should be treated like a museum," Bekmambetov told the media.

Bekmambetov is committed to preserving the memory of Walt and artwork, historic photos and other artifacts decorate the rooms. He is a big Disney fan and has occasionally opened up the home to private events, some from the American Film Institute and the Disney Studios (including a press day connected to the recent BluRay releases of the Disney films *Maleficent* and *Sleeping Beauty*).



*Walt had one of the bedrooms converted into a screening room primarily to view dailies from his first live action film, *Song of the South*.*

#### **Walt Disney's Last House: 355 Carolwood Drive, Los Angeles, California, 90077**

With the Disney daughters becoming teenagers, Walt and Lillian decided they needed more room and joked that this new home was their 25th anniversary present to themselves. They officially moved in February 1950.

Lillian Disney telephoned Harold Janss about purchasing a parcel of property in his new subdivision that he was developing called Holmby Hills. After viewing the location, the Disneys, on June 1, 1948, acquired a parcel of land to build their dream home, and it took well over a year to complete.

Many celebrities lived in the Holmby Hills area over the years, including Frank Sinatra, Marilyn Monroe, Elvis Presley, Michael Jackson and many others. The Disney parcel was on a knoll between Beverly Hills and Bel Air with a view of UCLA.

Architect John Dolena designed the two story split-level main house of 5,669 square feet. The home flared out into two wings on either side sometimes described as a "horseshoe type" of configuration.

It had 17 rooms. However, it was not really palatial, especially when compared to the homes of other studio moguls and even other residents of the subdivision. In fact, Walt had assisted with the design so that the rooms would be easier to clean and would be practical for his growing family.

In addition, Walt built a 22 by 45 foot swimming pool.

Beyond the pool was a two-story building, featuring a 1,566 square foot recreation room with motion picture projection equipment (so it served as a screening room), as well as a fully equipped ice cream soda fountain and liquor bar. Below the recreation room was a four-car garage and service area.

One of the reasons for Walt selecting this particular lot was that he determined that there was enough land to put his soon to be famous miniature railroad, the Carolwood Pacific, named after the nearby street.

The measurements for the right of way and trackage were done by architect John Cowles, Jr., who was also responsible for the design on the red barn on the property that Walt used as his workshop and control room for the railroad.

The railroad ran from December 1950 to spring 1953, when an accident involving a young girl being briefly burned by steam from the



engine resulted in Walt removing it from operation.

"I got the power company and paid them a good price to remove or build a new power line behind me," Walt told an interviewer so that the sight of electrical lines would not intrude on the railroad experience.

Landscaping for the estate (and the railroad) was done by Jack Evans and his younger brother Bill, whose work so pleased Walt that he hired them to landscape Disneyland.

Both Walt and Lillian continued to live in the house until their respective deaths.

Gabriel Brener, chief executive of private investment firm Brener International Group and co-owner of the Houston Dynamo soccer team purchased the property from the Disney estate for \$8.45 million in 1998, a year after Lillian Disney's death.

Brener razed the original house, telling the media that there was structural damage and a plethora of asbestos so the house could not be saved, and erected a brand new 35,000-square foot mansion in 2001. He also acquired the lot next door, adding more acreage.

He did keep the original gate, some of Lillian's rose garden and the tunnel for Walt's miniature Carolwood Pacific railroad which had been buried and decorated with landscaping. The entrance was marked by an ivy-covered miniature stone archway with the date "1950" (the year the railroad officially began operating) on it.

Walt's barn and the track were relocated to Griffith Park. Recognizing the historical and emotional importance of the barn, Diane Disney Miller began the process of rescuing it before escrow closed.

With the help of Michael and Sharon Broggie, founders of the Carolwood Pacific Historical Society, it officially opened July 19, 1999, as part of the Los Angeles Live Steamers Museum in Griffith Park. It is open to the public the third Sunday of every month or by special arrangement.

The Carolwood Estate came to market quietly in October of 2012 with an asking price of \$90 million and eventually sold for \$74 million in June 2014.



How much sleep should the average adult get a night?

## About MousePlanet

MousePlanet is your independent consumer guide to Disney travel and vacations, covering Disneyland, Walt Disney World and the Disney Cruise Line. Look to MousePlanet for daily news, weekly theme park updates, and detailed travel and resort

guides for your favorite Disney destinations. As with any endeavor of this size and complexity, we couldn't hope to succeed without the assistance of our readers. We encourage you to submit news, updates and feedback from your Disney travels.

© 2000-2016 MousePlanet

MousePlanet is not associated in any official way with the Walt Disney Company, its subsidiaries, or its affiliates. The official Disney site is available at [www.disney.com](http://www.disney.com). This MousePlanet Web site provides independent news articles, commentary, editorials, reviews, and guides about the Walt Disney Co. All information on this site is subject to change. Please contact destinations in advance to confirm the most up-to-date information.





# The Little Disney Garage Nobody Wanted

by Wade Sampson, staff writer ✉

June 4, 2008

About 10 minutes from Disneyland, is a piece of Disney history that nobody wanted. It is a tiny one car garage that for several decades was considered Walt Disney's first studio.

Disney University in its training manuals identified the garage as Walt's first studio. In fact one Disney University presentation for new cast members showed a picture of the garage with the caption "The First Disney Studio."

Later, the Disney Company decided that since the official start of the studio was the production of the "Alice Comedies," it was then determined that the real estate office where *Alice's Day at Sea* was made was the beginning of the Disney Studios. The garage became just an odd footnote and was forgotten for many years.

For some historical background, here is a letter from Dave Smith, Disney Archivist, from March 1982:

"Walt Disney came to Hollywood in July 1923, to try and find a job in the movie industry. When he had no luck, he decided to try cartoons again. He was rooming with his uncle, Robert Disney, at 4406 Kingswell Ave. at the time.

"From an interview:

"Walt:...When things began to look hopeless, I then got my cartoon thing out again. And I built myself a cartoon stand out of plywood boxes and any lumber I could pick up somewhere....

"Interviewer: Were you living with your uncle then?

"Walt: Yes. And I built it right down there in the garage. He let me use his garage.

"While his *Alice's Wonderland* 'pilot' film was making the rounds of distributors in the East, Walt tried to interest Pantages in a weekly joke reel similar to what he had done for the Newman Theater in Kansas City. He did some preliminary work on a reel, probably in the garage, but word came on the purchase of a series of 'Alice Comedies,' so the Pantages reel was never finished. Walt moved down the street on October 8, 1923, to 4651 Kingswell, and there in the back of a real estate office set up the first Disney Studio. A contract was signed for the 'Alice Comedies' on October 16, 1923, the official date of the beginning of the Disney Studio. Walt only lived with his uncle for a few months.

"The garage is the one pictured in Christopher Finch's *Art of Walt Disney* (Abrams, 1973), page 36, and its brief significance is detailed in the text."

When he arrived in Los Angeles, Walt Disney tried unsuccessfully to break into live-action films, even sneaking into the studios. There were no animation studios in Los Angeles. The center of the animation industry in those days was in New York.

Walt's Uncle Robert nagged Walt about his nephew's unemployment and his lack of prospects especially since Walt was staying with Uncle Robert at the time. Finally, Walt decided to once again try animation although he had told his older brother, Roy, "No, it's too late. I should have started six years ago. I don't see how I can top those New York boys now."

In later years, Walt said, "I just couldn't get anywhere. Before I knew it I was back with my cartoons."

Walt rigged up a cartoon stand in Uncle Robert's garage, using dry-goods boxes and spare lumber. He made a cold call to Alexander Pantages, who operated a chain of theaters in Los Angeles and who agreed to take a look at a sample reel after hearing Walt's enthusiastic description of a reel of joke cartoons commenting on local situations.

Because of the crude equipment at his disposal including a used motion picture camera that was converted to shoot single frames, Walt had to keep it simple so he decided to use stick figures against simple backgrounds with the gags coming from the balloons over the characters' heads. He was very inspired by newspaper comics of the time.

However, when Walt got the contract for the *Alice Comedies* that project was forgotten and instead, he went down the street to the Hollywood-Vermont real estate office at 4651 Kingswell and told them he needed a space but could only pay \$10 a month. The only place at that price was a room at the back of the real estate office.

Walt bought a used camera for \$200 and the Disney Brothers Studio was in business. Bringing out young actress Virginia Davis, Walt produced the first installment in the *Alice Comedies* series and he was on his way to an amazing animated

future. By February 1924, just a few short months later, Disney had outgrown the small space and moved into the adjoining store at 4649 Kingswell that the brothers rented for \$35 a month.

An homage to that first Disney Brothers Studio exists at Disney's Hollywood Studios at Walt Disney World in the Echo Park area. Near Peevy's soft drink stand is a doorway with the Holly-Vermont real estate logo and there is a sign in the window indicating a space for rent.

In 1981, an animation fan named Paul Maher was looking at slides of historical landmarks when he saw a picture of Uncle Robert's garage and was told that it was Walt Disney's first studio and that it was nearby.

At 6 a.m. the next day, Maher found the famous garage.

"There were weeds and garbage around the old California home," he said. "The garbage made it even more fascinating and I had to creep around to the back to find the garage. Like so many fans, I just had to go up and touch it."

Robert Disney had long since passed away and the house was currently undergoing construction. Maher found out from a workman that the small one-car garage was planned to be demolished. Maher located the owner of the property who had no knowledge of the Disney history of the property. She had bought the house as a source of income and was renovating it for that purpose.

She agreed to sell the garage to Maher for \$6400, the cost of building a new garage, but he also had to agree to rent the house. Maher lived in the home for about a year but ran into financial problems and had to move out.

He put the garage up for auction on March 19, 1982 with a minimum bid of \$10,000. Neither the Disney Company nor the Disney family were interested in obtaining the garage and no one else submitted a bid.

At the auction was Art Adler, a Disney employee who was at the time the senior contract administrator for the Purchasing Department at Disneyland.

"I couldn't believe it," Adler said. "I started imagining what was going to happen to it—if it was going to be vandalized, destroyed or just cut up in pieces and stuffed into little bottles for souvenirs."

Ironically, 12 years later Adler did indeed package slivers of the garage in small glass vials and sold them. They were pieces of wood that broke off or fell off when the contractor removed the garage.

Adler and another fan, Larry Clardy, began walking up to strangers asking if they would like to combine their resources and make a bid. Within an hour, they had eight people and \$8,500 to offer Maher who accepted it. The eight strangers formed a group called "Friends of Walt Disney" and began looking for a permanent home for the garage. The group eventually grew to 18 members and included singer Bobby Sherman who had constructed a replica of Disneyland's Main Street in his backyard.

Adler obtained a letter of authenticity for the old garage from Dave Smith that I quoted from earlier in this article. The garage was placed into storage and there was media coverage about how this group had saved Walt's first studio.

The Smithsonian was interested in the historical structure but could not guarantee it would be displayed or if it was displayed, how long it would be available or whether it would ever be displayed again.

After several similar attempts with other organizations including the Los Angeles Museum of Natural History to the William S. Hart Ranch to Burbank Parks and Recreation, Adler contacted the Garden Grove Historical Society, a private non profit organization that receives no government funding. The property features the Stanley House.

This house was built in 1891, and is now a museum for displays on early life of Garden Grove. In 1970, Agnes Stanley donated two acres to the Garden Grove Historical Society and the property is now known as the Stanley Ranch Museum and some of Garden Grove's oldest homes and business buildings have been moved to this location.

The Stanley House is the focus home at the museum. Also included at the site are homes dating from the late 1800s to the early 1900s. Garden Grove's first post office, opened in 1877; the Electric Shoe Shop/Barber Shop; and Garden Grove's No. 1 fire engine, a 1926 American La France, are part of the exhibits. One of the most popular attractions, of course, is the Walt Disney Studio Garage which was relocated to the former ranch site in 1984.

Even though the ranch is now surrounded by development it doesn't take too much imagination to picture what the city looked like 100 years ago. Near the ranch you can also find Garden Grove's Historic Main Street which consists of buildings that date back to 100 years ago. The Stanley Ranch Museum is located at :

12174 Euclid St,  
Garden Grove, CA  
(714) 530-8871

Admission is free.

The official dedication of the garage on October 20, 1984 featured local officials, costumed Mickey and Minnie Mouse characters from Disneyland, more than 100 Disney fans as well as an Official First Day Cover issue commemorating the



dedication that was cancelled by the Garden Grove U.S. Post Office. There was punch, food, speeches as well as Adler donating some of his Disney memorabilia collection for display inside the garage. Among those attending the dedication was animator and Imagineer Bill Justice who said, "This is a good place for it. Otherwise it might not be appreciated."

The Garden Grove Historical Society provided a new concrete slab for the garage, replaced all the wood that had fallen off when the structure was dismantled, gave the outside only a new coat of primer (for weather protection) as well as signed an agreement that if the Society ever ceased to exist, the garage would return to the care of the Friends of Walt Disney. The inside of the garage remained as untouched as it was originally.

The "Friends of Walt Disney" consisted of (in the order that each became a partner) Arthur "Buddy" Adler, Robert Richard and Lawdra Colley, Larry Clardy, Jay Stewart, Kay Armour, Marian N. Gibbons, Paul Maher, Larry and Irene Oppen, James and Patricia Korecky, Philip and Billie Hofstee, Robert Russell, Lorraine and Linda Colley, William E. Howard, John Michael and Gloria P. White, Susan Heyer, Steve Granich, Bobby Sherman, and Valerie Philbrick.

On the official "Deed of Gift," the garage is described as "Walt Disney's First Studio in California is a one story, two door, one window, all wooden structure approximately 12 feet wide by 18 feet long by 10 feet high with lap boards and a slightly pitched roof."

Adler was also the person who wrote to Rep. Robert Dornan (R-Calif.) to create a National Day of Recognition for Walt Disney on his birthday, December 5. House Bill No. 377 signed by President Ronald Reagan designated December 5, 1986 as "Walt Disney Recognition Day."

I think it is fitting to give Art Adler the final word: "[The Disney Company] consider Walt's first studio to be the one down the street from his uncle's house but that doesn't matter. He may not have done a lot of work here, but this is where he started—and that's what counts. It is important that this garage be preserved so children can look at the humble beginnings of a man who would later create an empire that brought happiness and joy to children all over the world. It's a way to tell kids that you can start from nothing and, in a relatively short time, achieve great things. I've been a fan of Walt Disney since I was a kid. Heck, I'm still a kid, only a little older and a little grayer. I'm just tickled to death about this whole thing."



19,693 Votes poll [Have you ever tried a healthy, paleo-friendly dark chocolate bar?](#)

Read more

Yes, I love them!



## About MousePlanet

MousePlanet is your independent consumer guide to Disney travel and vacations, covering Disneyland, Walt Disney World and the Disney Cruise Line. Look to MousePlanet for daily news, weekly theme park updates, and detailed travel and resort guides for your favorite Disney destinations. As with any endeavor of this size and complexity, we couldn't hope to succeed without the assistance of our readers. We encourage you to submit news, updates and feedback from your Disney travels.

© 2000-2016 MousePlanet

MousePlanet is not associated in any official way with the Walt Disney Company, its subsidiaries, or its affiliates. The official Disney site is available at [www.disney.com](http://www.disney.com). This MousePlanet Web site provides independent news articles, commentary, editorials, reviews, and guides about the Walt Disney Co. All information on this site is subject to change. Please contact destinations in advance to confirm the most up-to-date information.

LOCAL / L.A. Now

# Los Feliz home where Walt Disney set up his first studio could be demolished



Now relocated to Garden Grove, the garage from the Los Feliz property once owned by Robert Disney, uncle of Roy and Walt Disney, was used by Walt as a studio in 1923. (City of Garden Grove)

By **Joseph Serna**

JULY 20, 2016, 3:10 PM

**L**os Angeles officials are using a rarely used legal maneuver in an attempt to block demolition of the Los Feliz home where Walt Disney founded his first studio.

On Wednesday afternoon, City Councilman David Ryu secured an “emergency” historical designation for the single-family home in the 4400 block of West Kingswell Avenue that puts a 75-day stay on tearing down the house.

ADVERTISING

[Learn more](#)



“The action is used very rarely, in cases like this where all other options are no longer available,” said the councilman’s spokesman Estevan Montemayor.

As first reported by [LA Magazine](#), city records show an application to demolish the home was submitted July 8.

The home once belonged to Disney’s uncle, Robert. In the early 1920s, he let the young artist live in the detached garage, where Disney experimented with animation techniques that would secure his status as a cultural icon. He stayed there in August and September of 1923 and paid \$5 a week in rent, according to the [Disney blog Mouse Planet](#).

Though the home is not listed on the National Register of Historic Places, a city survey to identify potentially historic properties across Los Angeles last year concluded it was worthy of the designation.

“While living there, Disney started making short films in the garage. For this reason, the Walt Disney Company refers to this garage as ‘the first Disney Studio,’ ” the survey reported.

“Alice’s Day at Sea,” an early animation effort, was produced in the garage, the Disney blog reported. It was there that Disney used plywood boxes and spare lumber to build a stand to draw his cartoon characters.

The garage where Disney lived was moved by a private group years ago and turned into a museum, leaving behind the single-family dwelling.

Property records show it was sold to its current owners in May for \$750,000.

The new homeowners knew the property had some vague ties to Walt Disney, but didn’t think too much of it, said Hyunbae Kim, who purchased the home with his sister and brother-in-law.



The family said they checked with the National Register before buying the home to make sure they could tear it down.

Kim said his sister and brother-in-law work in Los Angeles but live in the North Hollywood area and want to move closer to their jobs. They want to tear down the Disney home and build a single-family, two-story modern-style house, he said.

"It was actually being rented when we bought it. The tenant said that Disney had moved the garage five or six years ago and we were like 'uhh, OK,' " Kim laughed. "We assumed that because Disney took the garage as the museum, they felt that was the most important thing."

In fact, it was not the Disney company but a private group called The Friends of Walt Disney that rescued the garage from demolition in 1984 and had it relocated to Garden Grove, where it's part of a [historical ranch](#).

Kim learned that detail Wednesday when he returned from a camping trip to find his phone full of voice mails from media and Disney fans.

"There was one, it was just a lady yelling," he said. "She didn't leave a number so I couldn't call her back."

Kim said he is scheduled to meet Thursday with representatives from a local museum who have expressed interest in saving the home.

"If the guy I meet ... took the house, oh, that'd be great. It'd be so much easier," Kim said.

Montemayor said the city's Cultural Heritage Commission will also review the home's history and consider recommending to the City Council that it become a designated historical site.

"We got to wait and see what happens," Kim said.

**For breaking California news, follow [@JosephSerna](#) on Twitter.**

## **For The Record**

JUL 21, 2016, 6:25 AM

An earlier version of this article gave the name of City Councilman David Ryu's spokesman as Esteban Montemayor. His name is Estevan Montemayor.

Copyright © 2016, Los Angeles Times

Charlotte and Robert Disney House  
Historic-Cultural Monument Nomination

## **ZIMAS Parcel Report**





# City of Los Angeles Department of City Planning

## 8/23/2016 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

4406 W KINGSWELL AVE

### ZIP CODES

90027

### RECENT ACTIVITY

None

### CASE NUMBERS

CPC-2016-1450-CPU

CPC-1986-831-GPC

ORD-164694

ORD-129279

CHC-2016-2575-HCM

ENV-2016-2576-CE

ENV-2016-1451-EIR

### Address/Legal Information

|                              |                                      |
|------------------------------|--------------------------------------|
| PIN Number                   | 148-5A201 35                         |
| Lot/Parcel Area (Calculated) | 6,756.6 (sq ft)                      |
| Thomas Brothers Grid         | PAGE 594 - GRID B4                   |
| Assessor Parcel No. (APN)    | 5590024002                           |
| Tract                        | MT. HOLLYWOOD GRAND VIEW TRACT NO. 2 |
| Map Reference                | M B 8-46                             |
| Block                        | None                                 |
| Lot                          | 73                                   |
| Arb (Lot Cut Reference)      | None                                 |
| Map Sheet                    | 148-5A201                            |

### Jurisdictional Information

|                          |                   |
|--------------------------|-------------------|
| Community Plan Area      | Hollywood         |
| Area Planning Commission | Central           |
| Neighborhood Council     | Los Feliz         |
| Council District         | CD 4 - David Ryu  |
| Census Tract #           | 1891.01           |
| LADBS District Office    | Los Angeles Metro |

### Planning and Zoning Information

|  |   |
|--|---|
| Special Notes                            | HISTORIC MONUMENT UNDER CONSIDERATION                                     |
| Zoning                                   | R2-1XL  |
| Zoning Information (ZI)                  | ZI-2452 Transit Priority Area in the City of Los Angeles                  |
| General Plan Land Use                    | Low Medium I Residential  |
| General Plan Footnote(s)                 | Yes   |
| Hillside Area (Zoning Code)              | No  |
| Baseline Hillside Ordinance              | No  |
| Baseline Mansionization Ordinance        | No  |
| Specific Plan Area                       | None  |
| Special Land Use / Zoning                | None  |
| Design Review Board                      | No  |
| Historic Preservation Review             | Yes   |
| Historic Preservation Overlay Zone       | None  |
| Other Historic Designations              | None  |
| Other Historic Survey Information        | None  |
| Mills Act Contract                       | None  |
| POD - Pedestrian Oriented Districts      | None  |
| CDO - Community Design Overlay           | None  |
| NSO - Neighborhood Stabilization Overlay | No  |
| Sign District                            | No  |
| Streetscape                              | No  |
| Adaptive Reuse Incentive Area            | None  |
| Ellis Act Property                       | No  |
| Rent Stabilization Ordinance (RSO)       | No  |
| CRA - Community Redevelopment Agency     | East Hollywood / Beverly Normandie Earthquake Disaster Assistance Project |
| Central City Parking                     | No  |
| Downtown Parking                         | No  |
| Building Line                            | 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](http://zimas.lacity.org)  
(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

|   |   |
|---|---|
| 500 Ft School Zone                                | No  |
| 500 Ft Park Zone                                  | No  |
| <b>Assessor Information</b>                       |   |
| Assessor Parcel No. (APN)                         | 5590024002  |
| Ownership (Assessor)                              |   |
| Owner1  | YOO,SANG HO AND KRYSTAL AND                       |
| Owner2  | KIM,HYUN BAE                                      |
| Address   | 3435 WILSHIRE BLVD # 1190<br>LOS ANGELES CA 90010 |
| Ownership (Bureau of Engineering, Land Records)   |   |
| Owner   | HA, JEANNIE C.S.                                  |
| Address   | 4406 KINGSWELL AVE<br>LOS ANGELES CA 90027        |
| APN Area (Co. Public Works)*                      | 0.155 (ac)  |
| Use Code  | 0100 - Single Residence                           |
| Assessed Land Val.                                | \$150,054   |
| Assessed Improvement Val.                         | \$87,863  |
| Last Owner Change                                 | 05/25/16  |
| Last Sale Amount                                  | \$9   |
| Tax Rate Area                                     | 8827  |
| Deed Ref No. (City Clerk)                         | 943287<br>1330484                                 |
| Building 1  |   |
| Year Built  | 1914  |
| Building Class                                    | D55D  |
| Number of Units                                   | 1   |
| Number of Bedrooms                                | 2   |
| Number of Bathrooms                               | 1   |
| Building Square Footage                           | 1,458.0 (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                            |
| <b>Additional Information</b>                     |   |
| Airport Hazard                                    | None  |
| Coastal Zone                                      | None  |
| Farmland  | Area Not Mapped                                   |
| Very High Fire Hazard Severity Zone               | No  |
| Fire District No. 1                               | No  |
| Flood Zone  | None  |
| Watercourse                                       | No  |
| Hazardous Waste / Border Zone Properties          | No  |
| Methane Hazard Site                               | None  |
| High Wind Velocity Areas                          | No  |
| Special Grading Area (BOE Basic Grid Map A-13372) | Yes   |
| Oil Wells   | None  |
| <b>Seismic Hazards</b>                            |   |
| Active Fault Near-Source Zone                     |   |
| Nearest Fault (Distance in km)                    | Within Fault Zone                                 |
| Nearest Fault (Name)                              | Upper Elysian Park                                |
| Region  | Los Angeles Blind Thrusts                         |
| Fault Type  | B   |
| Slip Rate (mm/year)                               | 1.30000000  |
| Slip Geometry                                     | Reverse   |

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

|                                      |                    |
|--------------------------------------|--------------------|
| Slip Type                            | Poorly Constrained |
| Down Dip Width (km)                  | 13.00000000        |
| Rupture Top                          | 3.00000000         |
| Rupture Bottom                       | 13.00000000        |
| Dip Angle (degrees)                  | 50.00000000        |
| Maximum Magnitude                    | 6.40000000         |
| Alquist-Priolo Fault Zone            | No                 |
| Landslide                            | No                 |
| Liquefaction                         | Yes                |
| Preliminary Fault Rupture Study Area | No                 |
| Tsunami Inundation Zone              | No                 |
| <b>Economic Development Areas</b>    |                    |
| Business Improvement District        | None               |
| Promise Zone                         | No                 |
| Renewal Community                    | No                 |
| Revitalization Zone                  | None               |
| State Enterprise Zone                | None               |
| Targeted Neighborhood Initiative     | None               |
| <b>Public Safety</b>                 |                    |
| Police Information                   |                    |
| Bureau                               | Central            |
| Division / Station                   | Northeast          |
| Reporting District                   | 1142               |
| Fire Information                     |                    |
| Bureau                               | West               |
| Battalion                            | 5                  |
| District / Fire Station              | 35                 |
| Red Flag Restricted Parking          | No                 |



## CASE SUMMARIES

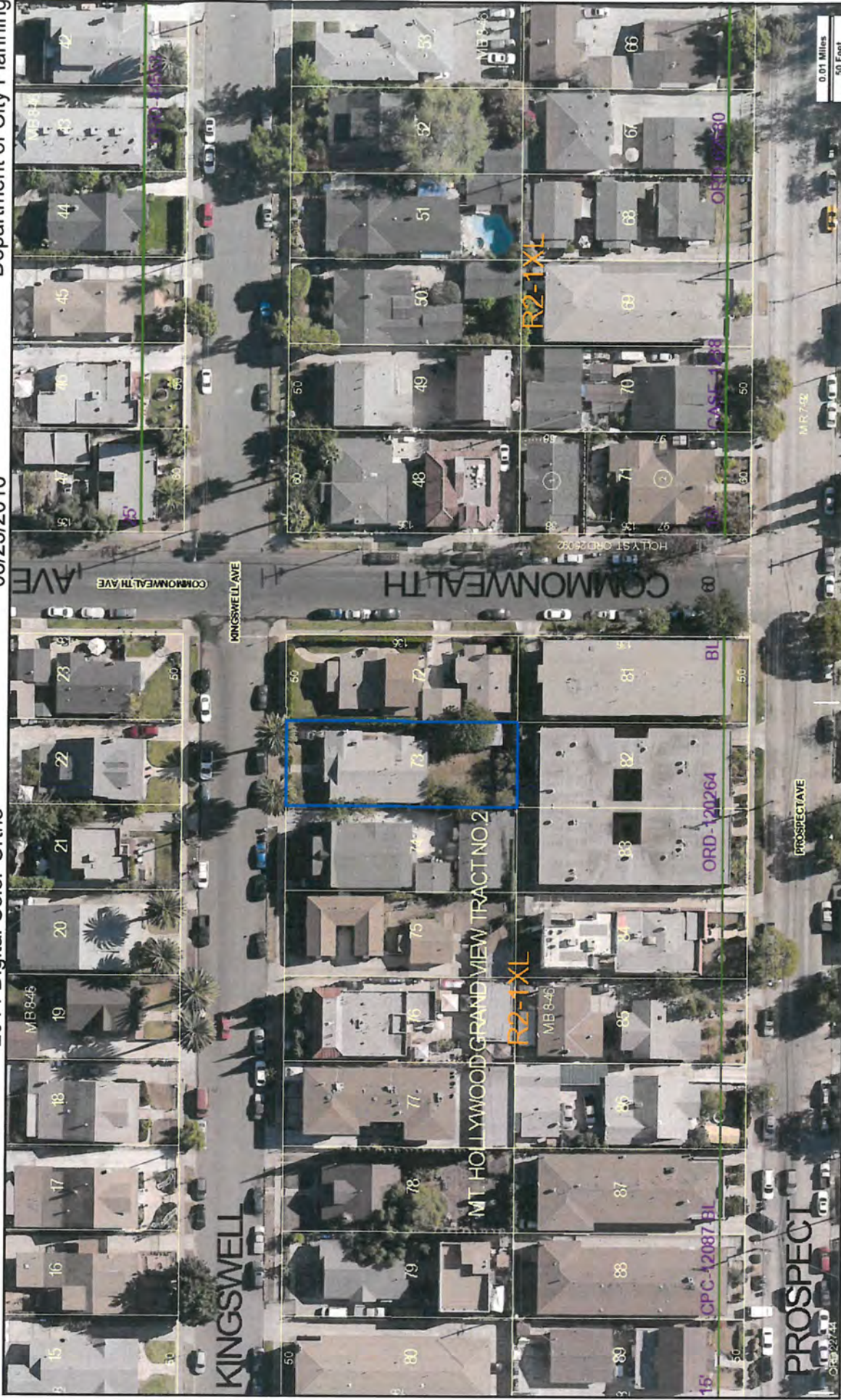
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

|                          |   |
|--------------------------|---|
| Case Number:             | CPC-2016-1450-CPU   |
| Required Action(s):      | CPU-COMMUNITY PLAN UPDATE   |
| Project Descriptions(s): | UPDATE TO THE HOLLYWOOD COMMUNITY PLAN  |
| Case Number:             | CPC-1986-831-GPC  |
| Required Action(s):      | GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)   |
| Project Descriptions(s): | HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES |
| Case Number:             | CHC-2016-2575-HCM   |
| Required Action(s):      | HCM-HISTORIC CULTURAL MONUMENT  |
| Project Descriptions(s): | 4406 KINGSWELL AVENUE HISTORIC-CULTURAL MONUMENT NOMINATION   |
| Case Number:             | ENV-2016-2576-CE  |
| Required Action(s):      | CE-CATEGORICAL EXEMPTION  |
| Project Descriptions(s): | 4406 KINGSWELL AVENUE HISTORIC-CULTURAL MONUMENT NOMINATION   |
| Case Number:             | ENV-2016-1451-EIR   |
| Required Action(s):      | EIR-ENVIRONMENTAL IMPACT REPORT   |
| Project Descriptions(s): | UPDATE TO THE HOLLYWOOD COMMUNITY PLAN  |

## DATA NOT AVAILABLE

ORD-164694

ORD-129279



Address: 4406 W KINGSWELL AVE

Tract: MT. HOLLYWOOD GRAND      Zoning: R2-1XL

Zoning: R2-1XL  
General Plan: Low Medium I Residential

APN: 5590024002

PIN #: 148-5A201 35



Charlotte and Robert Disney House  
4406 West Kingswell Avenue  
CHC-2016-2575-HCM

## **1990 Historic-Cultural Monument Application**



CULTURAL HERITAGE COMMISSION  
CULTURAL AFFAIRS DEPARTMENT  
CITY HALL, ROOM 1500  
LOS ANGELES, CA 90012  
(213) 485-2433

FOR OFFICE USE:

COUNCIL FILE NO. \_\_\_\_\_ MONUMENT NO. \_\_\_\_\_

NR \_\_\_\_\_ SCL \_\_\_\_\_ HABS/HAER \_\_\_\_\_ DATE UC \_\_\_\_\_

### HISTORIC-CULTURAL MONUMENT APPLICATION

NOTE: PLEASE USE THE ATTACHED INSTRUCTIONS WHEN PREPARING THIS FORM. IF MORE SPACE IS NEEDED, FEEL FREE TO ADD AS MANY EXTRA SHEETS AS DESIRED.

#### IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Charlotte A. and Robert S. Disney House
2. STREET ADDRESS 4406 Kingswell Avenue  
CITY Los Angeles STATE California ZIP 90027 COUNCIL DISTRICT NO. 13
3. ASSESSOR'S PARCEL NUMBER 5590-024-002 (ATTACH PARCEL MAP)
4. COMPLETE LEGAL DESCRIPTION: TRACT Mount Hollywood Grand View Tract No. 2  
BLOCK 24 LOT(S) 73 ARB NO. \_\_\_\_\_
5. RANGE OF ADDRESSES ON PROPERTY 4406 Kingswell Avenue
6. PRESENT OWNER Jeannie C. Ha  
STREET ADDRESS 559 East Chonivard Circle  
CITY Claremont STATE Calif. ZIP 91711 PHONE (818) 449-2467  
OWNERSHIP IS: PRIVATE XXX PUBLIC \_\_\_\_\_
7. PRESENT USE Single family home ORIGINAL USE Same

#### DESCRIPTION

8. ARCHITECTURAL STYLE Craftsman
9. BRIEFLY STATE THE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE.  

This single story California Craftsman bungalow with an irregular floor plan features a multiple gabled roof with exposed beam ends in the gables, an asymmetrical porch that wraps around the front and the left (east) side, heavy, square porch pillars, with interconnecting beams forming a porch rail, long shingle siding, an oak front entry, and front windows with multiple upper panes. The tops of the porch pedestals and the top of the chimney are capped with ornamental red brick. The interior and floor plan are virtually intact. The landscaping is appropriate for a bungalow. The paint, although the reverse of that traditionally used on Craftsman houses, emphasizes the structural features. The driveway of two concrete strips is original. The garage has been removed by Paul Maher and is in storage. The building is amidst a largely intact single family residential neighborhood of wooden homes ranging in age from 1905 to 1920. It is one of several Craftsman homes on the 4400 block of Kingswell Avenue, and contributes to an important early 20th Century architectural district.

NAME OF PROPOSED MONUMENT Charlotte A. and Robert S. Disney House

10. CONSTRUCTION DATE: FACTUAL 1914 ESTIMATED \_\_\_\_\_

11. ARCHITECT, DESIGNER OR ENGINEER Not known

12. CONTRACTOR OR OTHER BUILDER \_\_\_\_\_

13. DATES OF ENCLOSED PHOTOGRAPHS 4 October 1987

14. CONDITION: EXCELLENT XXX GOOD \_\_\_\_\_ FAIR \_\_\_\_\_ DETERIORATED \_\_\_\_\_

NO LONGER IN EXISTENCE \_\_\_\_\_

15. ALTERATIONS Exterior paint over original stain, the garage has been removed, dismantled, and stored by Paul Maher, a Disney historian, who once lived in this house.

16. THREATS TO SITE: NONE KNOWN \_\_\_\_\_ PRIVATE DEVELOPMENT \_\_\_\_\_ ZONING \_\_\_\_\_

VANDALISM \_\_\_\_\_ PUBLIC WORKS PROJECT \_\_\_\_\_ OTHER Remodeling

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE XXX MOVED \_\_\_\_\_ UNKNOWN \_\_\_\_\_

#### SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE. INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH THE SITE. Charlotte A. and Robert S. Disney (a realtor), aunt and uncle of Roy O. Disney (born 1893) and Walter Elias Disney (1901-1966), owned this house from 1924 to at least the late 1950's. They lived here from 1924 to 1933, and in 1934 moved next door to 4400 Kingswell Av. Walt Disney came to Los Angeles from Kansas City, Missouri to work with Roy about 1925, and that year they lived together at 4409 Kingswell, directly across the street from their aunt and uncle. The garage at 4406 Kingswell appears to have been their first work place in Los Angeles, and it is here they began making their early animated cartoons. The garage, therefore, is the "birthplace" of Mickey Mouse, the famous cartoon character first seen in Steamboat Willie in 1928. In 1925 the brothers founded the Disney Brothers Company, and in subsequent years worked and lived in various offices and homes in the Los Feliz/Silver Lake area. Paul Maher (Disney historian, Wattles Mansion caretaker) later lived at 4406 Kingswell Av. This home where Walt and Roy Disney worked is an excellent example of a late Craftsman bungalow, and is one of several on this block. All contribute to a well-preserved, early 20th Century architectural district that documents residential architecture in the early days of the Hollywood area.

19. MAIN THEME OF THE HISTORIC RESOURCE: ARCHITECTURE 2 ARTS & LEISURE 1

ECONOMIC/INDUSTRIAL 3 EXPLORATION/SETTLEMENT \_\_\_\_\_ GOVERNMENT \_\_\_\_\_

MILITARY \_\_\_\_\_ RELIGION \_\_\_\_\_ SOCIAL EDUCATION \_\_\_\_\_

20. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES.) Lincoln Title Co.; Los Angeles City Directory, Los Angeles Directory Co., 1924, 1925, 1933, 1934, 1942; V. Mjolsness letter, 30 June 1987; V. Mjolsness, Francis Offenhauser interviews, Spring, 1987; The New Encyclopaedia Britannica, 15th Ed., 1983, Macropaedia, 1:920, 5:896-898, Micropaedia, 3:575.

21. DATE FORM PREPARED 15 June 1990 PREPARER'S NAME Lawrence G. Barnes, Ph.D.

ORGANIZATION So. Los Feliz Community Assoc. STREET ADDRESS 4431 Melbourne Avenue

CITY Los Angeles STATE Calif. ZIP 90027 PHONE 213 744-3329  
661-5226

|   |  |                  |
|---|--|------------------|
| 21):5591-025-018  | SITE:4357 KINGSWELL AVE*LOS ANGELES 27 CALIF     | 90027            |
| OWNER:NEGRI,MYRON C AND NO MAIL:2005 AMES ST*HOLLYWOOD 27         |  | 90028            |
| USE: 5 OR MORE UNIT   | ZN: LAR3-1 DATE: 07/21/60 DOC:                   | TFR: UNAVAIL     |
| LOANS:  | YB: 22 SQFT: 2684 ASD: \$53,947 IMP: 27% #UN: 5  |                  |
| PHONE:  | RMS: BDRS: 5 BTHS: 5 LOTSIZ:                     | TR: 00000 LT: 47 |
| <hr/>   |  |                  |
| 22):5590-024-001  | SITE:4400 KINGSWELL AVE*LOS ANGELES 27 CALIF     | 90027            |
| OWNER:GILLES,JOHN F AND KA MAIL:4400 KINGSWELL AVE*LOS ANGELES CA |  | 90027            |
| USE: 2 UNITS  | ZN: LAR3-1 DATE: 07/08/82 DOC: 688498            | TFR: \$14,500P   |
| LOANS: \$14,400   | YB: 22 SQFT: 2485 ASD: \$86,840 IMP: 48% #UN: 2  |                  |
| PHONE:  | RMS: BDRS: 4 BTHS: 3 LOTSIZ:                     | TR: 00000 LT: 72 |
| <hr/>   |  |                  |
| 23):5590-024-002  | SITE:4406 KINGSWELL AVE*LOS ANGELES CA           | 90027            |
| OWNER:HA,JEANNIE C  | MAIL:559 E CHONIVARD CIR*CLAREMONT CA            | 91711            |
| USE: SINGLE RESIDENCE   | ZN: LAR3-1 DATE: 09/26/80 DOC:                   | TFR: \$90,000    |
| LOANS:  | YB: 14 SQFT: 1458 ASD: \$140,929 IMP: 34% #UN: 1 |                  |
| PHONE:  | RMS: 8 BDRS: 2 BTHS: 1 LOTSIZ: 6750              | TR: 00000 LT: 73 |
| <hr/>   |  |                  |
| 24):5590-023-024  | SITE:4409 KINGSWELL AVE*LOS ANGELES 27 CALIF     | 90027            |
| OWNER:WEIMAN,ALVIN N  | MAIL:4409 KINGSWELL AVE*LOS ANGELES 27 CALIF     | 90027            |
| USE: 3 UNITS  | ZN: LAR3-1 DATE: 12/05/60 DOC: 1165              | TFR: UNAVAIL     |
| LOANS:  | YB: 25 SQFT: 3158 ASD: \$47,934 IMP: 37% #UN: 3  |                  |
| PHONE:  | RMS: BDRS: 5 BTHS: 3 LOTSIZ:                     | TR: 00000 LT: 22 |
| <hr/>   |  |                  |
| 25):5590-023-023  | SITE:4411 KINGSWELL AVE*LOS ANGELES CA           | 90027            |
| OWNER:ACOSTA,YNACIO   | MAIL:4411 KINGSWELL AVE*LOS ANGELES CA           | 90027            |
| USE: SINGLE RESIDENCE   | ZN: LAR3-1 DATE: 07/31/61 DOC: 2375              | TFR: UNAVAIL     |
| LOANS:  | YB: 22 SQFT: 2064 ASD: \$48,553 IMP: 38% #UN: 1  |                  |
| PHONE:  | RMS: 9 BDRS: 3 BTHS: 1 LOTSIZ: 6750              | TR: 00000 LT: 21 |
| <hr/>   |  |                  |
| 26):5590-024-003  | SITE:4412 KINGSWELL AVE*LOS ANGELES CA           | 90027            |
| OWNER:GILE,RITA   | MAIL:2726 LAKEWOOD*LOS ANGELES CA                | 90047            |
| USE: 5 OR MORE UNIT   | ZN: LAR3-1 DATE: 11/01/89 DOC: 1766023           | TFR: UNAVAIL     |
| LOANS:  | YB: 24 SQFT: 4443 ASD: \$75,338 IMP: 44% #UN: 5  |                  |
| PHONE:  | RMS: BDRS: 6 BTHS: 5 LOTSIZ:                     | TR: 00000 LT: 74 |
| <hr/>   |  |                  |
| 27):5590-024-004  | SITE:4416 KINGSWELL AVE*LOS ANGELES 27 CALIF     | 90027            |
| OWNER:GONZALEZ,GRETA  | MAIL:1806 RODNEY DR*LOS ANGELES CA               | 90027            |
| USE: 3 UNITS  | ZN: LAR3-1 DATE: 02/09/72 DOC:                   | TFR: UNAVAIL     |
| LOANS:  | YB: 42 SQFT: 1832 ASD: \$48,720 IMP: 38% #UN: 3  |                  |
| PHONE:  | RMS: BDRS: 3 BTHS: 3 LOTSIZ:                     | TR: 00000 LT: 75 |

Source: Lincoln Title Company report, 4 June 1990.





disease control; S.D. GARRI, *Pathogenic Root-Infecting Fungi* (1970); R.N. GOODMAN, KIRALY, and M. ZAITLIN, *The Biochemistry and Physiology of Infectious Plant Disease* (1967), a discussion of key biochemical and physiological processes that occur in the healthy plant and how these processes are disturbed; G.H. HEPTING, *Diseases of Forest and Shade Trees of the United States* (1971); W.R. JENKINS and D.P. TAYLOR, *Plant Nematology* (1967), covers plant-parasitic nematodes; K. MAKAMOROSCH (ed.), *Viruses, Vectors, and Vegetation* (1969), review articles on the many fascinating interactions between viruses, their numerous carriers, and host plants; T.R. PEACE, *Pathology of Trees and Shrubs* (1962), covers all important infectious and noninfectious diseases of temperate forest and ornamental trees and shrubs; P.P. PIRONE, *Diseases and Pests of Ornamental Plants*, 4th ed. (1970), reference for professional and amateur gardeners that covers the diseases, pests, and other troubles that affect nearly 500 genera of trees, shrubs, flowers, vines, houseplants, and turf-grasses; K.M. SMITH, *Plant Viruses*, 4th ed. (1968), discussion of the properties and diseases caused by each plant-infecting virus and its important strains; C. STAPP, *Pflanzenpathogene Bakterien* (1958; Eng. trans., *Bacterial Plant Pathogens*, 1961), text stressing description and classification, symptoms, host-parasite relations, geographical distribution and control of bacterial plant pathogens in temperate countries; R.B. STREETS, *The Diagnosis of Plant Diseases* (1969), useful field and laboratory manual emphasizing the most practical methods for rapid identification of plant diseases and the pathogens or agents that cause them; G.A. STROEBEL and D.E. MATHRE, *Outlines of Plant Pathology* (1970); J.C. WALKER, *Plant Pathology*, 3rd ed. (1969); B.E.J. WHEELER, *An Introduction to Plant Diseases* (1969); R.K.S. WOOD, *Physiological Plant Pathology* (1967), a description of the factors affecting infection, how bacteria and fungi enter higher plants and cause them to be diseased, and the properties of plants that make them resistant to disease; B.M. ZUCKERMAN, W.F. MAI, and R.A. ROHDE (eds.), *Plant Parasitic Nematodes*, 2 vol. (1971).

(M.C.S./Ar.Kn.)

## Disney, Walt

The American motion-picture and television producer Walt Disney pioneered the art of animated cartoon films; he created such universally beloved cartoon characters as Mickey Mouse and Donald Duck and cinematically adapted such storybook favourites as Snow White and the Seven Dwarfs as full-length cartoon motion pictures. He also designed and promoted a world-famous amusement park, Disneyland, in California. A second Disneyland (Walt Disney World) opened in Florida after his death. His imagination and energy, his whimsical humour, and his gift for being attuned to the vagaries of popular taste inspired him to develop well-loved amusements for "children of all ages" throughout the world. His achievement as a creator of entertainment for an almost unlimited public and as a highly ingenious merchandiser of his wares may be compared to that of a successful industrialist. Yet, in spite of his tremendous success, he remained in fact a rather homespun individual, a lover of gadgets who made no pretensions to a knowledge of art and, in the early years of his work, would hardly have dreamed of emerging a tycoon.

Inspiration  
for Disney-  
land's  
Main  
Street  
U.S.A.

**Early life.** Walter Elias Disney was born in Chicago on December 5, 1901, the fourth son of Elias Disney, a peripatetic carpenter, farmer, and building contractor, and his wife, Flora Call, who had been a public school teacher. When Walt was little more than an infant, the family moved to a farm near Marceline, Missouri, a typical small Midwestern town, which is said to have furnished the inspiration and model for the Main Street U.S.A. of Disneyland. Here Walt began his schooling and first showed a taste and aptitude for drawing and painting with crayons and watercolours.

His restless father soon abandoned his efforts at farming and moved the family to Kansas City, Missouri, where he bought a morning newspaper route and compelled his young sons to assist him in delivering papers to home subscribers in rain or shine. Walt later said that many of the habits and compulsions of his adult life stemmed from the disciplines and discomforts of helping his father with the paper route. In Kansas City, the young Walt began to study cartooning with a correspondence school and later took classes at the Kansas City Art Institute and School of Design.



Disney.  
EB Inc.

In 1917 the Disneys moved back to Chicago, and Walt entered McKinley High, where he took photographs, made drawings for the school paper, and studied cartooning on the side, for he was hopeful of eventually achieving a job as a newspaper cartoonist. But his progress was interrupted by World War I, in which he participated as a truck driver for the American Red Cross in France and Germany.

Returning to Kansas City in 1919, he found occasional employment as a draftsman and inker in commercial art studios, where he met Ub Iwerks, a young artist who was to prove perhaps the most fortunate associate of his career after his brother Roy, who was his partner and the strongest counsellor throughout life.

**First animated cartoons.** Dissatisfied with their progress, Disney and Iwerks started a small studio of their own and acquired a second-hand motion-picture camera with which they made one- and two-minute animated advertising films shown on local movie-theatre programs, much as commercials are shown on television today. They also did a series of animated cartoon sketches called "Laugh-O-Grams" and a series of seven-minute animated fairy tales, which they called "Alice in Cartoonland." A New York film distributor cheated the young producers, and, destitute and disheartened, Disney left for Los Angeles to join his brother Roy.

With Roy as business manager, Disney resumed the "Alice" series, persuading Iwerks to join him and assist with the drawing of the cartoons. They invented a character called Oswald the Rabbit, contracted for distribution of the films at \$1,500 each, and propitiously launched their small enterprise. Just before the transition to sound in motion pictures in 1927, Disney and Iwerks experimented with a new character—a cheerful, energetic, and mischievous mouse called Mickey. They planned two shorts, called *Plane Crazy* and *Gallop'n' Gaucho*, that were to introduce Mickey Mouse when *The Jazz Singer*, a motion picture with the popular singer Al Jolson, brought the novelty of sound to the movies. Fully recognizing the possibilities for sound in animated-cartoon films, Disney quickly produced a third Mickey Mouse cartoon equipped with voices and music, entitled *Steamboat Willie*, casting the other two soundless cartoon films aside. When it appeared in 1928, *Steamboat Willie* was a sensation.

Introduc-  
tion of  
Mickey  
Mouse

The following year Disney started a new series called "Silly Symphonies" with a picture entitled *The Skeleton Dance*, in which a skeleton rose from the graveyard and did a grotesque, clattering dance to the music of Saint-Saëns's *Danse macabre*. Original and briskly syncopated, the film launched the series most successfully, but with costs mounting because of the more complicated drawing and technical work, Disney's operation was continually in peril.

The growing popularity of Mickey Mouse and his girl friend, Minnie, however, attested to the public's taste for



the fantasy of little creatures with speech, skills, and personality traits of human beings. (Disney himself provided the voice for Mickey.) This popularity led to the invention of other animal characters for the "Silly Symphonies." Donald Duck and the dogs Pluto and Goofy were introduced in 1931 and 1932, and in 1933 Disney produced a short, *The Three Little Pigs*, which arrived in the midst of the Great Depression and took the country by storm. Its treatment of the fairy tale of the little pig who works hard and builds his house of brick against the huffing and puffing of a threatening wolf suited the need for fortitude in the face of economic disaster; and its song "Who's Afraid of the Big Bad Wolf" was a happy taunting of adversity. It was in this period of economic hard times in the early 1930s that Disney fully endeared himself and his cartoons to audiences all over the world, and his operation began making money in spite of the Depression.

Through successive additions and advances in the animated-cartoon field, Disney continued to progress all through the 1930s. He had now gathered a staff of creative young people, who were headed by Iwerks. Colour was introduced in the "Silly Symphony" film, *Flowers and Trees* (1932), while other animal characters came and went in films such as *The Grasshopper and the Ants* (1934) and *The Tortoise and the Hare* (1935). Roy franchised tie-in sales with the cartoons of Mickey Mouse and Donald Duck—watches, dolls, shirts, and tops—and reaped more wealth for the company.

Walt Disney was never one to rest or stand still. He had long thought of producing feature-length animated films in addition to the shorts. In 1935 he began work on a version of the classic fairy tale that he called *Snow White and the Seven Dwarfs*, a project that required great organization and coordination of the creative and technical talents in his studio. Disney possessed a unique taste and capacity for such a task. While he actively engaged in all phases of creation in his films, he functioned chiefly as coordinator and final decision maker rather than as designer and artist. *Snow White* was widely acclaimed by critics and audiences alike as an amusing and sentimental romance. By animating substantially human figures in the characters of Snow White, the Prince, and the Wicked Queen and by forming caricatures of human figures in the seven dwarfs, Disney departed from the scope and techniques of the shorts and thus made a momentous transition in the nature of his type of film. While he continued for a while to do short films presenting the anthropomorphic characters of his little animals, he was henceforth to develop a wide variety of full-length entertainment films.

*Snow White* was followed three years later by other feature-length classics for children, *Pinocchio* (1940) and *Dumbo* (1941), the story of an elephant that could fly; and then Disney produced another totally unusual and exciting film—his multisegmented and stylized *Fantasia* (1940), in which cartoon figures and colour patterns were made to move to the music of Stravinsky, Paul Dukas, Tchaikovsky, and others.

But music critics and other intellectuals began to question Disney's taste and artistic talents in his more ambitious projects. They challenged him as a commercial opportunist and a mixer of artistic metaphors, an accusation that did not greatly disturb him, though Disney had by now acquired some of the smugness and intractability that many individuals do who achieve sudden success. In 1940 Disney moved his company into a new studio in Burbank, California, abandoning the old plant it had occupied in the early days of growth. The following year his staff went on strike. Although he and Roy held out against the artists, it was a blow to the image of Disney as a generous-hearted, amiable befriender of his own people.

**Major film production.** During World War II, the Disney studio did a great deal of work for the military and the federal government in the course of which it perfected the methods of combined live action and cartoon. After the war, Disney made many films with these hybrid techniques: *The Reluctant Dragon* (1941), *Saludos*

*Amigos* (1942), *The Three Caballeros* (1944), *Make Mine Music* (1946), and *Song of the South* (1946).

The Disney studios were now established as a big business enterprise, and they began to produce a variety of entertainment films. One immensely popular series, called "True-Life Adventures," featured actual motion pictures of nature, but they were usually so trickily edited that, rather than being true-to-life documentaries, they betrayed the Disney tendency to fantasize. Among these were *Seal Island* (1948), *Beaver Valley* (1950), and *The Living Desert* (1953). They also turned to production of live-action fictional feature films; and more full-length animation romances, such as *Cinderella* (1950), *Alice in Wonderland* (1951), and *Peter Pan* (1953) and a flow of low-budget, live-action films, including *The Parent Trap* and *The Absent-Minded Professor* in 1961.

The Disney studio was among the first to foresee the potentialities of television as a popular entertainment medium and to produce films directly for it. The *Zorro* and *Davy Crockett* series were fantastically popular with children and led to further profits for the company through tie-in sales of coonskin hats, powder horns, and Zorro capes. *Walt Disney's Wonderful World of Colour* became a continuing television fixture. But the climax of his career as a theatrical film producer came with his release of *Mary Poppins* in 1964. This adaptation of the popular children's story by Pamela L. Travers won worldwide acclaim and popularity.

**Disneyland.** Meanwhile, back in the early 1950s, Disney had initiated plans for a huge amusement park to be built near Los Angeles. When Disneyland opened in 1955, much of Disney's disposition toward nostalgic sentiment and fantasy was evident in its design and construction. It soon became a mecca for tourists from all over the world. A second Disney park in Florida was under construction at the time of his death, on December 15, 1966.

**Reputation.** In his later years, critical estimations of Disney and his works changed considerably, and his taste, as well as his political conservatism, were criticized by some. Social scientists and educators challenged the violence, cruelty, and sadism they found in many of his films, as well as the aesthetic vulgarities, and Disneyland was often referred to as "an amusement supermarket." But Disney himself, who in his last years contributed heavily with his family to the establishment of the California Institute of the Arts (called Cal-Art) in Valencia, California, was never visibly fazed by critics. "I've never called this art," he once commented with respect to all his activities. "It's show business, and I'm a showman."

#### MAJOR WORKS

**FILM SHORTS:** Included are 121 Mickey Mouse, 77 Silly Symphony, 126 Donald Duck, 51 Goofy, 48 Pluto, and 3 Figaro. The following in this category are all Academy Award winners: *Flowers and Trees* (1932); *The Three Little Pigs* (1933); *The Tortoise and the Hare* and *Three Orphan Kittens* (both 1935); *The Country Cousin* (1936); *The Old Mill* (1937); *Ferdinand the Bull* (1938); *The Ugly Duckling* (1939); *Lend a Paw* (1941); and *Der Fuehrer's Face* (1942).

**FEATURE FILMS:** *Snow White and the Seven Dwarfs* (1937); *Pinocchio* and *Fantasia* (both 1940); *The Reluctant Dragon* (1941); *Bambi* and *Saludos Amigos* (both 1942); *Victory Through Air Power* (1943); *The Three Caballeros* (1944); *Make Mine Music* and *Song of the South* (both 1946); *Fun and Fancy Free* (1947); *Melody Time* (1948); *So Dear to My Heart* and *The Adventures of Ichabod and Mr. Toad* (both 1949); *Cinderella* and *Treasure Island* (both 1950); *Alice in Wonderland* (1951); *The Story of Robin Hood and His Merrie Men* (1952); *Peter Pan, The Sword and the Rose*, and *Rob Roy: The Highland Rogue* (all 1953); *Stormy, the Thunderbird with an Inferiority Complex* and *20,000 Leagues Under the Sea* (both 1954); *Davy Crockett, King of the Wild Frontier*, *Lady and the Tramp*, and *The Littlest Outlaw* (all 1955); *Westward Ho! The Wagons*, *The Great Locomotive Chase*, and *Davy Crockett and the River Pirates* (all 1956); *Johnny Tremain* and *Old Yeller* (both 1957); *The Light in the Forest* and *The Sign of Zorro* (both 1958); *Darby O'Gill and the Little People*, *The Shaggy Dog*, *Sleeping Beauty*, *The Third Man on the Mountain*, *Zorro the Avenger*, and *The Peter Tchaikovsky Story* (all 1959); *Toby Tyler or Ten Weeks with a Circus*, *Kidnapped*, *Pollyanna*, *The Hound That Thought He Was a Raccoon*, *Ten Who Dared* *Swiss*

Films for television



*Family Robinson*, and *One Hundred and One Dalmatians* (all 1960); *The Absent-Minded Professor*, *Greyfriars Bobby*, *The Parent Trap*, and *Babes in Toyland* (all 1961); *Moon Pilot*, *The Prince and the Pauper*, *Bon Voyage!*, *Big Red*, and *In Search of the Castaways* (all 1962); *Son of Flubber*, *Savage Sam*, *The Miracle of the White Stallions*, *Yellowstone Cubs*, *Summer Magic*, *The Incredible Journey*, *The Three Lives of Thomasina*, and *Sword in the Stone* (all 1963); *The Misadventures of Merlin Jones*, *The Waltz King*, *The Moon-Spinners*, *Mary Poppins*, and *Emil and the Detectives* (all 1964); *Those Calloways*, *The Legend of Young Dick Turpin*, *The Monkey's Uncle*, and *That Darn Cat* (all 1965); *Jungle Book* (1966).

**BIBLIOGRAPHY.** RICHARD SCHICKEL, *The Disney Version* (1968), is the sole objective and definitive biography. DIANE DISNEY MILLER (with PETE MARTIN), *The Story of Walt Disney* (1957), is an affectionate daughter's reminiscences. R.D. FEILD, *The Art of Walt Disney* (1942), provides excellent technical analysis of stories and animation styles in the films up to the time of its publication; and JOHN HALAS and ROGER MANVELL, *Design in Motion* (1962), includes a well-informed discussion of Disney's work in a brief but commendable survey of film animation. DEEMS TAYLOR, *Walt Disney's Fantasia* (1940), is a pleasant and informative participant's account of the making and the contents of that film, with many colour illustrations.

(B.Cr.)

Disney and other storytellers. The fuller development of the entertainment cartoon short, and later of the animated feature film, such as Walt Disney began to produce in the 1930s, belonged essentially to the era of sound films. The first important sound feature made with puppets was *The New Gulliver* (1935), in which the Russian animator Aleksandr Ptushko combined puppets and a live actor. Disney's work dated from 1923 with series based on such themes as *Alice in Wonderland* and *Oswald the Rabbit*. In 1928 he produced the first animated sound cartoon, *Steamboat Willie*, which launched the career of Mickey Mouse; his first colour cartoon was *Flowers and Trees* (1932). His feature-length *Snow White and the Seven Dwarfs* (1937) contained about 477,000 photographed drawings; its sound track was dubbed into 13 foreign languages. The graphic style of these films followed at first that of the cartoon strips of the period—hard outlines, little or no modelling, and the flat application of paint when colour was introduced—and the medium achieved tonal subtlety and sophistication only at a much later period.

From: The New Encyclopaedia Britannica, 15th Edition, 1983, Macropaedia, 1:920.

Disney, Roy (1893- ), brother of Walt Disney and chairman of the board of Walt Disney Productions.

Walt Disney's business and personal ties S:896f *passim* to 897d

Disney, Walt S:896, in full WALTER ELIAS DISNEY (b. Dec. 5, 1901, Chicago—d. Dec. 15, 1966, Los Angeles), motion-picture and television producer and showman famous as a pioneer of animated cartoon films and as the creator of such cartoon characters as Mickey Mouse and Donald Duck.

*Abstract of text biography.* Disney made early experiments with animated cartoon film and caused a sensation when *Steamboat Willie* appeared in 1928. His popularity, which increased greatly during the Depression of the 1930s, reached new heights with the appearance of feature-length cartoon films (*Snow White and the Seven Dwarfs*, 1937). He successfully combined live action with animated film (*The Reluctant Dragon*, 1941). He also produced nature "true-life" films (*Seal Island*, 1948; *The Living Desert*, 1953) and live-action films for family audiences (*The Parent Trap*, 1961). He organized the first Disneyland—an amusement park in California that opened in 1955.

From: The New Encyclopaedia Britannica, 15th Edition, 1983, Micropaedia, 3:575.





11  
X



Charlotte and Robert Disney House  
4406 West Kingswell Avenue  
CHC-2016-2575-HCM

**Letter of Determination,  
dated November 22, 1990**



CULTURAL AFFAIRS  
COMMISSION

MERRY NORRIS  
PRESIDENT

DAVID H. SIMON  
VICE-PRESIDENT

MICHAEL C.F. CHAN, AIA

BETTE COX

RODRI J. RODRIGUEZ

JULIE A. SGARZI

ALAN SIEROTY

CULTURAL HERITAGE  
COMMISSION

DR. AMARJIT S. MARWAH  
PRESIDENT

TAKASHI SHIDA, AIA  
VICE-PRESIDENT

HAROLD G. BECKS

DR. REYNALDO R. LANDERO  
HELEN MADRID-WORTHEN

CITY OF LOS ANGELES  
CALIFORNIA



TOM BRADLEY  
MAYOR

November 22, 1990

CULTURAL AFFAIRS  
DEPARTMENT

433 S. SPRING ST., 10TH FLOOR  
LOS ANGELES, CA 90013  
(213) 485-2433

ADOLFO V. NODAL  
GENERAL MANAGER

RODNEY PUNT  
ASSISTANT GENERAL MANAGER

BARNSDALL ARTS PARK  
BARNSDALL ARTS CENTER  
CITY HALL BRIDGE GALLERY  
CULTURAL HERITAGE PROGRAM

FRANK LLOYD WRIGHT'S  
HOLLYHOCK HOUSE

FOLK ARTS PROGRAM  
GALLERY THEATRE

JUNIOR ARTS CENTER

LOS FELIZ  
PERFORMING ARTS ANNEX

LOS ANGELES  
PHOTOGRAPHY CENTER

ENCINO PHOTO CENTER  
MCGROARTY ARTS CENTER

MUNICIPAL ART GALLERY  
PERFORMING ARTS PROGRAM

THE TRIFORIUM

WATTS TOWERS

WATTS TOWERS ARTS CENTER

WEST LOS ANGELES

CITY HALL GALLERY

WILLIAM GRANT STILL  
ARTS CENTER

Jeannie C. Ha  
559 East Chonivard Circle  
Claremont, CA 91711

SUBJECT: CHARLOTTE A. AND ROBERT S. DISNEY HOUSE  
4406 Kingswell Avenue

Dear Ms. Ha,

At the Cultural Heritage Commission meeting of November 21, 1990, the Commissioners discussed their inspection of your above property for possible declaration as a Historic-Cultural Monument.

This is to advise you that it is the consensus of the Commission that this property does not fall under the criteria in Section 22.130 of the Los Angeles Administrative Code. Therefore, the request has been declined.

We greatly appreciate your cooperation in this matter.

Sincerely,

*Nancy Fernandez*  
NANCY FERNANDEZ  
Commission Executive Assistant II

NF:lm

Attachment

c: Councilman Michael Woo  
Zoning Engineer  
Preservation Coordinator  
Lawrence G. Barnes, Ph.D  
Earthquake Division  
Frank Parello, Planning  
CRA



**CHARLOTTE AND ROBERT DISNEY HOUSE  
4406 WEST KINGSWELL AVENUE**

CHC-2016-2575-HCM

ENV-2016-2576-CE

Council District 4

LETTER FROM MEMBER OF THE PUBLIC

July 20, 2016

Dearest Councilman Ryu and Ms. Duncan,

On behalf of my immediate and extended family, I am writing to thank you for your heroic intervention in the senseless demo plans for the house on Kingswell.

The house is not only a sentimental artifact for my 5 year old daughter (the very youngest Disney), Lorelei, and her fair tales about her great grandfather, but it is an important part of our Los Feliz history and collective story- as a close knit community and ethnically diverse Americans of all ages and generations.

My husband, Tim and his siblings, Roy, Susan and Abigail have taught me so much about philanthropy and giving back because they do not for a moment feel entitled to the legacy they have inherited.

They teach their kids that it was the luck of the draw, the hard work of Walt and Roy in conjunction with the opportunities that California gave a couple of farm boys with big dreams.

I think they are too humble to try to preserve too much of their family history in Los Feliz- feeling that perhaps it's arrogant or presumptuous to celebrate their own name on city time, but I have been able to convey to them that Disney is everybody's family.

It's a part of our remembered innocence and hope and it had been actively forming my imagination long before I fell in love with my husband and got swept up in the family.

Anyway- I could go on about this for a while but I'll stop here.

You're busy people doing great service for our city and your time is valuable.

I just wanted to reach out and ask you to not give up on all the little bits and pieces of Disney fantasy scattered around Los Feliz.

I have been inspired by the true believers of the Los Feliz Improvement Association and my new friendship with them. They are forward thinking and I'm really moved by their grace and resolve in these matters.

Please don't hesitate to call on me or Tim for assistance or just some coffee and keep up the good work you do every day.

Warmly yours,

Neda

c [213-458-9128](tel:213-458-9128)