

**ZWEBELL HOUSE**  
4217-4221 Agnes Avenue  
CHC-2018-1099-HCM  
ENV-2018-1100-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [City Council Motion 18-0056](#)
3. [Commission/ Staff Site Inspection Photos—February 22, 2018](#)
4. [Categorical Exemption](#)
5. [Historic-Cultural Monument Application](#)
6. [Letter from Members 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-2018-1099-HCM  
ENV-2018-1100-CE

**HEARING DATE:** March 15, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 4217-4221 Agnes Avenue  
Council District: 2 - Krekorian  
Community Plan Area: Sherman Oaks-Studio City-  
Toluca Lake-Cahuenga Pass  
Area Planning Commission: South Valley  
Neighborhood Council: Studio City  
Legal Description: Tract TR 10132, Lots 96-97

**EXPIRATION DATE:** April 16, 2018

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

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

**OWNER(S):** Kevin G. Schoeler, Trustee  
Kevin G. Schoeler Trust  
4221 Agnes Avenue  
Los Angeles, CA 91604

Kevin G. Schoeler  
864 Florida Street  
San Francisco, CA 94110

**APPLICANT:** Office of Historic Resources  
Los Angeles Department of City Planning  
200 N 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: City Council Motion 18-0056  
Historic-Cultural Monument Application  
Commission/ Staff Site Inspection Photos—February 22, 2018

## **FINDINGS**

- The Zwebell House "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent example of American Colonial Revival residential architecture in Studio City.
- The Zwebell House "is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age" as a highly intact work by noted Los Angeles-based architectural designers Arthur and Nina Zwebell.

## **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 Zwebell House is a two-story, single-family residence with an attached garage located on Agnes Avenue between Valleyheart Drive and Woodbridge Street in the Studio City neighborhood of Los Angeles. It was built in 1937 by architectural designers Arthur and Nina Zwebell in the American Colonial Revival architectural style for Arthur's brother, Albert Zwebell. The building is one of three adjacent residences on the west side of Agnes Avenue designed by the Zwebells for themselves and their family.

Rectangular in plan, the subject property is of wood frame construction with both wood clapboard siding and brick cladding and has a steeply-pitched, side-gabled roof with composition shingles. The primary, east-facing elevation consists of three separate volumes and features two recessed porches flanking a center volume that has a bay window with divided lites and two gabled dormers with multi-lite wood windows. There are a pair of French doors with fixed shutters that leads out to the northern porch and a large, multi-lite double-hung wood window with fixed shutters that looks out onto the southern porch, adjacent to the primary entrance to the building. A brick chimney is located on the north side of the center volume. The rear, west-facing elevation features an enclosed patio with two sets of divide-lite tripartite windows and a pair of French doors with sidelites, as well as a multi-lite, double-hung wood window with fixed shutters on the first floor. On the second level there is a divided-lite glass door that leads onto the roof of the porch and a series of small multi-lite wood windows. Fenestration on the other elevations consist of multi-lite double-hung wood windows, multi-lite single hung wood windows, multi-lite fixed wood windows, and multi-lite wood casements windows. Some of the features on the interior include wood floors, built-in storage, window shutters, two brick fireplaces, and wood wall paneling. There is also a tree growing in the middle of the enclosed rear patio.

Arthur Bernard Zwebell was born on September 27, 1891, in Rock Valley, Iowa. Zwebell met and married Nina Louise Wilcox, and the couple moved to Milwaukee, Wisconsin, where Nina opened a decorating shop and Arthur established a car dealership with his two brothers that focused on the

manufacture of automobile related inventions and aftermarket improvements. In the early 1920s, Arthur and Nina moved to Los Angeles and they entered into a real estate development business through which they oversaw the design, construction, and subsequent sale or leasing of income properties. At the same time, Nina Zwebell established an interior design firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. Nina designed the interiors for all of their projects, and in many cases she created accompanying furniture. Arthur Zwebell was not a licensed architect; however, in the early years of his business, he accepted commissions for the design of single-family residences and hired architects and engineers to sign drawings. Works by the Zwebells include: Quaint Village (1923, demolished); Village Court (1923, Hollywood, HCM #1153); Mexican Village (1923, West Hollywood); Patio del Moro (1926, West Hollywood); the Andalusia Apartments (1926, Hollywood, HCM #435); La Ronda (1927, West Hollywood); El Cabrillo Apartments (1928, Hollywood, HCM #773); and Casa Laguna (1928, Los Feliz, HCM #832). Arthur Zwebell died on January 29, 1973, in Studio City, and Nina Zwebell died on March 11, 1976, in Los Angeles.

The subject property retains a high degree of integrity and has experienced limited alterations that include the addition of a bay window on the south elevation and the replacement of kitchen cabinets in 1986 as well as the remodel of both bathrooms at an unknown date. Although no permit records exist, based on observations during the site visit, staff believe that the rear porch was enclosed, columns were added to support the roof of the porch, and there was an addition to the rear of the garage.

The citywide historic resources survey, SurveyLA, identified the subject property as eligible for designation at the local, state, and national levels as a Contributor to the potential Agnes Avenue Residential Historic District.

## **DISCUSSION**

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

The property “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction” as an excellent example of American Colonial Revival residential architecture in Studio City. The subject building exhibits many features characteristic of the American Colonial Revival style, including the side-gabled roof, gabled roof dormers, wooden clapboard siding, multi-lite double-hung wood windows, wooden shutters, recessed porches, and a decorative wrought-iron fence.

The Zwebell House also “is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” noted Los Angeles-based architectural designers Arthur and Nina Zwebell. The Zwebells’ work was distinguished from that of their contemporaries through their attention to detail and individuality in each design, judicious application of inventive planning principles and technological innovations, and their self-contained business model, which allowed the couple to maintain control of design, construction, and decoration from start to finish. While the Zwebells would eventually become most known in Los Angeles for their courtyard apartment buildings, Arthur Zwebell started out his career designing single-family homes in Beverly Hills and Pasadena. The subject property represents the summation of the Zwebells’ careers in architectural design and was one of their final three projects, which consisted of the residences on Agnes Avenue they built for themselves and their family members.

The subject property appears to be highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS**

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

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

The designation of the Zwebell House as a 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-2018-1100-CE was prepared on February 28, 2018.

## **BACKGROUND**

On January 31, 2018, the Los Angeles City Council, acting upon a motion introduced by Councilmember Paul Krekorian, initiated consideration of the subject property as an Historic-Cultural Monument worthy of preservation. On February 22, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Kanner visited the property, accompanied by staff from the Office of Historic Resources.

HOLLY L. WOLCOTT  
CITY CLERK

SHANNON D. HOPPE  
EXECUTIVE OFFICER

City of Los Angeles  
CALIFORNIA



ERIC GARCETTI  
MAYOR

OFFICE OF THE  
CITY CLERK

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

BRIAN E. WALTERS  
DIVISION CHIEF

[CLERK.LACITY.ORG](http://CLERK.LACITY.ORG)

When making inquiries relative to  
this matter, please refer to the  
Council File No.: [18-0056](#)

## OFFICIAL ACTION OF THE LOS ANGELES CITY COUNCIL

February 2, 2018

**Council File No.:** [18-0056](#)  
**Council Meeting Date:** January 31, 2018  
**Agenda Item No.:** 33  
**Agenda Description:** CONSIDERATION OF MOTION (KREKORIAN - MARTINEZ) relative to initiating proceedings to include the Zwebell House, located at 4221 Agnes Avenue, in the list of Historic-Cultural Monuments.

**Council Action:** MOTION (KREKORIAN - MARTINEZ) - ADOPTED

**Council Vote:**

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

HOLLY L. WOLCOTT  
CITY CLERK

**MOTION**

The Zwebell House, located at 4221 Agnes Avenue in Studio City, has been identified in the city wide historic resources survey, SurveyLA, as a contributor to the Agnes Residential Historic District. It is significant as an excellent example of American Colonial Revival residential architecture and as an early residential district associated with the entertainment industry in Studio City. Built in 1937, the property is a work of Arthur and Nina Zwebell, self-taught husband and wife design team known for their innovation in Courtyard Apartment design in Southern California. The Zwebell house is one of three houses in a row constructed for Arthur Zwebell and his two siblings.

I THEREFORE MOVE that the Council instruct the Planning Department Office of Historic Resources to begin the nomination process to designate the Zwebell House as a Historic Cultural Monument in the City of Los Angeles.

I FURTHER MOVE that the Council instruct the Department of Building and Safety to put a hold on demolition permits requested for the Zwebell House, until the City's Cultural Heritage Commission can review the nomination.

Presented by: Paul Krekorian  
PAUL KREKORIAN  
Councilmember, 2<sup>nd</sup> District

Seconded by: Mary Natividad

ORIGINAL

JAN 17 2018





















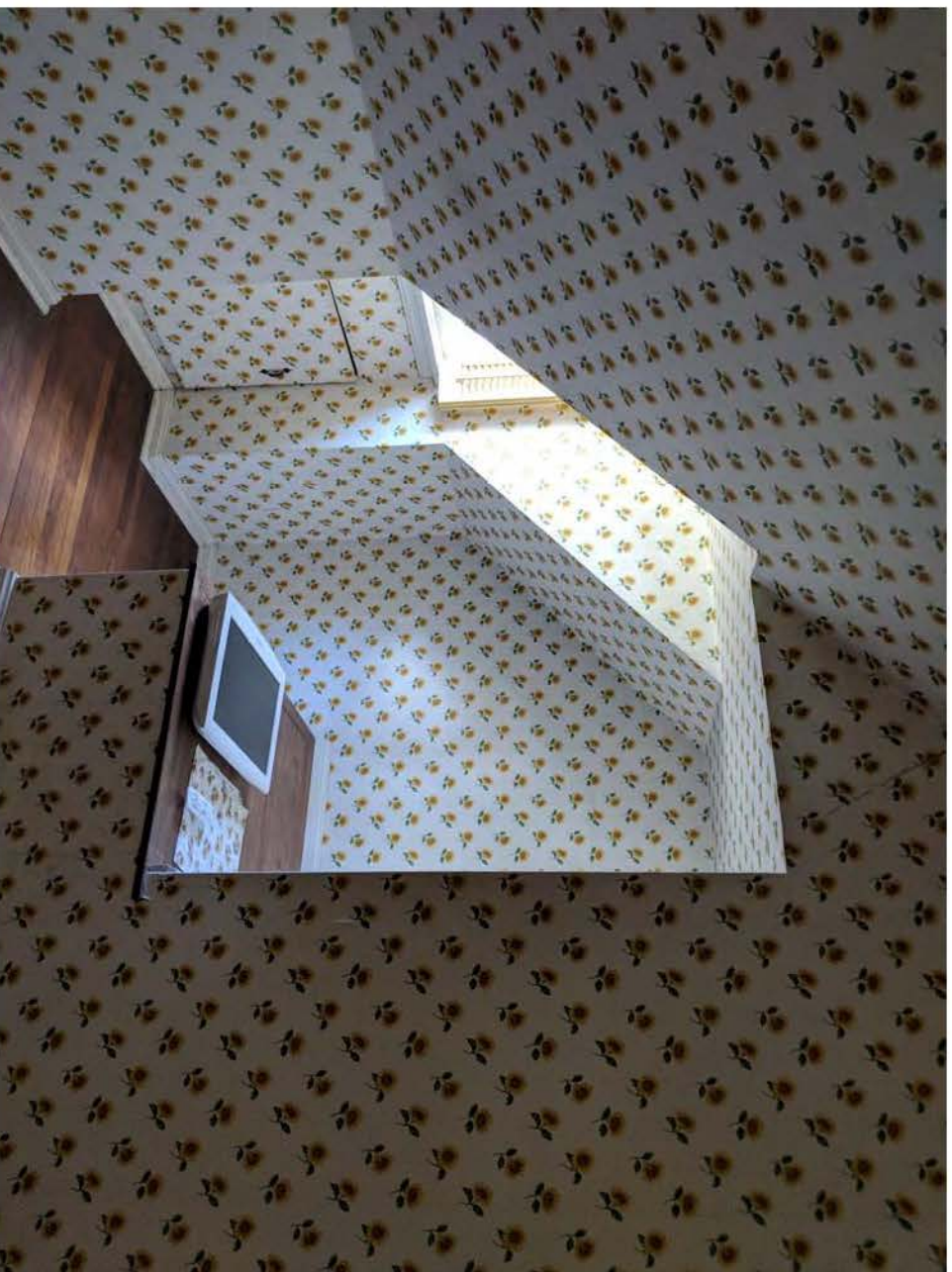
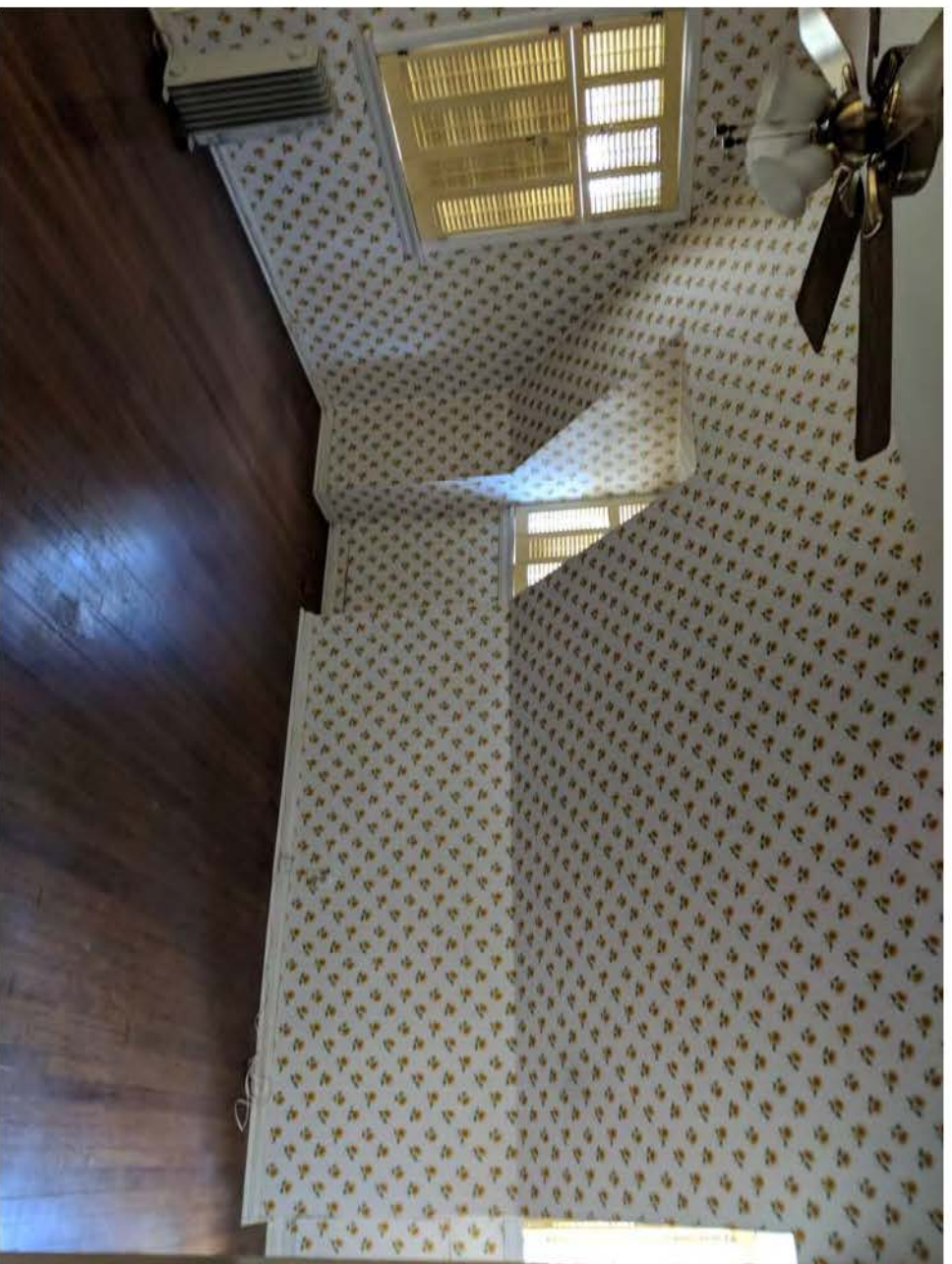


































COUNTY CLERK'S USE

**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 <b>City of Los Angeles Department of City Planning</b>	COUNCIL DISTRICT 2
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PROJECT TITLE Zwebell House	LOG REFERENCE ENV-2018-1099-CE CHC-2018-1100-HCM
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PROJECT LOCATION  
4217-4221 Agnes Avenue, Los Angeles, CA 91604

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:  
Designation of the Zwebell 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.
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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) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	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 **Zwebell 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 [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE February 28, 2018
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 \_\_\_\_\_

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: <b>Zwebell House</b>		Notable architect/builder	
Other Associated Names:			
Street Address: <b>4221 Agnes Avenue</b>		Zip: <b>91604</b>	Council District: <b>2</b>
Range of Addresses on Property: <b>4217-4221 Agnes Avenue</b>		Community Name: <b>Studio City</b>	
Assessor Parcel Number: <b>2368015026</b>	Tract: <b>TR 10132</b>	Block: <b>None</b>	Lot: <b>96, 97</b>
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: <b>1937</b>	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? <b>Private Development</b>
Architect/Designer: <b>Arthur &amp; Nina Zwebell</b>		Contractor: <b>Arthur Zwebell</b>	
Original Use: <b>Single-family residence (architects' residence)</b>		Present Use: <b>Single-family residence</b>	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: <b>American Colonial Revival</b>		Stories: <b>2</b>	Plan Shape: <b>Rectangular</b>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: <b>Wood</b>	Type: <b>Select</b>	
CLADDING	Material: <b>Wood clapboards</b>	Material: <b>Select</b>	
ROOF	Type: <b>Gable</b>	Type: <b>Select</b>	
	Material: <b>Composition shingle</b>	Material: <b>Select</b>	
WINDOWS	Type: <b>Casement</b>	Type: <b>Hopper</b>	
	Material: <b>Wood</b>	Material: <b>Wood</b>	
ENTRY	Style: <b>Hidden</b>	Style: <b>Off-center</b>	
DOOR	Type: <b>Paneled, unglazed</b>	Type: <b>Double</b>	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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

4/15/1986	Addition of bay window; addition of 2 closets

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

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

<input type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
<input type="checkbox"/>	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	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 Department of City Planning	
Street Address: 200 N 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: Kevin G. Schoeler, Trustee		Company: Kevin G. Schoeler Trust	
Street Address: 4221 Agnes Avenue		City: Studio City	State: CA
Zip: 91604	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:

2-28-2018  
Date:

Melissa Jones  
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)

**ZWEBELL HOUSE**  
**4221 Agnes Avenue**

**A. Property Description**

*Site*

The property at 4221 Agnes Avenue is a two-story single-family residence designed in the American Colonial Revival architectural style. It occupies a rectangular parcel of 7,882 feet that is located on Agnes Avenue between Woodbridge Street and Valleyheart Drive in the Studio City neighborhood of Los Angeles.

The subject building faces east and fronts Agnes Avenue. It is set back from the east edge of the parcel. The building occupies approximately half of the parcel and is positioned toward the rear. The property features a landscaped front lawn with pecan trees and a brick-paved walkway, as well as a smaller backyard at the northwest corner of the lot. A garage is attached at the rear of the building at the southwest corner of the parcel. A decorative wrought-iron fence spans the eastern and northern property line.

*Exterior*

Rectangular in plan, the subject property is of wood frame construction with both wood clapboard siding and brick cladding and has a steeply-pitched, side-gabled roof with composition shingles. The primary, east-facing elevation consists of three separate volumes and features two recessed porches flanking a center volume that has a bay window with divided lites and two gabled dormers with multi-lite wood windows. There are a pair of French doors with fixed shutters that leads out to the northern porch and a large, multi-lite double-hung wood window with fixed shutters that looks out onto the southern porch, adjacent to the primary entrance to the building. A brick chimney is located on the north side of the center volume. The rear, west-facing elevation features an enclosed patio with two sets of divide-lite tripartite windows and a pair of French doors with sidelites, as well as a multi-lite, double-hung wood window with fixed shutters on the first floor. On the second level there is a divided-lite glass door that leads onto the roof of the porch and a series of small multi-lite wood windows. Fenestration on the other elevations consist of multi-lite double-hung wood windows, multi-lite single hung wood windows, multi-lite fixed wood windows, and multi-lite wood casements windows.

*Interior*

Some of the features on the interior include wood floors, built-in storage, window shutters, two brick fireplaces, and wood wall paneling. There is also a tree growing in the middle of the enclosed rear patio.

*Alterations*

Based on permit records, the property appears to retain a high level of integrity and has experienced limited alterations that include the addition of a bay window on the south elevation and the replacement of kitchen cabinets in 1986.

## **B. Statement of Significance**

Constructed in 1937, the property at 4221 Agnes Avenue is one of three adjacent residences built by architectural designers Arthur and Nina Zwebell for themselves and their family. SurveyLA identified these properties as eligible for designation and the national, state, and local levels as Contributors to a potential historic district, the Agnes Avenue Residential Historic District.

### Agnes Avenue Residential Historic District

The Agnes Avenue Residential Historic District consists of a grouping of five American Colonial Revival single-family residences lining both sides of Agnes Avenue, between Woodbridge Street on the north and Valleyheart Drive on the south, in Studio City.

Ranging from one to one-and-a-half stories, the residences were constructed in 1937 and 1938 as varied but cohesive examples of the American Colonial Revival style. The cohesiveness of the district is further enhanced by its deep, uniform setbacks and large lots, concrete sidewalks and landscaped parkways, mature landscaping and street trees, and period light standards. In addition, a decorative wrought-iron fence spans several of the properties on the west side of Agnes Avenue, including the subject property.

The area that comprises the Agnes Avenue Residential Historic District was first subdivided in 1927 by the Central Motion Picture District, Inc., a consortium founded by producer and early Studio City booster and developer Mack Sennett, producer Al Christie, and a group of real estate professionals. The consortium's goal was to build a new studio in the area, as well as a residential and commercial district "to support the economic growth of their new city." In 1928, Sennett succeeded in establishing Mack Sennett's Studioland, just across the Los Angeles River from the Agnes Avenue district, which helped jump-start residential settlement in the area. After Sennett filed for bankruptcy in 1933, his studio was purchased by Mascot Pictures, which later became Republic Pictures Corporation (now CBS Studio Center). By 1939, the district had become home to "business and professional men, retired capitalists, [and] motion picture executives" in the income range of \$4,000 to \$10,000.

The first home constructed in the district, 4227 Agnes Avenue, was the long-time home of Arthur and Nina Zwebell, self-taught husband and wife architectural team known for their innovations in courtyard apartment design in Southern California. The two adjacent homes, at 4221 Agnes Avenue and 4233 Agnes Avenue, were built for Arthur Zwebell's brothers, Albert and Willard, respectively. The three homes share a highly ornamental wrought-iron fence and gates with low concrete piers.

### Early American Colonial Revival

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

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

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

### Arthur and Nina Zwebell

Arthur Bernard Zwebell was born on September 27, 1891, in Rock Valley, Iowa. Zwebell met and married Nina Louise Wilcox, a graduate of Northwestern University, and the couple moved to Milwaukee, Wisconsin, where Nina opened a decorating shop and Arthur established a car dealership with his two brothers that focused on the manufacture of automobile related inventions and aftermarket improvements. In the early 1920s, Arthur and Nina moved to Los Angeles and they entered into a real estate development business through which they oversaw the design, construction, and subsequent sale or leasing of income properties. At the same time, Nina Zwebell established an interior design firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. Nina designed the interiors for all of their apartment courts, and in many cases she created accompanying furniture.

Between the two of them, Arthur and Nina Zwebell were able to achieve complete control over their designs, which ultimately contributed to the cohesive aesthetic for which they are now known. Although their business model was sound, the couple never formally established an office, but preferred to work out of their home. At the time, Arthur Zwebell was at a disadvantage, as he was not a licensed architect. However, given his background in the automotive design industry and Nina Zwebell's experience in interior design, the couple was able to execute "most of the architectural and design drawings themselves, with occasional outside help," notes Stephanos Polyzoides. "Architects and engineers were hired merely to sign necessary drawings." In the early years of the business, Arthur Zwebell accepted commissions for the design of single-family residences, and while this area of his work has not been widely identified or documented, building permit records and Los Angeles Times articles confirm that he constructed at least several residences in Beverly Hills; Stephanos Polyzoides also notes that Zwebell designed several single-family houses in Pasadena in the mid-1920s.

During the Great Depression, the Zwebells struggled to continue building. In the late 1930s, the Zwebells relocated to Studio City, where Arthur Zwebell and his brothers Albert and Willard purchased three adjoining parcels of land on Agnes Avenue. Arthur Zwebell designed three houses for the men and their families, and Nina Zwebell designed and decorated the interiors. While there is some indication that the couple may have undertaken some construction and/or remodeling activity in conjunction with their other business interests, architectural design ceased to be the focus of their work after the 1930s. The three residences on Agnes Avenue in Studio City were the Zwebells' final projects. Arthur Zwebell died on January 29, 1973, in Studio City, and Nina Zwebell died on March 11, 1976, in Los Angeles.

Works by the Zwebells include: Quaint Village (1923, demolished); Village Court (1923, Hollywood, HCM #1153); Mexican Village (1923, West Hollywood); Patio del Moro (1926, West Hollywood); the Andalusia Apartments (1926, Hollywood, HCM #435); La Ronda (1927, West Hollywood); El Cabrillo Apartments (1928, Hollywood, HCM #773); and Casa Laguna (1928, Los Feliz, HCM #832).

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"SurveyLA Historic Resources Survey Report: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area." Prepared for the City of Los Angeles Department of City Planning Office of Historic Resources by Historic Resources Group, January 2013.

"Survey LA Los Angeles Citywide Historic Context Statement: Architecture and Engineering, 1895-1960; Theme: American Colonial Revival." Prepared for the City of Los Angeles Department of City Planning Office of Historic Resources, December 2015.

"Three Zwebell Brothers Live In A Row." *American Home*, March 1941.

**4221 Agnes Avenue, Studio City, CA 91604**  
**Architects: Arthur & Nina Zwebell. Built 1937.**





Address: 4221 N AGNES AVE  
Type: Contributor  
Year built: 1937  
Property type/sub type: Residential-Single Family; House  
Architectural style: American Colonial Revival



Address: 4222 N AGNES AVE  
Type: Contributor  
Year built: 1938  
Property type/sub type: Residential-Single Family; House  
Architectural style: American Colonial Revival



Address: 4227 N AGNES AVE  
Type: Contributor  
Year built: 1937  
Property type/sub type: Residential-Single Family; House  
Architectural style: American Colonial Revival



Address: 4233 N AGNES AVE  
Type: Contributor  
Year built: 1937  
Property type/sub type: Residential-Single Family; House  
Architectural style: American Colonial Revival

## Districts

### Name: Agnes Avenue Residential Historic District



#### Description:

The Agnes Avenue Residential Historic District consists of a grouping of five American Colonial Revival single-family residences lining both sides of Agnes Avenue, between Woodbridge Street on the north and Valleyheart Drive on the south, in Studio City. All of the properties are contributors to the historic district.

Ranging from one to one-and-a-half stories, the residences were constructed in 1937 and 1938 as varied but cohesive examples of the American Colonial Revival style. The cohesiveness of the district is further enhanced by its deep, uniform setbacks and large lots, concrete sidewalks and landscaped parkways, mature landscaping and street trees, and period light standards. In addition, a decorative wrought-iron fence spans several of the properties on the west side of Agnes Avenue.

#### Significance:

The Agnes Avenue Residential Historic District is significant as an excellent example of American Colonial Revival residential architecture, and as an early residential district associated with the entertainment industry in Studio City. The district's period of significance is 1937 to 1938, when all of the residences were constructed.

The area that comprises the Agnes Avenue Residential Historic District was first subdivided in 1927 by the Central Motion Picture District, Inc., a consortium founded by producer and early Studio City booster and developer Mack Sennett, producer Al Christie, and a group of real estate professionals. The consortium's goal was to build a new studio in the area, as well as a residential and commercial district "to support the economic growth of their new city." In 1928, Sennett succeeded in establishing Mack Sennett's Studioland, just across the Los Angeles River from the Agnes Avenue district, which helped jump-start residential settlement in the area. After Sennett filed for bankruptcy in 1933, his studio was purchased by Mascot Pictures, which later became Republic Pictures Corporation (now CBS Studio Center). By 1939, the district had become home to "business and professional men, retired capitalists, [and] motion picture executives" in the income range of \$4,000 to \$10,000.

The first home constructed in the district, 4227 Agnes Avenue, was the long-time home of Arthur and Nina Zwebell, self-taught husband and wife design team known for their innovations in courtyard apartment design in Southern California. While Zwebell was not a licensed architect, he was the original owner of 4227 Agnes Avenue and his signature appears on building permits for the two homes adjacent to his own. The three homes share a highly ornamental wrought-iron fence and gates with low concrete piers. The residence at 12075 Valleyheart Drive, constructed in 1937, was designed by architect James H. Hoose. According to historian Kevin Roderick, the street is lined with pecan trees, a remnant of an early 20th-century grove, much of which was lost with the development of Sennett's Studioland.

This district is significant for the high quality of design exhibited in the American Colonial Revival residences and their high level of material integrity. Common features include side-gable roofs with multiple gabled dormers; horizontal wood siding; divided-light wood windows with fixed wooden shutters; and wide recessed porches. In addition, this district represents a rare example of residential development with a direct link to the burgeoning entertainment industry in the area.



**Context 1:**

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Housing the Masses, 1880-1975
Sub theme:	Period Revival Neighborhoods, 1918-1942
Property type:	Automobile Suburb
Property sub type:	Subdivision
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent collection of American Colonial Revival residential architecture in Studio City.

**Context 2:**

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Entertainment Industry Housing and Neighborhoods, 1908-1949
Property type:	Residential
Property sub type:	Residential District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Excellent example of entertainment industry-related residential development in Studio City.

**Contributors/Non-Contributors:**



Address: 4212 N AGNES AVE  
 Type: Contributor  
 Year built: 1937  
 Property type/sub type: Residential-Single Family; House  
 Architectural style: American Colonial Revival

# SurveyLA

Los Angeles Historic Resources Survey

## Historic Resources Survey Report Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area



*Prepared for:*

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



*Prepared by:*

HISTORIC RESOURCES GROUP  
Pasadena, CA

January 2013

**Context: Architecture & Engineering, 1850-1980**

**Theme: Housing the Masses, 1880-1975**

**Sub-Theme: Period Revival Neighborhoods, 1918-1942**

This Context/Theme was used to evaluate an intact concentration of Period Revival residential architecture. The Agnes Avenue Residential Historic District consists of one- and one-and-a-half-story single-family residences constructed in 1937 and 1938. Together, they comprise a highly cohesive collection of American Colonial Revival residential architecture in Studio City.



**District:** Agnes Avenue Residential Historic District

**Description:** Street view

**Period of Significance:** 1937-1938



**District:** Agnes Avenue Residential Historic District

**Address:** 4222 Agnes Avenue

**Date:** 1938



**District:** Agnes Avenue Residential Historic District

**Address:** 4212 Agnes Avenue

**Date:** 1937



**District:** Agnes Avenue Residential Historic District

**Address:** 4221 Agnes Avenue Drive

**Date:** 1937

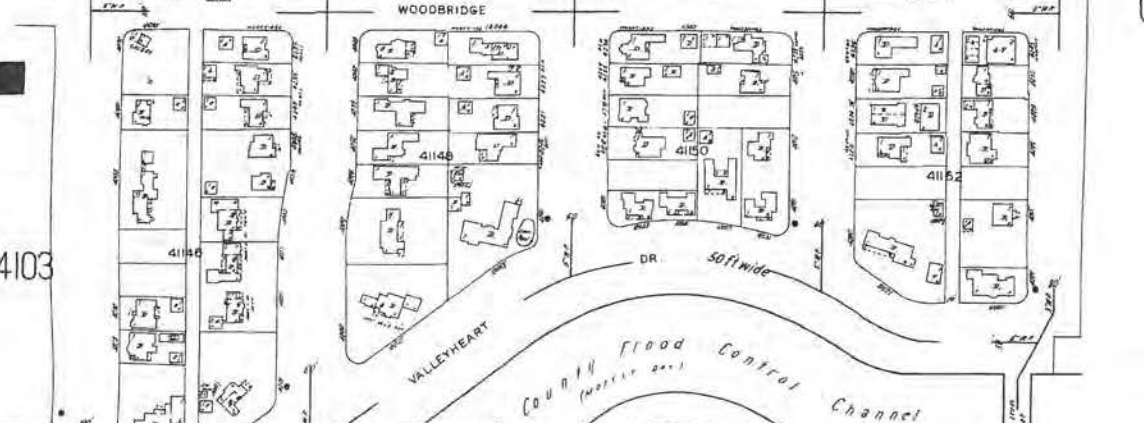
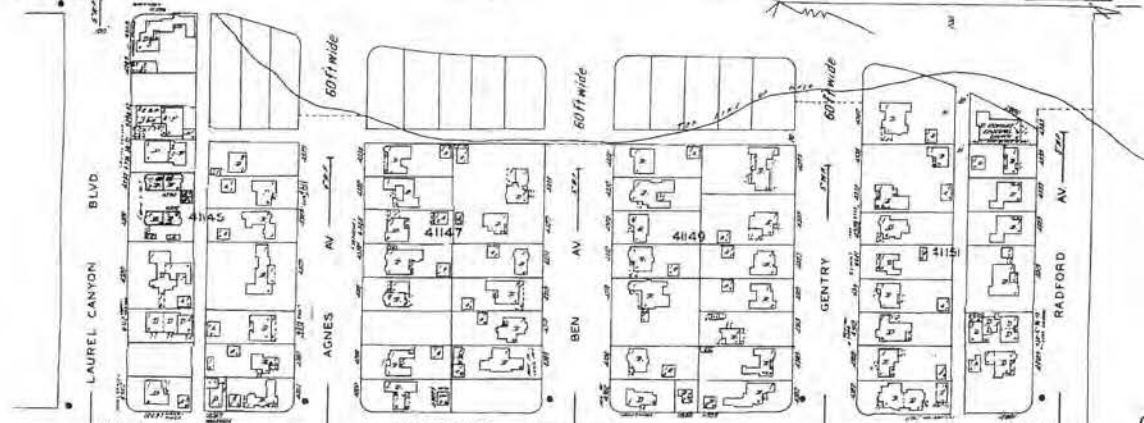
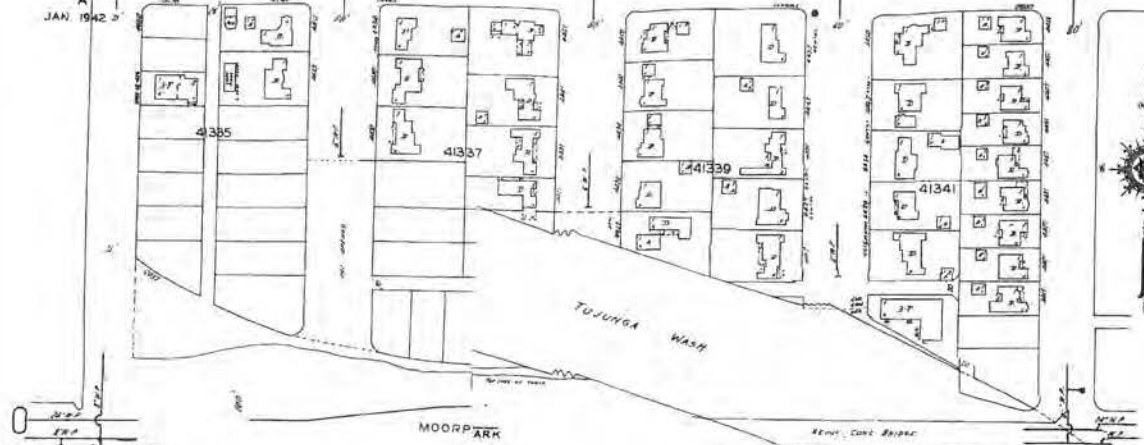
PLAN 4125  
LOS ANGELES, CALIF. VOL. 41

CAL. 02.9

SCALE 100 FT. TO AN INCH

4110

JAN. 1942



4103

4102



# AMERICAN HOME



Raising money for a C

*M*

F 21837 K  
MRS A C LANDIS  
NEWPORT PA  
B 43 R

ers!



## Three Zwebell Brothers Live in a Row

MR. AND MRS. ARTHUR ZWEBELL LIVE HERE

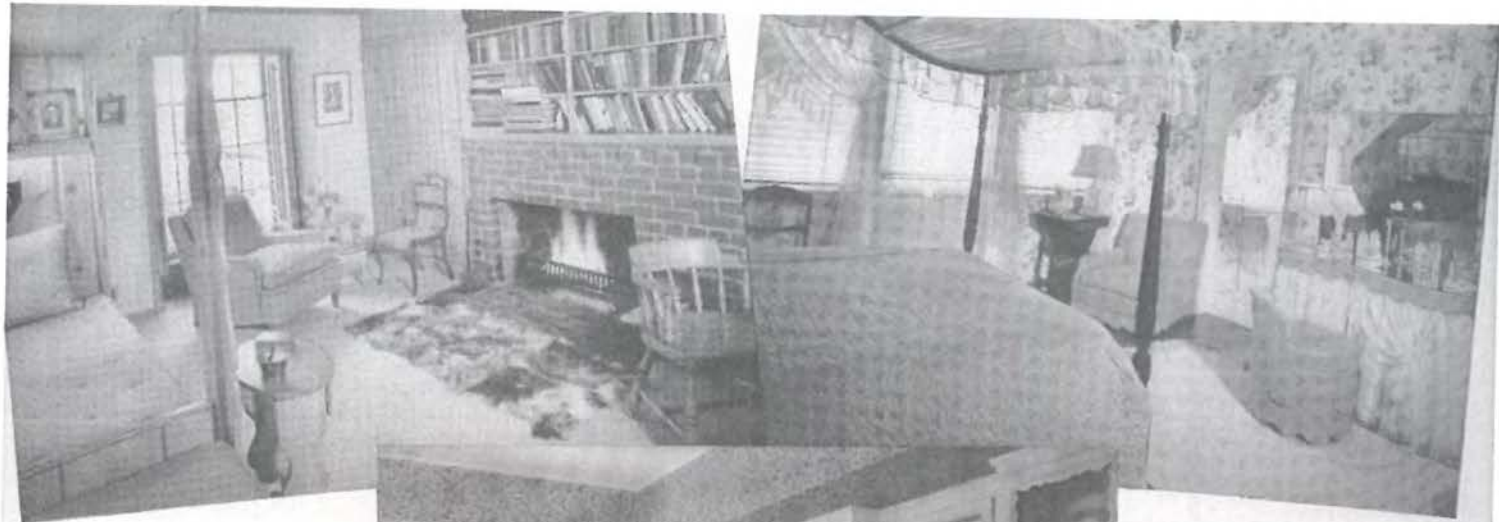


*Shown in actual color on our cover*

**E**ACH of these three little homes has a distinctive, delightful personality as an individual house and garden, while serving as part of a general complementary scheme. They are the homes of three brothers, Albert, Arthur, and Willard Zwebell and were built by Mr. Arthur Zwebell on a half block of suburban property in San Fernando Valley, California. The families are kinfolk and so are the homes, for all make good companions. Each house stems from Colonial tradition but each has its own special flair; the first house, belonging to Mr. Albert Zwebell, makes use of Cape Cod precedent; Mr. Arthur Zwebell's, in the center, catches a New Orleans spirit; and the third, the home of Mr. and Mrs. Willard Zwebell, adopts California ranch house ideas.

The light, gracious façade of the Arthur Zwebells' own home has irresistible appeal seen through its delicate white iron, rose-covered arch entrance. A really simple, five-room house, with whitewashed stone tile wings on either side of a one-and-a-half story frame structure with natural wood, oiled siding and shutters, it proves the value of imaginative details. A handsome front porch spreads across the front, and the house roof sweeps down to cover it. Slim, white iron posts and a tiny frame of white grille work are elegant details and the full-length windows with New Orleans accordion shutters in the wings, the front doorway framed by side lights of old, colored

A low front wall, backed and bordered by flowers, runs the length of the three house lots; each has a bordered walk



glass outside, mirror glass inside, are other features handled with special taste and skill.

The furnishings for all three houses were planned by Mrs. Arthur Zwebell, who is an interior decorator; she began with the selection of wallpapers, light fixtures, tile, woodwork, etc., and went on to the last detail, even to stocking the pantry shelves. Interesting old maple and pine furniture went into the Albert Zwebell house while Mr. and Mrs. Willard Zwebell's ranch house was fitted out with a combination of old New England and California Colonial antiques. The decoration of her own little home, whose interiors we illustrate, was built around good Victorian pieces, the culmination of many dreams.

A richly patterned wallpaper of cabbage roses dominates the living room along with the delicate, white stairway which winds up in one corner. The color scheme is in fuchsia tones and powder blue; the carpet is horizon blue, the large sofa and raw silk draperies are in grape color, two barrel chairs have powder-blue velvet upholstery. Lamps are pink Bristol, while flowers under glass, antique porcelain plate in a shadow box are decorations for the antique white marble mantel. The same carpet

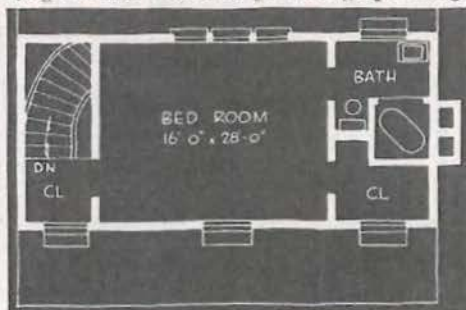
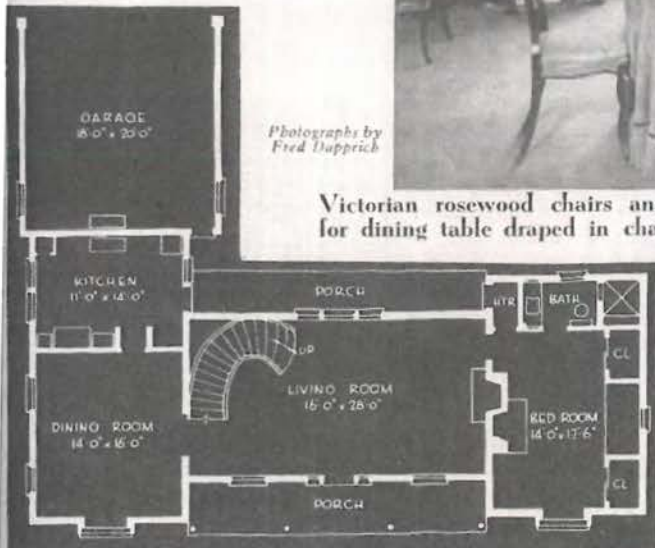


Built-in beds and bookshelves make comfortable, double duty room; delightfully frilly bedroom is upstairs; mustard-color kitchen

carries into the dining room, which takes its color scheme from the scenic wallpaper. The kitchen has been treated with the same decorative thoughtfulness as the other rooms and is covered with a mustard-yellow paper with a tiny rose and blue pattern. The sink is yellow tile lined with turquoise-blue tile, the color used inside the cabinets whose shelves are lined with chintz. Victorian chairs and an old tilt-top table are a permanent spot for breakfast under the yellow-curtained windows. The remaining room on the first floor is really a library, used as a bedroom occasionally. It has bed couches built into a pine-paneled niche. They are upholstered in rough, blue-textured material. The opposite wall is paneled in waxed pine with book shelves built in over the mantel. Off this room there's a handy bath which serves as a powder room, too. Upstairs, the owner's bedroom was designed around a scheme of powder blue and peach with a bright, figured wallpaper and chintzes.--MARTHA DARBYSHIRE



Victorian rosewood chairs and pair of marble-topped consoles are foil for dining table draped in champagne-color linen, beige and grape fringe



Photographs by Fred Dupprich


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**Bub Body Corporation**  
**Bub Body Corp., 1920-1923; Milwaukee, Wisconsin**

**Associated Firms**  
**Ford Motor Co.**

With help from depressed used Model-T prices, dirt track racing, which had become dormant during the First World War, experienced a revival in 1919, and by 1920 thousands of amateur racers were competing in short track races across the country. Indianapolis was at the center of this renewed activity and a number of small manufacturers were poised to take advantage.

The best-known of them was the Chevrolet Brothers Manufacturing Company, manufacturers of Frontenac race equipment. Located at 410 W. Tenth St, Indianapolis, the small firm introduced an OHV head for the Model T that became popular with the Model T racers. The Chevrolet Brothers, Louis, Gaston and Arthur, soon developed a whole line of speed equipment for the Model T, and included in their mail-order catalogs were one-man speedster bodies built by Morton & Brett.

The Chevrolet Brothers had used Morton & Brett-built bodies on their early Frontenac and Monroe Indy racers and close examination of Louis and Arthur's 1916 Indianapolis entries reveals that their Speedster bodies were identical to those built and patented by Morton & Brett at the end of the war.

There was no 1917 or 1918 race, but the 1919 Frontenacs and 1920 Monroes of Louis and Gaston Chevrolet wore the same bodies, albeit with different radiator shrouds, with Gaston winning the event in 1920. The Indy winning 1921 Frontenac piloted by Tommy Milton also wore a Brett & Morton-style body.

Elvin D. Morton is credited with the design of those early speedster bodies and applied for a U.S. patent on September 20, 1919, for his "Speedway Body for Motor Vehicles of the Ford Type" which was awarded design patent # D54668 on March 9, 1920.

By 1919 Morton & Brett's Speedway bodies were being marketed through their own catalogs and advertisements. A number of other Indiana-based Model T speed equipment retailers - Chevrolet Brothers (Frontenac), Craig-Hunt, Faultless, Laurel, and Green Engineering - marketed their own Speedway bodies many of which were identical to those first introduced by Morton & Brett in the late teens.

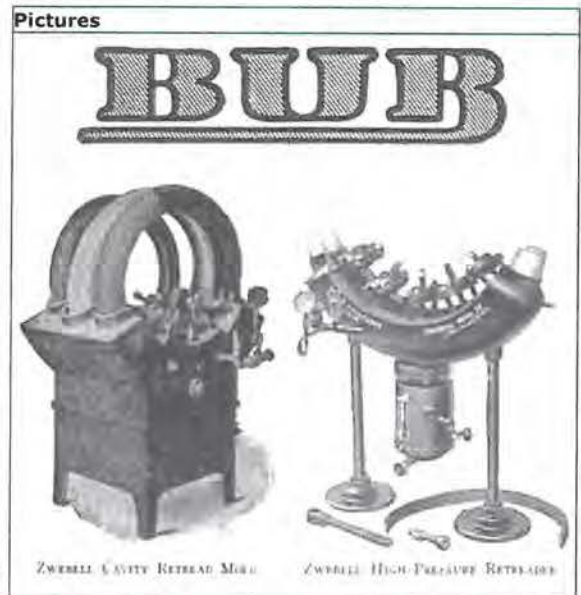
Arthur B., Herbert A. and Albert R. Zwebell, were three talented brothers who owned a successful automobile dealership and garage in Milwaukee, Wisconsin during the teens. They did a large business selling rebuilt tires (aka re-treads) and Arthur B. Zwebell developed an improved method of vulcanization that allowed small shops to remold tires in sections using a compact steam vulcanizer. The system was quite compact and was substantially cheaper than the giant kettle vulcanizers currently in use.

The Zwebell patent cavity retread mold was similar in operation to other sectional cavity vulcanizers, but its increased capacity could vulcanize one third of the tread at a time, rather than the four or five needed for others currently on the market.

As tire wrapping was entirely dispensed with, a complete retread can be cured as quickly with the Zwebell unit as with a kettle vulcanizer. The Zwebell unit included interchangeable castings that allowed the garage owner to mold tires of different tread designs and sizes.

On August 12, 1918, the brothers incorporated the Zwebell Bros. Co., with a capital stock of \$25,000 in order to produce the new sectional mold/vulcanizer. The device was demonstrated at trade shows and State Fairs throughout the country and the device became quite popular for a time.

The brothers became wealthy in a short period of time and launched a number of



new businesses. Herbert A. and Albert R. Zwebell went into the aftermarket Model T body manufacturing business, organizing the Bub Body Corporation in 1921.

Albert designed and patented an attractive speedster body based on the popular Peugeot-type speedsters that were popular at the time. The body was introduced to the nation's Ford enthusiast and dealers in the following advertisement that appeared in a 1921 issue of Ford Owner and Dealer:

"This illustration is an authentic reproduction of the Bub Speedster Body, having been drawn from an actual photograph.

"A Companion for Your Pleasure

"To have a Bub Body mounted on your dependable Ford chassis gives you a jaunty companion to share your every pleasure. Gracefully designed and staunchly constructed, this popular, easy-riding body offers combined beauty utility and comfort to the seeker of an unusual car.

"DEALERS: If you are the type of dealer who appreciates the desire of many Ford owners for a custom-built body that puts Ford in a class with the finest cars - if you recognize in the Bub Body dealership the opportunity for a steadily increasing profit - if you want to gain prestige by identifying yourself with a quality product, then we want to hear from you. Perhaps your territory is still open. Write at once on your business letterhead for details.

"BUB SPEEDSTER BODY

"-with its rakish windshield and classy top; individual fenders and military step; additional disc wheel which flanks the hood; luxuriously upholstered slope seat cushions; honey combed metal false core and nicked radiator shell, stands supreme among custom built body models for Fords. Color scheme optional - any two colors. For slight additional charge over regular price, body will be covered with your choice of Fabrikoid.

"Consult the dealer in you territory or write us direct regarding complete specifications and price. Be the first in your locality to drive one of these exclusive speedsters - get in touch with us TODAY.

"BUB BODY CORPORATION, 336 South Water St., MILWAUKEE, WIS."

During their short time in business, Bub Body Corp. used a number of addresses. Bub's first factory backed up to the Milwaukee River at 336 South Water St., Milwaukee. Later ads list 693 8th Ave., Milwaukee, and their last known advertisements give a Schleisingerville, Wisconsin address.

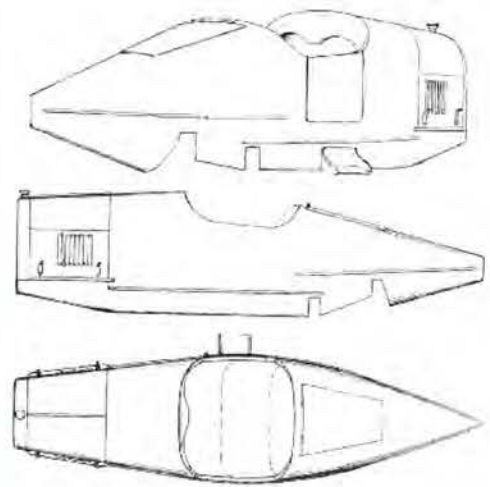
Ford Owner and Dealer (formerly Ford Owner (1914-1920) was published by Trade Press Magazines which was also headquartered in Milwaukee at the time and the publication included the following "article" which was most likely written by Ford Owner and Dealer contributor Murray Fahnestock under the pseudonym "Perry Scope"

"The Year's Sensation in Fordom by Perry Scope

"Before the advent of prohibition, Milwaukee was famous for - but there what's the use! While on a visit to that municipality, I learned that it had been reinstated in the Hall of Fame through the popularity of another product, more in favor with Mr. Volstead. Here's how it happened.

"Having a few minutes to spare before lunch, I decided to take a turn around the square and inhale a little ozone. Wandering aimlessly about, ma attention was attracted to a crowd gathered around a curbing, about a half-block away. Being a curious animal by nature, and thinking that here was something that might be a 'copy', I hot-footed along, and was soon on the outskirts of the crowd.

"'Anyone hurt?' I asked a fellow bystander. 'Nope,' replied he. 'But if this gang mills around like this much longer, somebody will be.' Not getting much information by questioning, I decided to find out for myself just what was holding the crowd's interest. So I elbowed my way through the scrimmage and arrived at its inner edges, somewhat the worse for wear, but there just the same. Here's what I



Created for Your Car!

IMAGINE your Ford with this distinctive speedster body mounted on its chassis. Picture yourself lounging behind the wheel, darting through traffic or roaring down the highway - every eye pausing to admire the extreme beauty of your car. What a splendid ray-roadster you would have!

Smart, graceful, roomy - perfectly proportioned. Not a freak or a cheap imitation - but a true reproduction of a famous speed model. Replete with luxurious details, it is as carefully and handsomely constructed as the finest custom built body.

BUB SPEEDSTER BODY

Built of steel, all seams riveted, had over a steady frame with a flat and level, each wheel set with all round tread and correct. Light covered in two Fabrikoid, over full 2 inch padding. Seat 12 inches wide with thin, no right hand side, with late adjustment, springs, etc.

The Bub Speedster Body covers completely with all things to be done from a motor, including the body metal, radiator, shell and hood, perforated metal false radiator, and aluminum winged radiator, etc. Inset mounted, individual gear, steel brakes and under carriage; double discs for wheels. Color scheme optional - any two colors. For slight additional charge over regular price, body will be covered with Fabrikoid. Top and upholstery can be supplied.

The Bub Speedster Body is a good looking replacement for any of several makes. Driver light, horn, radiator, heater, horn, etc., being at a standard price.

We have a list which will give you more in regard to price and complete specifications only.

DEALERS: We are rapidly securing distribution, but please your territory in 1921 again. Write us wire NOW for complete information and dealer's discount.

**BUB BODY CORPORATION**  
483 Eighth Ave., Milwaukee, Wis.



Right-Placed Front type radiator the body attached



Right-Placed, close mounting of radiator over seat. Radiator, a fine feature into with wheels.



saw.

"Snuggling up against the curb was a racy, streamlined little speedster of a type that I had never seen before. It was perfectly proportioned-not a distorted imitation of what a racing car is supposed to be. You could see at a glance that it was the real thing-a true reproduction of a famous speed model. The workmanship showed that it was custom built, evidently the product of a master designer.

"What make car is that?' I asked my elbow mate to the right. 'That's a Ford, partner,' was his smiling reply. I didn't believe him. I couldn't get close enough to look underneath, but to further satisfy my curiosity I ascertained who the manufacturers were, and after lunch, I journeyed out to their plant.

"The man who told me it was a Ford was right. It was a Ford-but it had a Bub Body mounted on its chassis. Judging from the photograph which I secured, you can see that it is not hard to look at. To satisfy your curiosity I'll give you a few of the specifications this special body job calls for. It is built of sheet steel, all seams invisible, laid over a sturdy frame-work of 2 x 4 and 2½ x 2½ inch selected wood with all joints glued and screwed. Upholstered in fine Fabrikoid over full 8 inch springs. Seat is 36 inches wide - carries three passengers with ease. Distance from dash to back of seat 58 inches, wide door on right hand side, with cast aluminum military step.

"This classy little job comes complete with all fittings for lowering frame 4 inches and is furnished with underskirts for body; nickel radiator shell and hood; perforated metal false radiator; cast aluminum radiator cap; baked enamel; close running, individual crown fenders and fender brackets; double discs for wheels included. In addition there is a convenient and perfectly appointed instrument board. Color scheme is optional - any two colors. Bodies can also be covered in Fabrikoid - at a slight additional charge over the regular price. Top and windshield can be supplied,

"Everything considered, I believe this is one of the classiest replacement bodies I've ever seen. It's one of those cars, which, when seen darting through traffic, gliding down the boulevard or roaring down the highway, invariably creates a murmur of approval. No wonder it is the sensation of the year in Fordom!"

The success of the speedster led to the introduction of the Bub Sportcab, which is transcribed below:

#### "Sport Cab Body

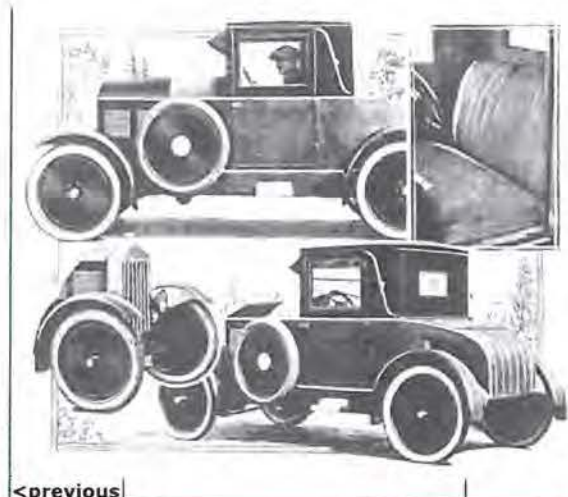
"This Coupe body is designed to give a low, rakish and "Sporty" appearance, together with maximum comfort and protection fro the weather. Part of the low effect is due to the use of an underslung chassis, which is secured through the use of cast steel and forgings which permit lowering the chassis frame, without disturbing any of the mechanical features of the car.

"Discs are supplied to cover the regular Ford wheels of any size or type, either clincher demountable rims. These discs can be supplied ether painted or nickel plated as desired. The fenders are of the individual crown type, fitting closely to the wheels, and are 9 inches wide. Such fenders are both light and strong, and offer but little wind resistance.

"The radiator shell is nickel plated and completely covers the regular Ford radiator. The front of the radiator is protected by polishes aluminum guard ails. Either painted or Fabrokoid body finish is optional, and the Fabrokoid Craftsman finish can be supplied in carious grains and colors."

A later Bub advertisement for the Sportcab listed a new address, "Bub Body Corporation, Schleisingerville, Wis. Schleisingerville was a small village located 35 miles northwest of Milwaukee, and was the very first address used by the firm. The village of Schleisingerville was renamed Slinger on April 5, 1921 by a popular vote of the village's inhabitants, but continued to be called by its original name during the following decade.

"Bub Sport Cab



[<previous](#)

#### References

**Dan R. Post - Model T Ford in Speed & Sport**

**Murray Fahnestock - The Model T Ford Owner**

**Murray Fahnestock - Model T Speed Secrets**

**Murray Fahnestock - The Fast Ford Handbook**

**Ford Owner & Ford Owner and Dealer (numerous issues)**

**Larry Sigworth - Making the Ford Fleet Footed**

**Three Zwebell Brothers Live In a Row - American Home, March 1941 issue**

**Beverly Rae Kimes & Henry Austin Clark Jr. - Standard Catalog of American Cars 1805-1942**

[Submit Pictures or Information](#)

"The above photograph shows the Bub "SPORTCAB" outfit. A closed, two passenger Custom Built Sport Body for the Ford Chassis. The outfit is complete with Body, which is covered with Fabrokoid or painted to suit your individual taste, Nickered radiator shell, with false honey comb core and winged radiator cap, hood to match body, Fenders and Fender Brackets, Dropping irons for lowering the Ford frame, Cast Aluminum Military steps, discs for the wheels, Price \$350.00 including war tax complete as shown in the above photo with the exception of the extra wheel and tire cover.

"Bub Body Corporation, Schleisingerville, Wis."

Schleisingerville was a small village located 35 miles northwest of Milwaukee, and was the very first address used by the firm. The village of Schleisingerville was renamed Slinger on April 5, 1921 by a popular vote of the village's inhabitants.

By 1921 Arthur had parted company with his brothers and moved to Los Angeles which was in the midst of a residential construction boom. He and his wife Nena put all of their money into real estate and during the next decade built eight Moorish and Andalusian-influenced courtyard apartment complexes in West Hollywood.

Although he was not a trained architect, Arthur created the visually stunning exteriors while Nina concentrated on the apartments equally stunning interiors. Their first unit attracted the attention of director Cecil B. DeMille who commissioned them to build four more near his West Hollywood studio.

The El Cabrillo, Andalusia, Patio del Moro, Casa Laguna and Villa Primavera housed many New York stage actors and actresses while they made their first Hollywood pictures. DeMille's daughter Katherine was housed in one of the apartments and during the ensuing years Cesar Romero, Clara Bow and many others called them home.

It's alleged that a Rudolph Valentino movie used the Spanish revival courtyard of the El Cabrillo as a set. Today the six Zwebell apartment complexes have all been converted into condominiums and are listed on the National Register of Historic Places and their architect, Arthur B. Zwebell, is credited as having created the California Courtyard Apartment.

By the mid twenties his brothers, Herbert and Albert, had grown weary of the cold Wisconsin climate and after selling off their assets, relocated to Southern California where they establishing a radio cabinet factory in leased quarters at 1733 Cordova St., Los Angeles.

When the Los Angeles housing market collapsed in 1929, Arthur and Nena Zwebell went to work as set designers and interior decorators and the Zwebell Bros. cabinet factory was soon building period reproduction furniture for the Hollywood movie studios.

The San Fernando Valley homes of the three brothers were prominently featured in a March 1941 feature in American Home magazine called "Three Zwebell Brothers Live In a Row".

During the 1940s and 50s the Zwebells were active in the booming Los Angeles real estate market and in 1946 sold the former Robert Morton Organ Co plant for \$500,000, a record sale for that time.

The Zwebell Bros. factory at 1733 Cordova St. is still providing period furniture and props to Hollywood-based television and film projects as Silvestri California whose website boasts of the firm's long history.

Herbert and Albert's Bub-bodied Model T's did not fair as well as their furniture business and only one, a Sportcab, is known to exist today.

© 2004 Mark Theobald - Coachbuilt.com

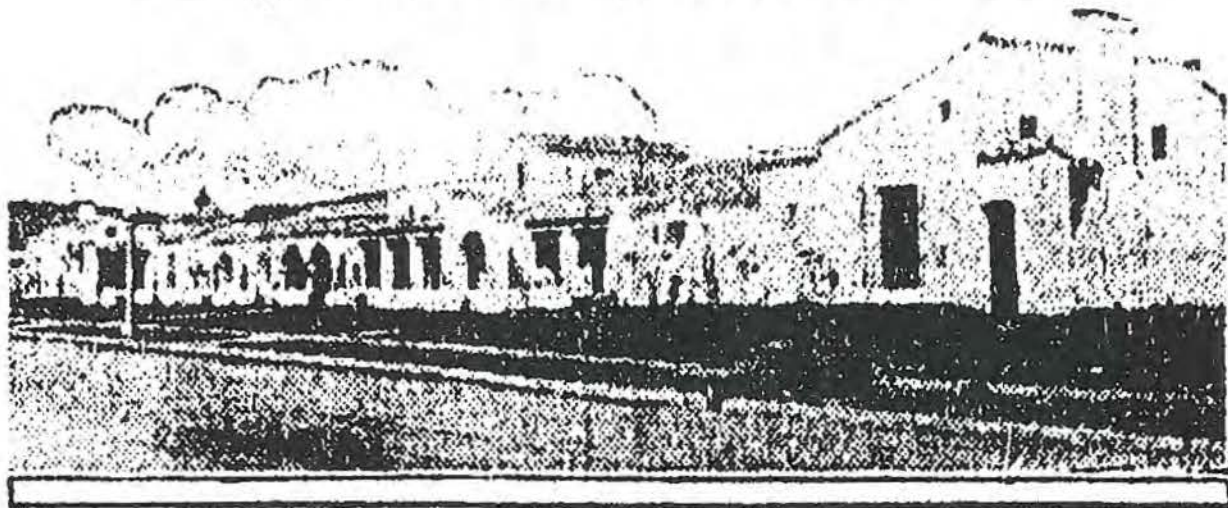
[<previous](#)

**Original sources of information are given when available. Additional pictures, information and corrections are most welcome.**

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## *Bought by Hollywood Investor*



Designed by A. B. Zwebell

This group of five Spanish-type residences of five rooms each was purchased in a recent transaction by Mrs. B. F. Hobart of Hollywood. The consideration was said to be \$75,000. The homes were all purchased from F. Osgood Porter.

## **BIG RESIDENCE DEALS MADE**

The purchase of the Mexican Village Court on North Harper avenue in Hollywood at a consideration said to be \$100,000 and a group of five Spanish homes located on south Crescent Drive in Beverly Hills for \$75,000, by Mrs. B. F. Hobart of 1306½ North Harper avenue, Hollywood, was announced last week.

Both properties were secured solely as investments, representatives of Mrs. Hobart said.

The Mexican Village occupy a site 95x150 feet at 1300 North Harper avenue and was designed and built by A. B. Zwebell from whom Mrs. Hobart bought the

property. The Beverly Hills acquisition comprises five newly completed Spanish type residences of five rooms each, which were also designed by Zwebell.

The latter property was purchased from F. Osgood Porter.

### **PLAN OROSI SCHOOL ANNEX** [EXCLUSIVE DISPATCH]

ORCSI, Sept. 26.—A \$4000 annex is to be made to the workshop of the Orosi Union High School. Present quarters are inadequate for the number of students who wish to take courses in that department. Auto mechanics, mechanical drawing and wood work will be added courses.

TWELFTH CENSUS OF THE UNITED STATES.  
 SCHEDULE No. 1.—POPULATION.

State: Illinois  
 County: Montgomery

Township or other division of county: Rock Township

Name of incorporated city, town, or village, within the above-named division: Rock Township

Enumerated by me on the 1st day of June, 1910.

Enumerated by James Thomas

112nd of 11th

6538

Supervisor's District No. 11  
 Enumeration District No. 142

LOCATOR	NAME	RELATION	PERSONAL DESCRIPTION		NATIVITY		CITIZENSHIP	ACQUISITION, TRADE OR PROFESSION	EDUCATION	RESIDE IF BORN
			DATE OF BIRTH	SEX AND COLOR	Place of Birth	Year of Arrival in U.S.				
20 21	Wright, Herbert	Head	17 Apr 1853	M	1	England	1878	Teacher	7 1/2 Yrs	0 F H
21 22	Wright, Owen	Wife	17 Apr 1853	F	1	England	1878	Teacher	7 1/2 Yrs	0 F H
21 23	Wright, Emma E	Daughter	17 Apr 1881	F	1	England	1899	Teacher	10 Yrs	0 F H
21 24	Wright, James	Son	17 Apr 1883	M	1	England	1901	Teacher	9 Yrs	0 F H
21 25	Wright, Mary	Daughter	17 Apr 1885	F	1	England	1903	Teacher	7 Yrs	0 F H
21 26	Wright, John	Son	17 Apr 1887	M	1	England	1905	Teacher	5 Yrs	0 F H
21 27	Wright, Elizabeth	Daughter	17 Apr 1889	F	1	England	1907	Teacher	3 Yrs	0 F H
21 28	Wright, William	Son	17 Apr 1891	M	1	England	1909	Teacher	1 Yr	0 F H
21 29	Wright, Sarah	Daughter	17 Apr 1893	F	1	England	1911	Teacher	0 Yrs	0 F H
21 30	Wright, James	Son	17 Apr 1895	M	1	England	1913	Teacher	0 Yrs	0 F H
21 31	Wright, Mary	Daughter	17 Apr 1897	F	1	England	1915	Teacher	0 Yrs	0 F H
21 32	Wright, John	Son	17 Apr 1899	M	1	England	1917	Teacher	0 Yrs	0 F H
21 33	Wright, Elizabeth	Daughter	17 Apr 1901	F	1	England	1919	Teacher	0 Yrs	0 F H
21 34	Wright, William	Son	17 Apr 1903	M	1	England	1921	Teacher	0 Yrs	0 F H
21 35	Wright, Sarah	Daughter	17 Apr 1905	F	1	England	1923	Teacher	0 Yrs	0 F H
21 36	Wright, James	Son	17 Apr 1907	M	1	England	1925	Teacher	0 Yrs	0 F H
21 37	Wright, Mary	Daughter	17 Apr 1909	F	1	England	1927	Teacher	0 Yrs	0 F H
21 38	Wright, John	Son	17 Apr 1911	M	1	England	1929	Teacher	0 Yrs	0 F H
21 39	Wright, Elizabeth	Daughter	17 Apr 1913	F	1	England	1931	Teacher	0 Yrs	0 F H
21 40	Wright, William	Son	17 Apr 1915	M	1	England	1933	Teacher	0 Yrs	0 F H
21 41	Wright, Sarah	Daughter	17 Apr 1917	F	1	England	1935	Teacher	0 Yrs	0 F H
21 42	Wright, James	Son	17 Apr 1919	M	1	England	1937	Teacher	0 Yrs	0 F H
21 43	Wright, Mary	Daughter	17 Apr 1921	F	1	England	1939	Teacher	0 Yrs	0 F H
21 44	Wright, John	Son	17 Apr 1923	M	1	England	1941	Teacher	0 Yrs	0 F H
21 45	Wright, Elizabeth	Daughter	17 Apr 1925	F	1	England	1943	Teacher	0 Yrs	0 F H
21 46	Wright, William	Son	17 Apr 1927	M	1	England	1945	Teacher	0 Yrs	0 F H
21 47	Wright, Sarah	Daughter	17 Apr 1929	F	1	England	1947	Teacher	0 Yrs	0 F H
21 48	Wright, James	Son	17 Apr 1931	M	1	England	1949	Teacher	0 Yrs	0 F H
21 49	Wright, Mary	Daughter	17 Apr 1933	F	1	England	1951	Teacher	0 Yrs	0 F H
21 50	Wright, John	Son	17 Apr 1935	M	1	England	1953	Teacher	0 Yrs	0 F H



Form 1

## REGISTRATION CARD

No. 1126

1	Name in full <u>Albert Robert Zwiibel</u>	Age, in yrs <u>22</u>
2	Home address <u>622 Dyer Burlington Wis.</u>	
3	Date of birth <u>Feb 13 1894</u>	
4	Are you (1) a natural-born citizen, (2) a naturalized citizen, (3) an alien, (4) or have you declared your intention (specify which)? <u>natural born</u>	
5	Where were you born? <u>Cock vally Iowa USA.</u>	
6	If not a citizen, of what country are you a citizen or subject?	
7	What is your present trade, occupation, or office? <u>Auto dealer. 76</u>	
8	By whom employed? <u>A. Zwiibel Jr.</u>	
	Where employed? <u>Burlington Wis.</u>	
9	Have you a father, mother, wife, child under 12, or a sister or brother under 12, solely dependent on you for support (specify which)? <u>no</u>	
10	Marrred or single (which)? <u>single</u>	Race (specify which)? <u>Caucasian</u>
11	What military service have you had? Rank <u>no</u> ; branch _____; years _____; Nation or State _____	
12	Do you claim exemption from draft (specify grounds)? _____	

I affirm that I have verified above answers and that they are true.

Albert Zwiibel  
(Signature of registrant)

If person is of African descent, tear off this water

## REGISTRAR'S REPORT

48-2-12 A

1	Tall, medium, or short (specify which)? <u>Med</u>	Slender, medium, or stout (which)? <u>slender</u>
2	Color of eyes: <u>Brown</u>	Color of hair: <u>Dr. Brown</u> Bald? <u>no</u>
3	Has person lost arm, leg, hand, foot, or both eyes, or is he otherwise disabled (specify)? <u>no</u>	

I certify that my answers are true, that the person registered has read his own answers, that I have witnessed his signature, and that all of his answers of which I have knowledge are true, except as follows:

R. E. Kennedy  
(Signature of registrar)

Precinct 2City or County BurlingtonState Wis.

(Date of registration)

FOURTEENTH CENSUS OF THE UNITED STATES: 1920—POPULATION

TOWNSHIP OR OTHER DIVISION OF COUNTY

NAME OF INCORPORATED PLACE

WARD OF CITY

NAME OF INSTITUTION

PLACE OF BIRTH	NAME	RELATION	DATE	MARRIAGE	CITIZENSHIP	AGE	SEX	RACE	SPEAKS		BIRTHPLACE	NATIVITY AND BROTHER BIRTHPLACE	MOTHER'S BIRTHPLACE	FATHER'S BIRTHPLACE	EDUCATION	OCCUPATION
									English	Other						
53842 212	Green, Anna	Head	F W 49	1914	1914	49	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 213	Green, Thomas	Wife	M W 26	1914	1914	26	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 214	Green, Roy W	Head	M W 31	1914	1914	31	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 215	Baloney, Christ	Wife	F W 21	1914	1914	21	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 216	Green, Robert	Head	M W 27	1914	1914	27	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 217	Green, William	Wife	F W 22	1914	1914	22	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 218	Green, F. George	Head	M W 25	1914	1914	25	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 219	Green, Albert	Head	M W 25	1914	1914	25	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 220	Green, Brew A	Head	M W 41	1914	1914	41	M	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 221	Green, Estelle	Wife	F W 36	1914	1914	36	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 222	Green, Emma	Head	F W 51	1914	1914	51	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 223	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 224	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 225	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 226	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 227	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 228	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 229	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 230	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 231	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 232	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 233	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 234	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 235	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 236	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 237	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 238	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 239	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 240	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 241	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 242	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 243	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 244	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 245	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 246	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 247	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 248	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 249	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	
53842 250	Green, Bernice	Head	F W 34	1914	1914	34	F	White	English	English	Wisconsin	Wisconsin	Wisconsin	Elementary	Housewife	

REGISTRATION CARD—(Men born on or after April 28, 1877 and on or before February 16, 1897)

SERIAL NUMBER	1. NAME (Print)	ORDER NUMBER
U 1021	Albert Robert Zwiibel	
	(First) (Middle) (Last)	

2. PLACE OF RESIDENCE (Print)  
 4221 Agnes Ave. N. Hollywood - L.A. - Calif  
(Number and street) (Town, township, village, or city) (County) (State)

[THE PLACE OF RESIDENCE GIVEN ON THE LINE ABOVE WILL DETERMINE LOCAL BOARD JURISDICTION; LINE 2 OF REGISTRATION CERTIFICATE WILL BE IDENTICAL]

3. MAILING ADDRESS  
 Same  
(Mailing address if other than place indicated on line 2. If same insert word same)

4. TELEPHONE	5. AGE IN YEARS	6. PLACE OF BIRTH
SU-2-8626	47	Rock Valley
<small>(Exchange) (Number)</small>	DATE OF BIRTH	<small>(Town or county)</small>
	10 13 1894	Iowa
	<small>(Mo.) (Day) (Yr.)</small>	<small>(State or country)</small>

7. NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS  
 Anthony Zwiibel - 1211 N. Alexandria Ave  
(State) Los Angeles

8. EMPLOYER'S NAME AND ADDRESS  
 self - 3970 S. Grand

9. PLACE OF EMPLOYMENT OR BUSINESS  
 3970 So. Grand. Los Angeles - L.A. Calif  
(Number and street or R. F. D. number) (Town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE  
 Albert Robert Zwiibel  
(Registrant's signature)



## **Larger Offices Opened by Valley Realty Firm**

*Los Angeles Times (1923-Current File); Dec 7, 1952;*

ProQuest Historical Newspapers: Los Angeles Times

pg. E2

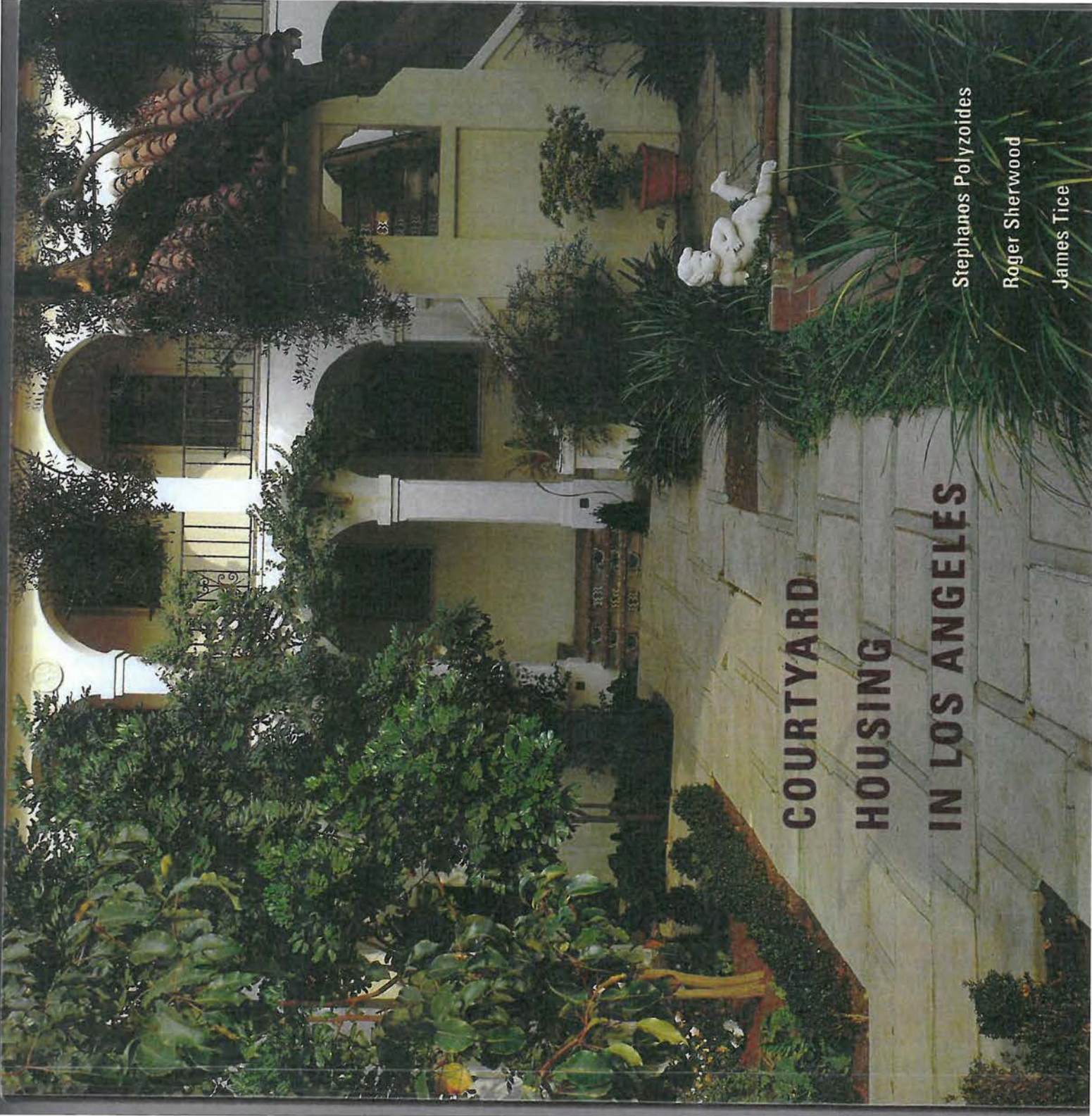
# **Larger Offices Opened by Valley Realty Firm**

LeRoy Realty Co. has announced the opening of larger modern offices at 5142 Van Nuys Blvd. in Sherman Oaks. The first week's sales totaled well over \$100,000.

Among the deals was the sale of a three-bedroom-and-den Cape Cod home at 4221 Agnes, Studio City, to Ralph L. Levy, producer-director of CBS, by Don and Pauline Haynes.

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**COURTYARD  
HOUSING  
IN LOS ANGELES**

Stephanos Polyzoides

Roger Sherwood

James Tice

## The Zwebell Courts

Arthur and Nina Zwebell gave Los Angeles a unique building heritage in a burst of activity that lasted less than a decade. During the 1920s, this team designed and built several single-family houses, but their fame will, without doubt, rest on eight buildings of a character peculiar to Los Angeles, which we have termed "courtyard housing."

### Beginnings

Arthur Zwebell and Nina Wilcox Zwebell grew up in the Midwest. She was an avid musician and graduated from Northwestern University in 1914. He was a self-educated man—his formal education did not go beyond the eighth grade. His talents for invention and design became apparent early in life through his first great passion, automobiles. Not only did he invent a version of the tire vulcanizer, but he designed and produced a sporty roadster body to be attached to a standard Ford chassis.

Three years after their marriage in 1914, the Zwebells traveled to Los Angeles while on vacation and returned in 1921 to live there permanently. They brought with them \$35,000 and the desire to build.

### The Designer-Builders

Arthur Zwebell immediately found himself a contractor. With Nina, who created all the interiors, he designed and

developed his first court, a Norman-style building, now destroyed, called Quaint Village.

Arthur learned quickly. He proceeded to design and build a number of single-family houses. In 1922–23, his second court appeared in Hollywood in an astonishing Hansel-and-Gretel fantasy style. Meanwhile, Nina established an interiors firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. The Zwebells never operated an office as such but preferred to work out of their own house. They executed most of the architectural and design drawings themselves, with occasional outside help. Architects and engineers were hired merely to sign necessary drawings.

### After the Courts

In 1929, with the complete collapse of the private housing market, the Zwebells turned to other occupations. They were first engaged as set designers in the movie studios, and later turned to furniture design and production.

Arthur made an abortive attempt to return to building with a plan to manufacture a modular housing system in 1934–36. Unfortunately for Zwebell and the history of architecture in Los Angeles, he had to rely on sponsorship of the Federal Housing Authority during that economically troubled era. Even though his efforts proceeded to the completion of a prototypical house, relations with the FHA were so difficult and bitter

that after a storm damaged his housing plant in Van Nuys, Zwebell took his insurance settlement and quit building.

Except for three residences for his family in North Hollywood, Arthur Zwebell never practiced architecture again. He died in 1973. Nina Wilcox Zwebell died the next year.

### The Zwebells' Contribution

Without doubt, Arthur and Nina Zwebell were the originators of the highly refined deluxe court in Los Angeles. Though their interlude in the building history of the region was brief, their contribution was extraordinary, including their concern for traditional urban form, their adaptation and development of the southern California court type of housing, their use of landscape as a discrete formal language, and their ability to produce richness in individual units in each court.

Both Zwebells were consciously opposed to the forms of modern architecture and design. They were "ancients" who sought inspiration in the imagery of the past. This, however, is only part of their story; for, paradoxically, Arthur demanded and finally achieved an architecture that in a planning sense was as rational as any truly modern work was supposed to be. We have only to consider the variety of ingenious parking solutions he generated to dismiss the temptation to view his work as that of a dilettante. This paradox is evident in Zwebell's devotion both to the Spanish Mediterranean style



Left  
*Arthur Zwebell (c. 1950).*

Above  
*Nina and Arthur Zwebell with  
their son Robert (c. 1920).*

and his audacious attempt at factory-produced housing.

The Zwebells' complete control of their projects, from finance to construction, and their unique combination of business and design skills generated a set of exemplary buildings that served a standard for most examples of courtyard housing that followed. From our perspective today, their work is valid not more than just a model for future housing experiments; it is also architecture of the highest quality—some of the finest ever created in Los Angeles.

# SurveyLA

Los Angeles Historic Resources Survey

## LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: ARCHITECTURE AND ENGINEERING

Theme: American Colonial Revival, 1895-1960



*Prepared for:*

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



DECEMBER 2015

## SurveyLA Citywide Historic Context Statement

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

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

### Evaluation Considerations

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

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

## HISTORIC CONTEXT

### The Origins of American Colonial Architecture

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



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

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

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

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

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

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

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<sup>2</sup> Pierson, 207.

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

<sup>4</sup> Pierson, 114.

<sup>5</sup> Pierson, 115.

<sup>6</sup> Pierson, 123.



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

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

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

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



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

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

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<sup>7</sup> Gelernter, 108-109.

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

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

### **The Colonial Revival in America**

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

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

### **The Colonial Revival in Los Angeles**

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

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

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

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

<sup>13</sup> Gelernter, 180.

## SurveyLA Citywide Historic Context Statement

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

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

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

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

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

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



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

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

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

## SurveyLA Citywide Historic Context Statement

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

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



*Steadman House, constructed in 1936  
(SurveyLA)*

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

### Summary Statement of

#### Significance:

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

#### Period of Significance:

1900-1940

#### Period of Significance

#### Justification:

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

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<sup>17</sup> "Finding Aid for the John Byers Papers, 1915-1955," Online Archive of California, accessed May 7, 2015, [http://www.oac.cdlib.org/findaid/ark:/13030/c8zs2vzhz/entire\\_text/](http://www.oac.cdlib.org/findaid/ark:/13030/c8zs2vzhz/entire_text/).

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

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

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

**Area(s) of Significance:** Architecture

**Criteria:** NR: C            CR: 3            Local: 3

**Associated Property Types:** Residential – Single-Family and Multi-Family Residence  
Commercial – Retail Building  
Institutional – Church and Library

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

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

**Eligibility Standards:**

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

**Character Defining / Associative Features:**

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

**Integrity Considerations:**

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

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

417 NUYS DISTRICT

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

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

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

Lot No. 96-44 x S 16 2/3 ft of 97

Tract 10132

Location of Building 4221 Agnes Ave (House Number and Street)

Approved by City Engineer [Signature] Deputy

Between what cross streets Valley Street Drive & Normandie

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residence + Garage Families 2 Rooms 6

2. Owner (Print Name) A R Bell Phone [Number]

3. Owner's address 1320 So Grand Ave

4. Certificated Architect [Name] State License No. Phone

5. Licensed Engineer S. B. Barnes State License No. 601 Phone

6. Contractor owner State License No. Phone

7. Contractor's address

8. VALUATION OF PROPOSED WORK including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon \$5500.00

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

10. Size of new building 47' x 28' No. Stories 2 Height to highest point 22' Size lot 66' x 130'

11. Type of foundation Foundation (Material) concrete Depth in ground 8'

12. Width of footing 11' 1/2 1/2 Width of foundation wall 6-8 1/2 Size of redwood sill 2 x 6

13. Material exterior wall Stone + Slate Size of studs: (Exterior) 2 x 6 (Interior bearing) 2 x 4

14. Joist: First floor x Second floor 2 x 8 Rafters 2 x 4 Material of roof Shingle

15. Chimney (Material) Brick Size Flue 17 x 17 No. inlets each flue Depth footing in ground 12"

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

Sign here A R Bell (Owner or Authorized Agent)
By A R Bell

Plans, Specifications and other data must be filed if required.

Table with 4 columns: PERMIT NO. 36457, FOR DEPARTMENT USE ONLY (Zones, Fire District, Bldg. Line, Street Widening, Application checked and approved, CLERK, SPRINKLER, Inspector), Fee 19.50, Stamp here when Permit is issued (NOV -1 1937)

**FOR DEPARTMENT USE ONLY**

Application <i>DM</i>	Fire District <i>DM</i>	Bldg. Line ...	Forced Draft Ventil.
Construction	Zoning	Street Widening	

<p>(1) <b>REINFORCED CONCRETE</b></p> <p>Barrels of Cement. ....</p> <p>Tons of Reinforcing Steel. ....</p>	<p>(2) The building referred to in this Application will be more than 100 feet from _____ Street</p> <p>Sign Here..... <small>(Owner or Authorized Agent)</small></p>
<p>(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.</p> <p>Sign here..... <small>(Owner or Authorized Agent)</small></p>	<p>(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.</p> <p>Sign Here..... <small>(Owner or Authorized Agent)</small></p>

REMARKS: .....

7. RECEIPT NO. 85545

11. CHECKING

12. FURT. NO.

13. UATION \$ 55.00

14. PAID \$ 75.00

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot Tract REMOVED TO Lot Tract

Present location of building } 4221 Agnes Ave (House Number and Street) New location of building } (House Number and Street) Between what cross streets } Approved by City Engineer Deputy.

- 1. Purpose of PRESENT building Residence Families Rooms (Store, Residence, Apartment House, Hotel, or any other purpose) 2. Use of building AFTER alteration or moving Families Rooms 3. Owner (Print Name) Art Zwebell Phone 4. Owner's Address 506 Howard St. Glendale 5. Certificated Architect State License No. Phone 6. Licensed Engineer State License No. Phone 7. Contractor Robert C. Hinton State License No. 52445 Phone S.M. 65402 8. Contractor's Address 1611 Washington Blvd. Venice Tilt Setting Ord. Fee \$1.00 Contractors Reg. No. 7199 9. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent heating, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 10. State how many buildings NOW on lot and give use of each (Residence, Hotel, Apartment House, or any other purpose) 11. Size of existing building x Number of stories high Height to highest point 12. Class of building D Material of existing walls Exterior framework (Wood or Steel) Describe briefly and fully all proposed construction and work:

Fill in Application on other Side and Sign Statement (OVER)

Table with columns: PERMIT NO. (2260), FOR DEPARTMENT USE ONLY (Plans and Specifications checked, Zone, Fire District, Corrections verified, Blg. Line, Street Widening, Plans, Specifications and Applications rechecked and approved, Application checked and approved, For Plans See, Filed with, Required Valuation Included, Sprinkler, Specialized Fee-Yes/No), Fee (1.00), Stamp here when Permit is issued, Inspector.

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition ...x... Size of Lot...x... Number of Stories when complete...
Material of Foundation... Width of Footing... Depth of footing below ground...
Width Foundation Wall... Size of Redwood Sill...x... Material Exterior Walls...
Size of Exterior Studs...x... Size of Interior Bearing Studs...x...
Joists: First Floor...x... Second Floor...x... Rafters...x... Roofing Material...

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

Sign Here Robert C. Hinton (Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY
Application Fire District Bldg. Line Termite Inspection
Construction Zoning Street Widening Forced Draft Ventil.
(1) REINFORCED CONCRETE
Barrels of Cement...
Tons of Reinforcing Steel...
(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street
Sign Here (Owner or Authorized Agent)
(3) No required windows will be obstructed.
Sign Here (Owner or Authorized Agent)
(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here (Owner or Authorized Agent)

REMARKS:

Checked by...
Approved by...
RECEIVED DIV. 2
JAN 24 1938
CARR...
TY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 96 & S 16.67	BLOCK	TRACT 10132	COUNCIL DISTRICT NO. 2	DIST MAP 165-165
2. PRESENT USE OF BUILDING	01 Dwlg & att gar		NEW USE OF BUILDING	( ) same	
3. JOB ADDRESS	4221 Agnes St.				FIRE DIST.
4. BETWEEN CROSS STREETS	Woodbridge		AND Valleyhart	LOT TYPE	Int.
5. OWNER'S NAME	BACA		PHONE	769-2831	
6. OWNER'S ADDRESS	4221 Agnes st.		CITY	ZIP	Irr.
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLOG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		ZIP	AFFIDAVITS	
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
11. SIZE OF EXISTING BLDG.	WIDTH 35	LENGTH 40	STORIES 2	HEIGHT 24	NO. OF EXISTING BUILDINGS ON LOT AND USE 1-DWlg & att gar
12. CONST. MATERIAL OF EXISTING BLDG.	Block		ROOF Shake	FLOOR CONC	P.C. REQ'D
13. JOB ADDRESS	4221 Agnes st.				DISTRICT OFFICE Vn
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 25,000				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	new kit cabinets, add bay window to exist opening, add 2 closets aprox. 13sf total				GRADING FLOOD
NEW USE OF BUILDING	Dwlg & att gar		SIZE OF ADDITION 5x2.5'	STORIES 2	HEIGHT 18
TYPE V	GROUP OCC. R3	FLOOR AREA 13sf	PLANS CHECKED Mindy Dugga	ZONED BY Murphy	
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED Dugga	TYPIST db	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY	INSPECTOR	
P.C. 146.32	G.P.L. P.M.	CONT. INSP.	B & S B-3 (R 5.5)		
S.P.C. 172.15	E.L. 1.75	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.	CASHIERS USE ONLY		
IF 6.40	F.H.	SPRINKLERS REQ'D SPEC.	146.32 B-PC 172.15 B-CI 1.76 E-1 6.40 G-S 25.00 O-CI S9334 3 04/15/85 326.62 CATO		
D/S	S.S.S.	ENERGY ENV	Vn02508		
DIST OFFICE Vn	S.O.S.				
P.C. NO.	C/O				

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. 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 does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)

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 self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. R33748 Insurance Company AETNA

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 4-15-85 Applicant's Signature [Signature]

Applicant's Mailing Address 1816 KIBBLE ST BUR 9500

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 Signature \_\_\_\_\_

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 REV. HILLS S & L Lender's Address REV. HILLS

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-mentioned property for inspection purposes.

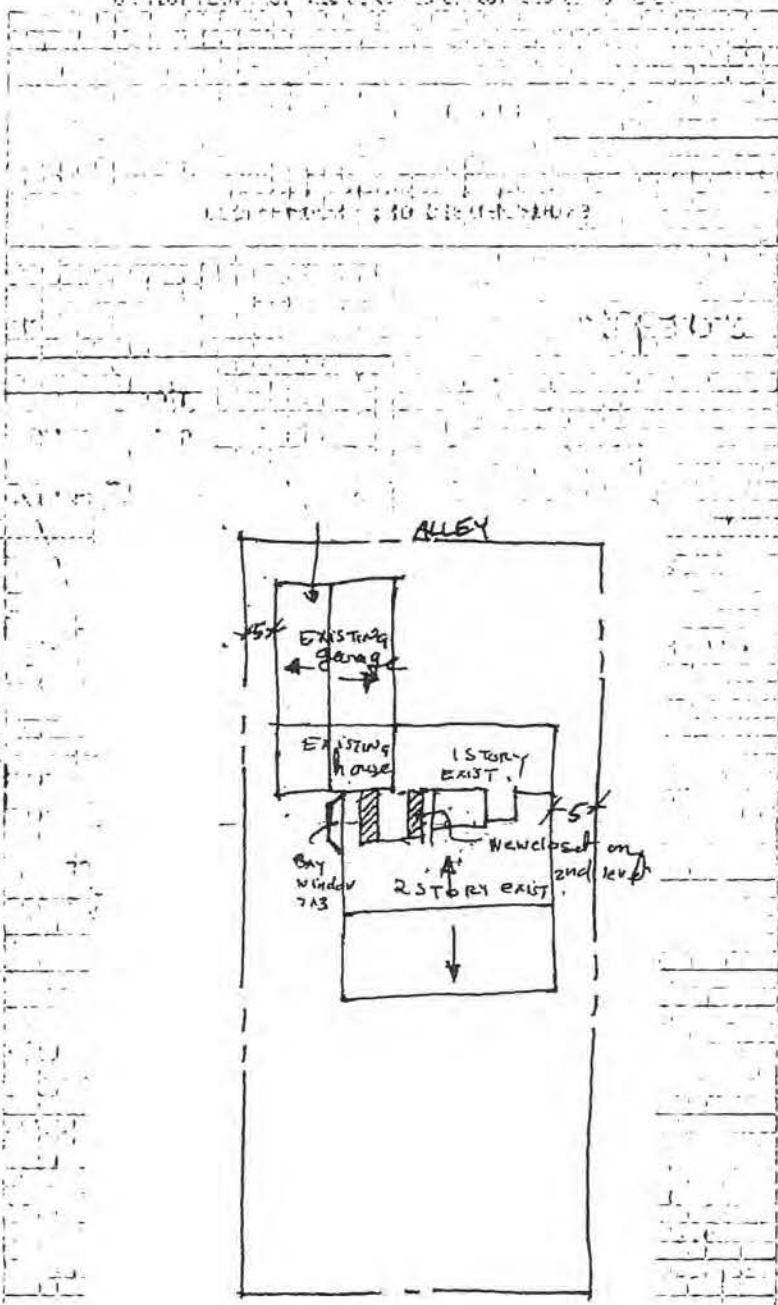
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer, or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Date 4-15-85

(Owner or agent having property owner's consent) Position Date

113007013

BEA TICE



AGNES

Address of Building 4221 AGNES ST



### CITY OF LOS ANGELES CERTIFICATE OF OCCUPANCY

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

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

Issued 5-29-87 Permit No. and Year VN 02508/86

Add 5' x 2'6" bay window to an existing 1 Story,  
Type V, Dwelling and attached garage. R-3 Occupancy.

2 4 4 0 0 4 0 0 4 6 5

Owner Baca  
Owner's Address 4221 Agnes Ave.  
Studio City, Ca. 91604

5000705200500002786

BY J. GOVEA/kp

4221 Agnes Avenue, Studio City, CA 91604  
Architects: Arthur & Nina Zwebell. Built 1937.



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**4221 Agnes Avenue, Studio City, CA 91604  
Architects: Arthur & Nina Zwebell. Built 1937.**





# City of Los Angeles Department of City Planning

## 2/8/2018 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

4219 N AGNES AVE  
4217 N AGNES AVE

### ZIP CODES

91604

### RECENT ACTIVITY

ZI-2358 LA River Revitalization Master Plan

### CASE NUMBERS

CPC-2009-3740-RFA  
CPC-2009-3740-RFA  
CPC-2008-3125-CA  
CPC-2007-3036-RIO  
ORD-183145  
ORD-183144  
ORD-182048  
YV-11499  
ENV-2009-3741-CE  
ENV-2007-3037-ND

### Address/Legal Information

PIN Number	165B165 899
Lot/Parcel Area (Calculated)	5,911.4 (sq ft)
Thomas Brothers Grid	PAGE 562 - GRID G5
Assessor Parcel No. (APN)	2368015026
Tract	TR 10132
Map Reference	M B 144-68/69
Block	None
Lot	96
Arb (Lot Cut Reference)	None
Map Sheet	165B165

### Jurisdictional Information

Community Plan Area	Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass
Area Planning Commission	South Valley
Neighborhood Council	Studio City
Council District	CD 2 - Paul Krekorian
Census Tract #	1436.02
LADBS District Office	Van Nuys

### Planning and Zoning Information

Special Notes	None
Zoning	R1-1-RFA-RIO
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2473 Repeal of Studio City Residential Floor Area (RFA) District ZI-2358 River Improvement Overlay District ZI-2420 Studio City

General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No

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

Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	2368015026
Ownership (Assessor)	
Owner1	SCHOELER,KEVIN G TR KEVIN G SCHOELER TRUST
Address	4221 AGNES AVE STUDIO CITY CA 91604
Ownership (Bureau of Engineering, Land Records)	
Owner	BACA, ALBERT R. & JOAN M. (TRS) BACA FAMILY TRUST DTD 7-14-98
Address	4221 AGNES AVE STUDIO CITY CA 91604
APN Area (Co. Public Works)*	0.181 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$57,719
Assessed Improvement Val.	\$66,982
Last Owner Change	10/11/2017
Last Sale Amount	\$1,278,012
Tax Rate Area	13
Deed Ref No. (City Clerk)	1598347 1471916 1316198 0-74
Building 1	
Year Built	1937
Building Class	D65B
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,882.0 (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
Urban Agriculture Incentive Zone	YES
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)	No

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Oil Wells	None
<b>Seismic Hazards</b>	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.07648048
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
<b>Economic Development Areas</b>	
Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None
<b>Public Safety</b>	
Police Information	
Bureau	Valley
Division / Station	North Hollywood
Reporting District	1583
Fire Information	
Bureau	Valley
Batallion	14
District / Fire Station	78
Red Flag Restricted Parking	No

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

## CASE SUMMARIES

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

**Case Number:** CPC-2009-3740-RFA  
**Required Action(s):** RFA-RESIDENTIAL FLOOR AREA DISTRICT  
**Project Descriptions(s):** PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS:  
NORTH: 101 FWY  
SOUTH: MULHOLLAND DR.  
EAST: 101 FWY  
WEST: FULTON AVE. & LONGRIDGE AVE.

**Case Number:** CPC-2009-3740-RFA  
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**Case Number:** CPC-2008-3125-CA  
**Required Action(s):** CA-CODE AMENDMENT  
**Project Descriptions(s):** Data Not Available

**Case Number:** CPC-2007-3036-RIO  
**Required Action(s):** RIO-RIVER IMPROVEMENT OVERLAY DISTRICT  
**Project Descriptions(s):** THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

**Case Number:** ENV-2009-3741-CE  
**Required Action(s):** CE-CATEGORICAL EXEMPTION  
**Project Descriptions(s):** PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS:  
NORTH: 101 FWY  
SOUTH: MULHOLLAND DR.  
EAST: 101 FWY  
WEST: FULTON AVE. & LONGRIDGE AVE.

**Case Number:** ENV-2007-3037-ND  
**Required Action(s):** ND-NEGATIVE DECLARATION  
**Project Descriptions(s):** THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

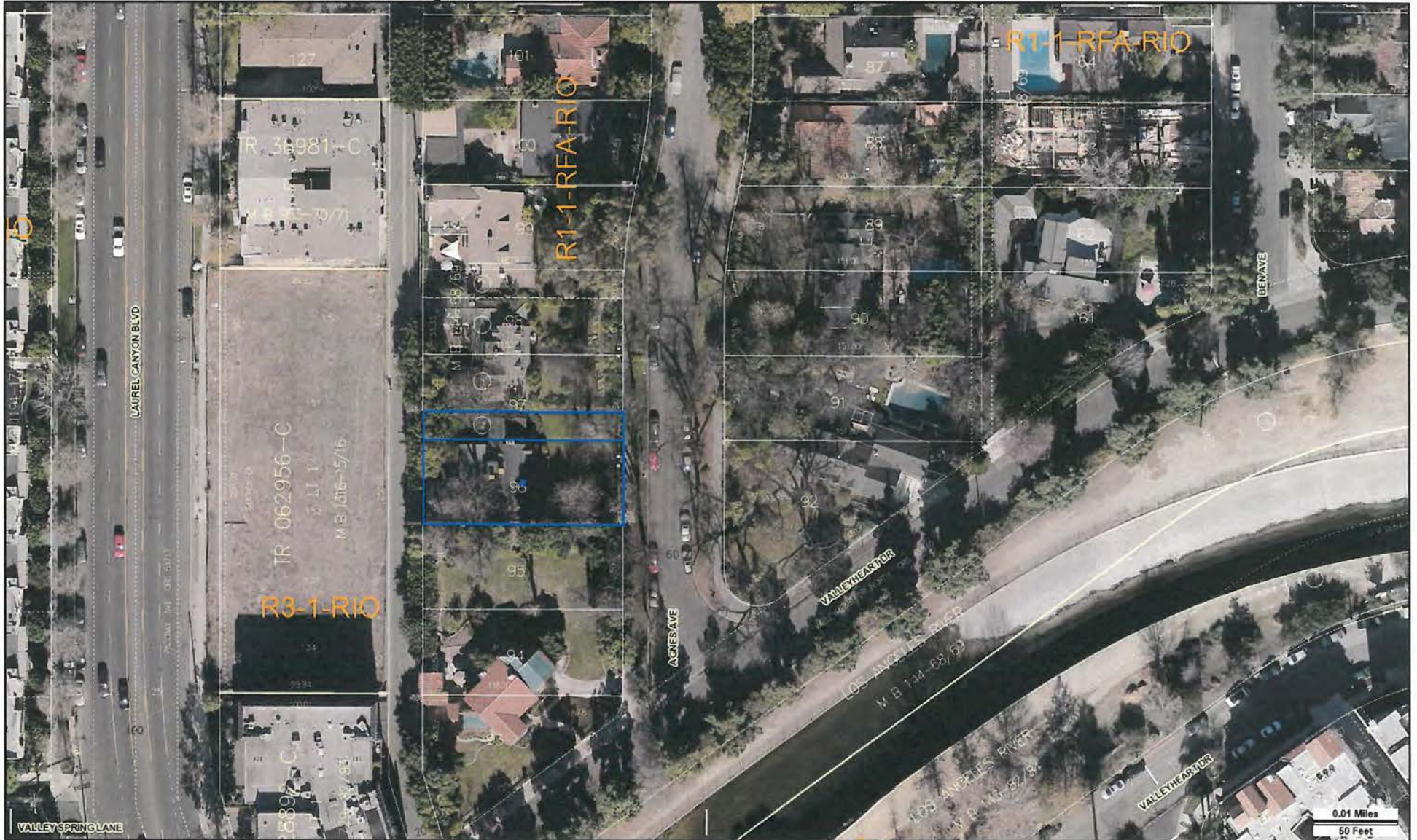
## DATA NOT AVAILABLE

ORD-183145

ORD-183144

ORD-182048

YV-11499



Address: 4219 N AGNES AVE  
 APN: 2368015026  
 PIN #: 165B165 899

Tract: TR 10132  
 Block: None  
 Lot: 96  
 Arb: None

Zoning: R1-1-RFA-RIO  
 General Plan: Low Residential



**ZWEBELL HOUSE**  
4217-4221 Agnes Avenue  
CHC-2018-1099-HCM  
ENV-2018-1100-CE

LETTER FROM MEMBERS OF THE PUBLIC



P.O. Box 1374 • Studio City, CA 91614 • Ph (818)509-0230 Fax (818)509-0260 • www.studiocityresidents.org

February 5, 2018

Cultural Heritage Commissioners  
Office of Historic Resources, Department of City Planning  
200 N. Spring Street, Room 559  
Los Angeles, CA 90012

[CHC@lacity.org](mailto:CHC@lacity.org)

Richard Barron, AIA, President  
Pilar Bueina, Commissioner  
Diane Kanner, Commissioner  
Gail Kennard, Vice-President  
Barry Milofsky, Commissioner

RE: 4221 Agnes Avenue, Studio City, California  
Council File Number: 18-0056

Dear Commissioners,

The board of the Studio City Residents Association supports the preservation of 4221 Agnes Avenue which was designed by noted Los Angeles architects Arthur and Nina Zwebell. It is included in SurveyLA Agnes Ave Residential Historic District. The architects are credited with creating the courtyard style apartments in LA. Their building, Andalusia is in the National Register of Historic Places.

The Zwebells designed and built three houses on Agnes for their family. The three brothers, including the architect, lived at 4221, 4227 and 4233. 4221 is notable for a number of things including the 100+year old pecan trees that were part of 'The Grove' that gave our neighborhood its name. The house was in fact built around one of these old trees and the tree still stands inside the house.

On January 17, 2018, a motion was passed by the Los Angeles City Council instructing the Planning Department Office of Historic Resources to begin the nomination process to designate the Zwebell House as a Historic Cultural Monument in the City of Los Angeles and instructing the Department of Building and Safety to put a hold on demolition permits requested for the Zwebell House, until the City's Cultural Heritage Commission can review the nomination.

The Studio City Residents Association supports the designation of 4221 Agnes Avenue as an Historic Cultural Monument.

Very truly yours,

Alan Dymond, president  
Studio City Residents Association

cc: Council member Paul Krekorian  
Elaine Loring