

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2009-1391-HCM
ENV-2009-1419-CE**

HEARING DATE: May 21, 2009
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA
90012

Location: 1843 N. Dillon Street
Council District: 4
Community Plan Area: Silver Lake – Echo
Park – Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 10 of Bonnie View Tract

PROJECT: Historic-Cultural Monument Application for the
LIPETZ HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** William and Annie Macomber
1843 N. Dillon Street
Los Angeles, CA 90026

RECOMMENDATION **That the Cultural Heritage Commission:**

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

S. GAIL GOLDBERG, 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

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: April 6, 2009 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1936 and located in the Silver Lake area, this one-story residence exhibits character-defining features of Streamline Moderne and International Style architecture. The subject building has an elongated irregular plan oriented on a north-south axis. It has a flat roof and is constructed of cast concrete sheathed in white stucco. The primary façade features a walkway and half-flight of stairs leading to a recessed entrance. A raised patio on the south end connects the kitchen space to the adjacent carport. On the north end, a U-shaped wing is lined with continuous steel casement windows. Contiguous with the main entrance porch, a balcony follows the contour of the curved wing, edged with curved pipe rails. Other character-defining features of the residence include an overall horizontal emphasis, smooth lines, asymmetrical façade, stucco exterior, curved corners, and continuous windows around corners. Significant interiors include built-in wood cabinetry and recessed lighting.

The house is the work of architect Raphael Soriano, AIA (1907-1988). Soriano was a noted and influential architect of twentieth century modern architecture, pioneering the use of prefabricated steel and aluminum in residential construction. Soriano graduated from the University of Southern California (USC) School of Architecture in 1934 and worked with famed architects Richard Neutra and Rudolph Schindler. While lecturing at USC, Soriano received his first commissions for private residences, including the proposed historic monument. This work led to his first large commission in 1939, the Soto-Michigan Jewish Community Center (demolished in 2006). Soriano received several prizes and accolades for his designs and participated in the famed Case Study House program. During the 1950s, Soriano worked with developer Joseph Eichler in producing mass produced steel-framed homes. In 1961, Soriano was made a Fellow of the American Institute for Architects (FAIA) and would continue to lecture and teach until his death in 1988. The proposed historic monument is noted for being Soriano's first residential commission and was completed before Soriano was licensed as an architect. Soriano also appears to have first been introduced at the subject property to famed architectural photographer Julius Shulman, establishing a long collaboration.

The subject property has undergone several alterations, but none that significantly impacted key architectural features. The original floor plan of the proposed Historic-Cultural Monument appears to be essentially intact. In the 1950s, the garage was removed and replaced with a covered carport. The south end patio and rooftop deck above the carport are recent additions, using outdoor space to connect architectural elements in a manner compatible to the original design. The entrance steps have been replaced and relocated. Inside, a wall separating the kitchen and dining rooms was removed. Selected design elements (cedar closet doors, Carrara glass in the bedrooms) were removed due to poor condition or perceived incompatibility with the recent renovation. During the recent renovation, original cork flooring was replaced with new cork flooring and steel casement windows were restored.

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.

FINDINGS

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

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT LIPETZ HOUSE
2. STREET ADDRESS 1843 N. DILLON STREET
- CITY LOS ANGELES ZIP CODE 90026 COUNCIL DISTRICT 4
3. ASSESSOR'S PARCEL NO. 5431-028-007
4. COMPLETE LEGAL DESCRIPTION: TRACT BONNIE VIEW
BLOCK NO LOT(S) 10/ BEG. PART LOT 9 ARB. NO. NO
5. RANGE OF ADDRESSES ON PROPERTY _____
6. PRESENT OWNER WILLIAM AND ANNIE MACOMBER
- STREET ADDRESS 1843 N. DILLON STREET E-MAIL ADDRESS: bill@fancyfilm.com
- CITY LOS ANGELES STATE CA ZIP CODE 90026 PHONE (323) 428-2728
- OWNERSHIP: PRIVATE PUBLIC _____
7. PRESENT USE SINGLE-FAMILY RESIDENCE ORIGINAL USE SINGLE-FAMILY RESIDENCE

DESCRIPTION

8. ARCHITECTURAL STYLE MODERN/INTERNATIONAL STYLE
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
- SEE ATTACHMENT.
- _____
- _____
- _____
- _____
- _____

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT LIPETZ HOUSE

10. CONSTRUCTION DATE: 1936 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER RAPHAEL S. SORIANO

12. CONTRACTOR OR OTHER BUILDER UNKNOWN

13. DATES OF ENCLOSED PHOTOGRAPHS 2009
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS.

SEE ATTACHMENT.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____

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

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED
WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

SEE ATTACHMENT.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) _____

SEE ATTACHMENT.

20. DATE FORM PREPARED APRIL 6, 2009 PREPARER'S NAME JESSICA N. RITZ

ORGANIZATION CONSULTANT STREET ADDRESS 5904 LOCKSLEY PLACE

CITY LOS ANGELES STATE CA ZIP CODE 90068 PHONE (323)839-7807

E-MAIL ADDRESS: JNRITZ@GMAIL.COM

9. Physical Description/15. Alterations

The Lipetz House is a one-story, single-family residence located at 1843 Dillon Street in Silver Lake. The structure, designed by architect Raphael Simon Soriano (1904-1988) and built in 1936, contains two bedrooms and one-and-a-half bathrooms. It is organized along an elongated plan that is oriented roughly on a north-south axis to maximize the hillside parcel's expansive views. The bedrooms and master bath are located on the west side of the house. A separate small guesthouse located slightly below grade and to the rear (west) was built in approximately 1940. The home's most striking feature is the long semicircular room that originally functioned as a living/music room, which is lined with large operational steel casement windows and wood built-in seating and cabinetry. This space is visible from the street and evokes the smooth lines from transportation technology helped inspire the modern movement and International Style. An exterior concrete terrace that frames the living room is enclosed with curved pipe rails that remain intact and have been restored.

At the time of construction, Soriano outlined explicit instructions for the contractors in a specifications book for the Lipetz House. He itemized his preferences for all interior and exterior materials, surface treatments, fittings, fixtures, and other building details. For example, the book detailed what make and model bathtubs and lighting fixtures were to be installed. With regards to concrete materials, Soriano required that cement "shall be American manufactured Portland Cement and shall conform to the latest requirements of the American Society for Testing Materials. If required by the Building Department, test reports shall be filed," and "All concrete shall be one part of Standard Portland Cement to 2 -1/2 parts of Clean Sand to 3-1/2 parts of Clean Crushed Rock. Add 10% hydrated lime for water proofing."¹ Soriano's exacting nature and watchful eye meant nothing would be left to chance.

The house has undergone an extensive year-plus long rehabilitation since the current owners purchased it in 2006. Prior to this date, it had been under continual ownership for many decades, and suffered from deferred maintenance. Most significant original materials were badly in need of restoration. The original floor plan remains essentially intact.

Alterations include the removal of the garage and its replacement with the covered carport at street level, which was undertaken in the late 1950s. However, because the carport has stood on its site for many more years than the original garage did, this structure has acquired its own significance vis-à-vis the history of the Lipetz House. It has been recently renovated to be a functional outdoor social space; it contains a rooftop area that is enclosed with a parapet wall. The carport rooftop is connected to another deck located between the garage rooftop and the east kitchen doors. These deck spaces are integrated into the other outdoor areas, and are framed by two steel beams that articulate the section and provide structural support.

¹ Raphael S. Soriano. Lipetz House specifications book. Soriano Archive, Archives-Special Collections, College of Environmental Design, California Polytechnic University, Pomona. pp. 2-3.

Originally two sets of steps -- one with seven risers, one with five -- approached the exterior walkway to the recessed primary entrance located in the east elevation. These steps have been relocated and condensed into one flight. These are now aligned with the walkway that leads from Dillon Street to the front entrance.

In the interior, the wall separating the kitchen and dining rooms was removed to form a more expansive and functional room, and a non-character-defining small breakfast nook located in the rear (south) end of the kitchen was taken out in order to integrate the space into the new kitchen. Carpets and drapery were removed throughout, the character-defining steel casement windows restored. Floor surfaces were replaced with cork, a material that was used originally in many rooms of the house. Other subtle details such as built-in rectangular glass light fixtures that are flush with the wall surfaces were retained. All original wood surfaces have been retained and repaired. Systems are new throughout. A few select materials, such as the tongue and groove red cedar closet doors and the Carrara glass surfaces in the master bathroom that were either in poor condition, no longer functional, or determined incompatible with the rehabilitation design were removed.

The Lipetz House and in particular, its kitchen and bathrooms, have been sensitively upgraded and renovated with a contemporary yet compatible design by Los Angeles-based Fung +Blatt Architects. The approximately 13,000-square-foot lot is in the ongoing process of being landscaped, and contains the original small garden pool Soriano designed in the eastern portion of the front lawn. This feature currently functions as a sand box and is visible from the primary approach to the house.

18. Significance

Summary

The Lipetz House is an outstanding example of the influential modern architect Raphael S. Soriano's work. The single-family residence located in the Silver Lake area of Los Angeles demonstrates design qualities, technologies, and the philosophy associated with Soriano's work and the International Style; it is additionally significant under Criterion 2 of the Cultural Heritage Ordinance as Soriano's first residential commission when it was built in 1936. Soriano was among a leading group of architects who helped import the International Style from Europe and shape the modern movement in architecture in Los Angeles, pioneering the use of experimental industrial materials and radical design innovations. It retains excellent integrity and has recently undergone an extensive and sensitive rehabilitation that was completed in 2008.

The Lipetz House helped develop Soriano's interest in the potential of steel as a cost-effective method to provide structural support, and as a vehicle with which to explore new aesthetic opportunities and subtle visual enhancements. Like the other modern masters with whom he is associated, Soriano sought to shed the design burdens of period revival styles, distancing himself from historical precedent in favor of an expressive, materials-focused, and volume-oriented architecture that was largely free of ornament. At the Lipetz House, Soriano combined a conventional wood-frame outer structure with a wide-flange steel beam system underneath. As Wolfgang Wagener notes in the monograph, *Raphael Soriano*, this structural approach eventually helped define Soriano's style and proved to be a flexible system with many applications throughout his long career.²

The home reflects Soriano's sensitivity to the needs of his client, yet he simultaneously honed his personal design values and skills. Helen and Emanuel Lipetz wanted a home to fit their grand piano, record collection, and allow their guests to listen to Mrs. Lipetz's live performances in a comfortable and acoustically enhanced environment. The living room ostensibly functioned as the music room, and is the functional and visual focus of the approximately 1,600 square-foot home. David Gebhard and Robert Winter describe the living room as taking "the shape of a Streamline Moderne ship's bridge," noting Soriano's interest in other forms of technology and transportation in particular, which was typical of architects who were part of this design movement.³

First Commission

Soriano was introduced to Helen and Emanuel Lipetz via Helen's cousin, who had met Soriano at a French movie screening and learned of his interest in music. This shared enthusiasm led to handing the yet-to-be-licensed architect the commission to design a home for the land they had purchased on a promontory in Silver Lake. Soriano's self-

² Wolfgang Wagener. *Raphael Soriano*. London and New York: Phaidon, 2002. p. 42

³ David Gebhard and Robert Winter. *Los Angeles: An Architectural Guide*. Salt Lake City: Gibbs Smith, 1994. p. 180.

assuredness and apprenticeship with Richard Neutra inspired confidence in light of the fact that Soriano was only two years out of architecture school and had somewhat limited experience. Plus the country was still in the midst of the Great Depression so commissions were scarce, leaving even far more seasoned architects than Soriano eager for work.

The property on Dillon was fabulous, with its dramatic near 360-degree views that included the Pacific Ocean, the Silver Lake reservoir immediately below, and the San Gabriel Mountains. Though it took a good deal of negotiating between architect and client to settle on the final plan, Soriano's concept for the house showcased the vistas and drew attention to its own design. The semicircular shaped central room would be visible from the street. Meanwhile the interior contained shelves that doubled as seating areas, and built-in furniture highlighted the design's efficiency. Redwood and various wood surfaces were useful; they proved to be aesthetically appealing, modern, and acoustically effective. Other surface treatments, such as carpet and drapery, were also considered of-the-moment. Despite the novelty, however, all materials were intended serve specific purposes rather than merely function as superficial decoration meant to impress.

The Lipetz House was a crucial and catalytic commission for Soriano in several ways. It was his first formal residential commission that he received independently, and was completed before he was a fully licensed architect. According to author Wolfgang Wagener, the home was one of the few American structures submitted to the 1937 International Architecture Exhibition in Paris, from which Soriano was later awarded the Prix de Rome.⁴ And it was at this location where famed architectural photographer Julius Shulman met Soriano. Shulman's photos of the Lipetz House helped launch his career as an architectural photographer, and many of his photographs, particularly those of modern structures in Southern California, would become iconic. The two men began a fruitful collaboration and long-lasting friendship in 1936.

Furthermore, photographs and accompanying text of the Lipetz House were published in *California Arts and Architecture* magazine, the predecessor to what became known as *Arts and Architecture* that was edited by the widely influential John Entenza. The 1941 feature noted "There has been no attempt in the general design to be either romantic or fashionable, the purpose being to create a workable living unity with all of its parts coordinated around a central idea."⁵ The end result supported Soriano's belief, as outlined in his unpublished autobiography, about the essence of materials and how this factor should influence design:

From analytical observation we find that progress in architecture has come from the architect using his knowledge and sensitivity relating all aspects of structure

⁴ Wagener, p. 168.

⁵ "House for E.M. Lipetz, Designer, Raphael S. Soriano, Los Angeles, California." *California Arts and Architecture*, 58, January 1941. p. 28.

*and materials into the simplest possible terms...constantly evaluating and integrating the relations of the constructive elements for the top performance.*⁶

Raphael S. Soriano, Architect

Born in the Sephardic Jewish community of Rhodes in 1904, Raphael Simon Soriano found a home in a rapidly growing young city that would prove receptive to his ambitions and ideals. He arrived in Los Angeles in 1924, and after settling with relatives and a brief period selling fruit, Soriano managed to learn enough English to enroll in the University of Southern California, where he thrived academically and found his way to the architecture school. In 1931 he secured an internship with Richard Neutra, and the next year was profoundly influenced by the International Style exhibition that traveled to the grandiose Art Deco style Bullocks Wilshire department store from the Museum of Modern Art in New York. He graduated from USC in 1934 at the age of 30, older than the average college graduate, and apprenticed with Rudolph Schindler before starting work in 1935 with architect Cassatt D. Griffin, who helmed Los Angeles County's Works Progress Administration building projects during the Great Depression.

Later that year, Soriano established his own studio and architectural practice in his home 1207 Miramar Street, located just west of Downtown Los Angeles.⁷ (Plans for the Lipetz House, however, document the architect's address as 435 S. Alexandria Avenue, an apartment building near 6th Street and Normandie Avenue in the Wilshire Center area.) The Lipetz House, his first, was well received. Commissions came quickly to Soriano following its completion, as well as work for public buildings, most notably the Latz Memorial Jewish Community Center in Boyle Heights in 1939 (demolished 2006). His design for Adolph's Laboratory and Office Building on Magnolia Blvd. in Burbank (1957, no longer extant) and other commercial towers attracted accolades. Soriano subsequently located his practice at 6731 Leland Way in Hollywood. All the while, Soriano continually developed his interest in emerging and prefabricated materials and new building technologies, and forged partnerships with corporations such as Alcoa Aluminum.

In 1953, he moved to Tiburon in northern California to work for Joseph Eichler's thriving enterprise developing middle class housing subdivisions that employed distinctively contemporary, yet not overly radical, architecture. He remained in the region for over thirty years, a period during which his prominence in the field waned somewhat.

Despite a close brush with obscurity, Soriano designed approximately 150 structures and always attracted his colleagues' respect and admiration. He received the Neutra Medal from Cal Poly Pomona in 1981, an honor given to architects whose work reflects the influence of Neutra and continues his legacy. Upon the selection of Soriano, noted UCLA architectural historian and jury member Thomas Hines commented, "Soriano's

⁶ Raphael Soriano. "Concept of Architecture." *Autobiography* [unfinished]. Unpublished. Soriano Archive, Archives-Special Collections, College of Environmental Design, California Polytechnic University, Pomona.

⁷ Wagener, p. 166.

architecture of the late 1930s and early 1940s was, for the first time and place (Southern California) daring and courageous. He was a pioneer in developing metal and glass structures that did not become widely accepted until the 1950s.⁸ USC awarded Soriano with the Distinguished Alumnus Award in 1986.⁹ At this time he had returned to Southern California from Tiburon and lived in Claremont. Soriano passed away in 1988.

Other Soriano-designed structures that are designed City of Los Angeles Historic Cultural Monuments include the Glen Lukens House and Studio at 3425 West 27th Street in West Adams, built for preeminent ceramicist and USC professor in 1938 (HCM #866, listed 2007); the aluminum-framed Grossman House in Studio City, designed in 1963 for client who had a particular interest in aluminum and sought to advance Soriano's innovative work with the material (HCM #260, listed 1997); and the 1950 Julius Shulman House and Studio (HCM #325, listed 1987).

Inspiration to Julius Shulman

In 1936, Richard Neutra helped arrange a meeting between his then-apprentice, Raphael Soriano, and a young photographer named Julius Shulman to get prints of photographs that Shulman had taken of the Kun House in the Hollywood Hills. The meeting took place at a home that Soriano was independently in the process of completing on Dillon Street in Silver Lake near Neutra's office. Recalls Shulman in his monograph, *Architecture and Its Photography*:

At the location I met Raphael Soriano, sitting on the newly-carpeted living room floor eating lunch. I shared a sandwich with him, and described my meeting with Neutra, which surprised him. Neutra, he stated, was a tyrant with photographers. That utterance was followed by his asking, "would you photograph this house when it is completed?" Not only did I photograph the house several months later, but subsequently its publication in this country and abroad served to showcase Soriano's design and my talents. Now, in retrospect, I have revisited that fateful day in March, 1936. Our friendship continued during the ensuing years when I photographed all of his projects. In 1947, acquiring land for a future home and studio, I asked if he would design them for us.¹⁰

The Shulman House and Studio was finally constructed at 7875-7877 Woodrow Wilson Drive in the Hollywood Hills in 1950, same year Soriano undertook a Case Study House at the request of John Entenza.

Case Study House 1950

In addition to his prolific Southern California commissions during the late 1930s through the 1940s, Soriano is associated with the collection of architects involved in the Case Study House program. Sponsored by *Arts and Architecture* magazine editor John Entenza

⁸ John Dreyfuss. "Architect Soriano Gets Neutra Medal." *Los Angeles Times*. May 10, 1981, p. K6.

⁹ "USC Schedules Dinner Honoring Raphael Soriano." *Los Angeles Times*. April 6, 1986. p. I26.

¹⁰ Shulman, p. 43-44.

from 1945 through the mid-1960s, the program showcased potentially affordable, flexible, and innovative experiments in residential architecture. Soriano, along with many of his former mentors and peers, including Rudolph Schindler, Richard Neutra, J.R. Davidson, Craig Ellwood, Peter Koenig, Gregory Ain, John Lautner, A. Quincy Jones, Harwell H. Harris, and Charles and Ray Eames, benefited from the exposure, even if the designs were not easily replicated and a mass movement transforming residential home design and construction did not directly ensue. David Gebhard and Robert Winter note that Soriano's 1950 Case Study House at 1080 Rivoli Drive in the Pacific Palisades was the "first of the pure steel-frame Case Study Houses," which employed 10 by 20-foot modular steel framing elements.¹¹ Soriano's many years of experience working with this material enabled him to achieve this distinction.

As the original publication explained, the house "manifests architect Raphael Soriano's commitment to technology in his use of steel framing for its structure. In its interiors, however, he utilized a variety of materials, such as brick, stucco, wood paneling, and carpeting – perhaps as a concession to more traditional tastes and in recognition of the fact that steel, glass, and concrete would be less palatable to the public at this moment of high visibility for the Case Study House program."¹² Much like at the Lipetz House, Soriano successfully balanced the needs of his client, the public, and his own architectural agenda.

Conclusion

Soriano's influential building projects and relationships with his clients had additional far-reaching impacts. In the foreword to Shulman's *Architecture and Its Photography*, Pritzker Prize-winning Los Angeles-based architect Frank Gehry recalls a pivotal moment in his professional life. After meeting Soriano at the construction site of USC ceramics professor Glen Lukens's home during his student days, Gehry "found myself intrigued with the work of Soriano and the idea of architecture."¹³ It's now widely known how the talent that emerged from that encounter eventually affected architecture in Los Angeles and beyond.

Soriano knew how to make an impression, and his influence continues to be felt widely throughout the field. The Lipetz House was the start of a remarkable career and remains a crucial thread the narrative of Soriano's talent, and by extension, the modern movement and innovative progressive residential architecture in Los Angeles.

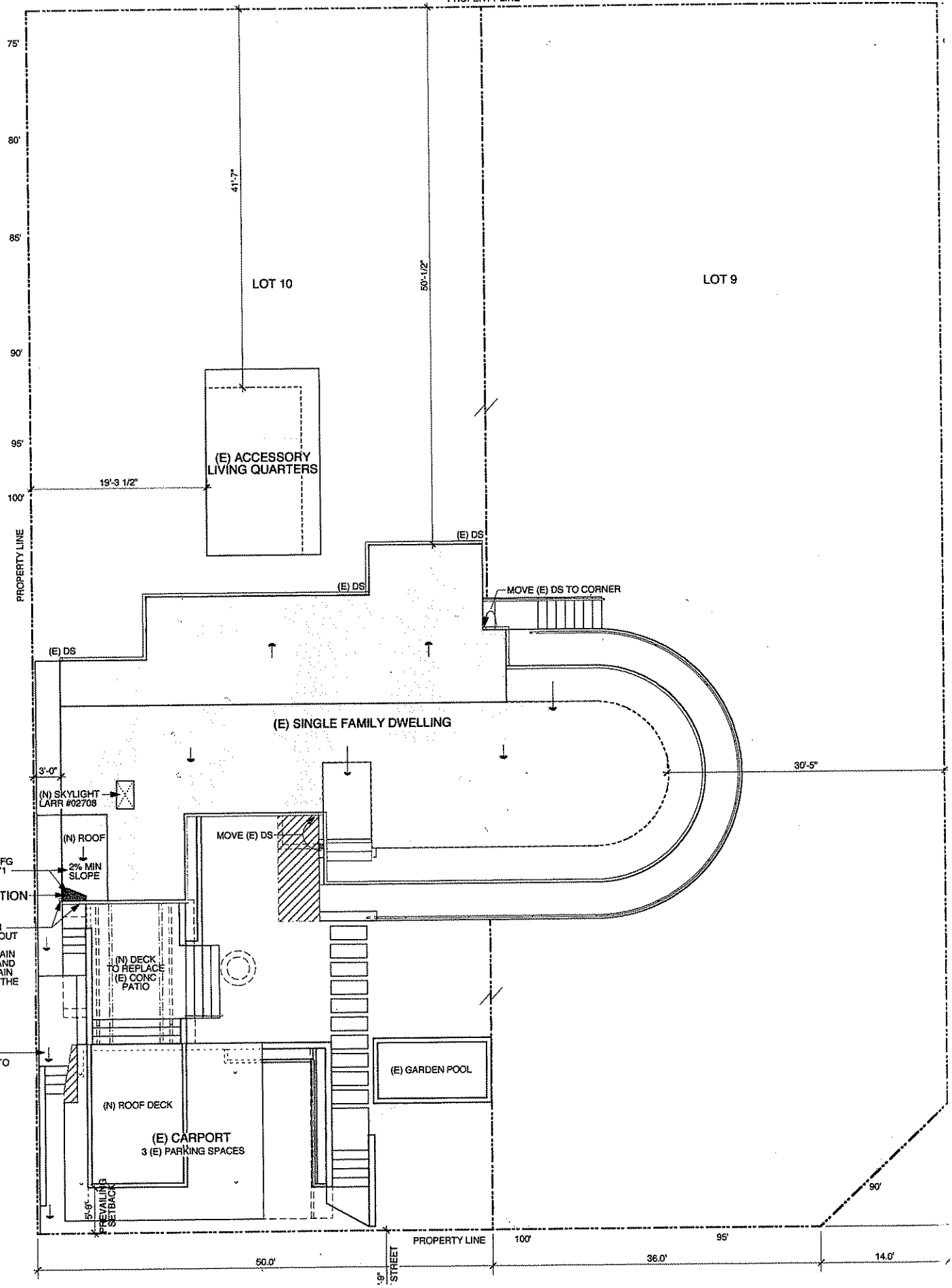
¹¹ Gebhard and Winter, p. 18.

¹² Elizabeth A.T. Smith. *Case Study Houses: The Complete CSH Program, 1945-1966*. Cologne, London & New York: Taschen, 2002. p. 202.

¹³ Julius Shulman. *Architecture and Its Photography*. Cologne, London & New York: Taschen, 1998. p. 9.

19. Sources

- "House for E.M. Lipetz, Designer, Raphael S. Soriano, Los Angeles, California." *California Arts and Architecture*, 58, January 1941. p. 28.
- "USC Schedules Dinner Honoring Raphael Soriano." *Los Angeles Times*. April 6, 1986. p. I26.
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- Wagener, Wolfgang. *Raphael Soriano*. London and New York: Phaidon, 2002.



LOT 10

LOT 9

(E) ACCESSORY LIVING QUARTERS

(E) SINGLE FAMILY DWELLING

(E) CARPORT
3 (E) PARKING SPACES

(E) GARDEN POOL

(N) SKYLIGHT
LARR #02708

(N) ROOF

2% MIN SLOPE

(N) ADDITION
2 SF

(N) GUTTER + DOWNSPOUT
NOTE:
PROVIDE RAIN
GUTTERS AND
CONVEY RAIN
WATER TO THE
STREET

(E) PAVED
SURFACE TO
STREET

(N) ROOF DECK

15'-0"
PREVAILING
SETBACK

PROPERTY LINE

STREET

100'

36.0'

95'

14.0'

75'
80'
85'
90'
95'
100'
PROPERTY LINE

41'-7"

50'-11 1/2"

19'-3 1/2"

(E) DS

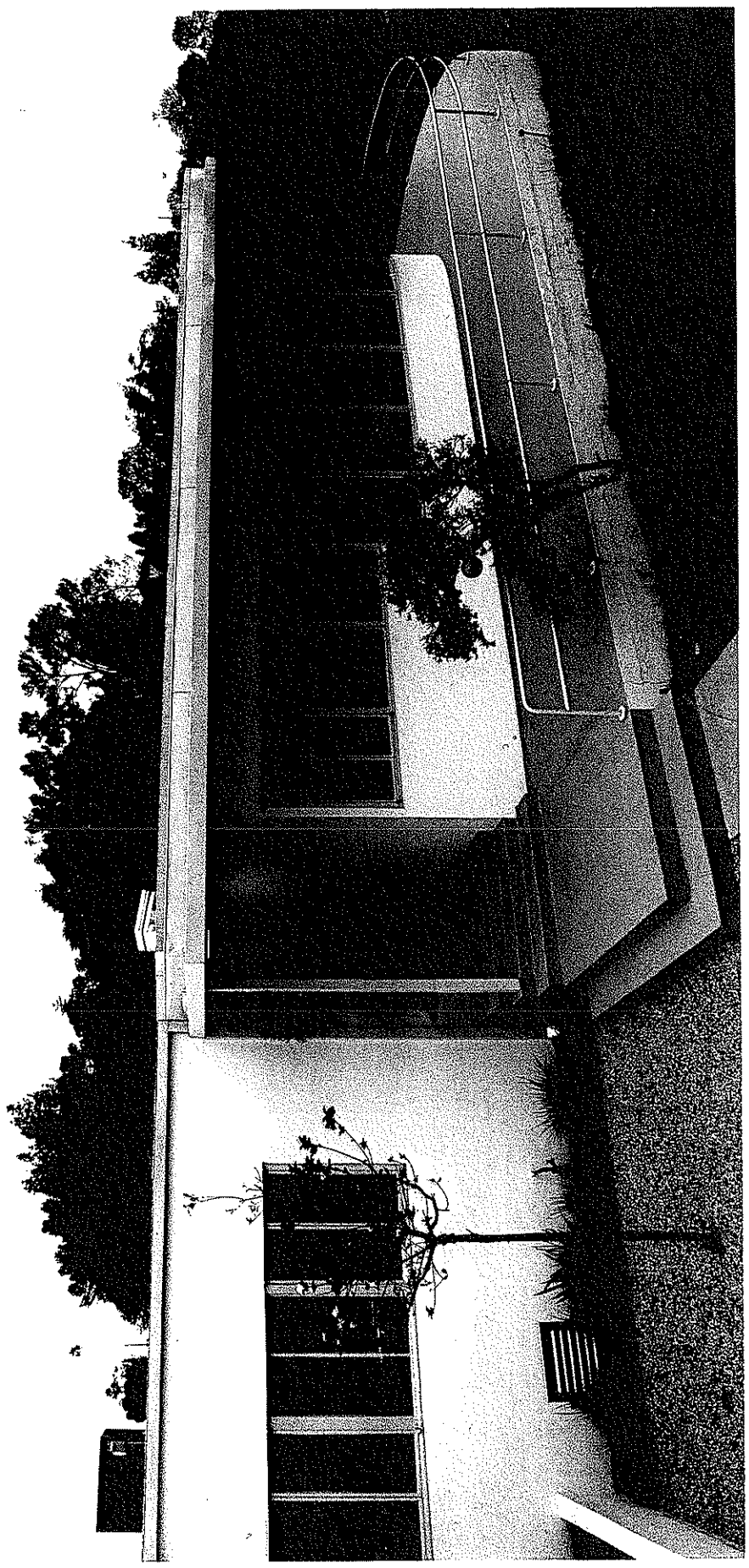
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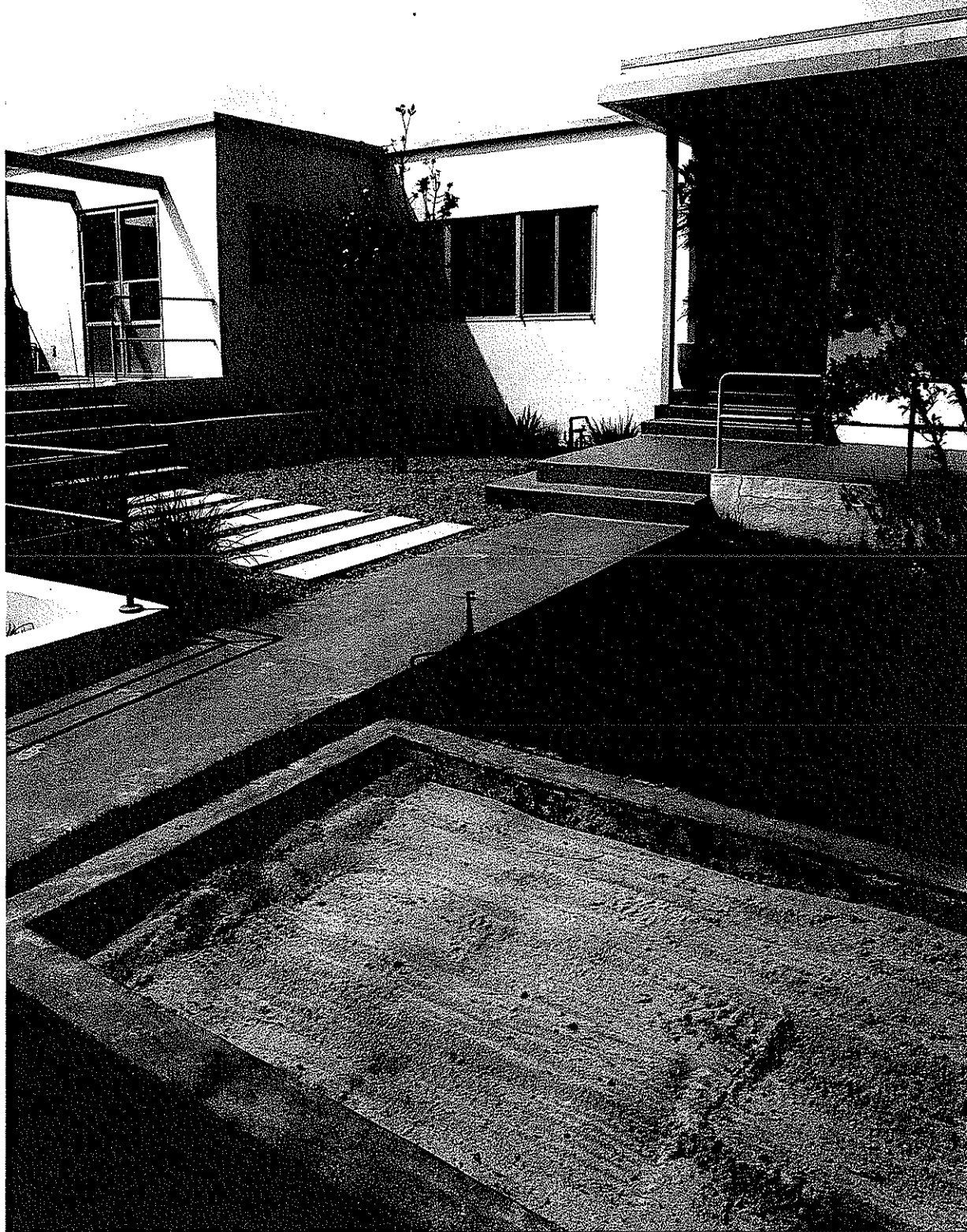
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30'-5"

90'

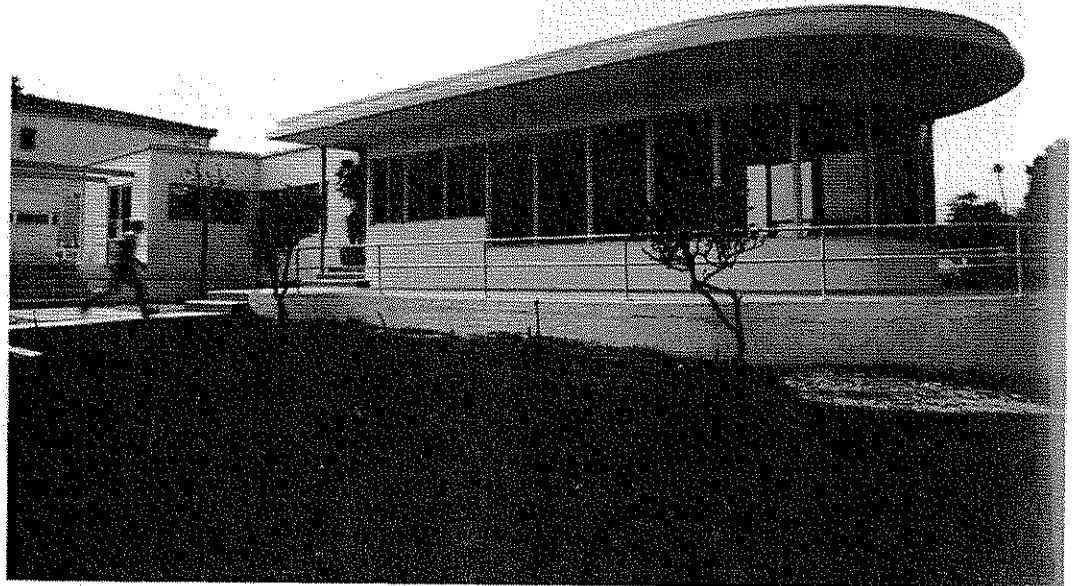
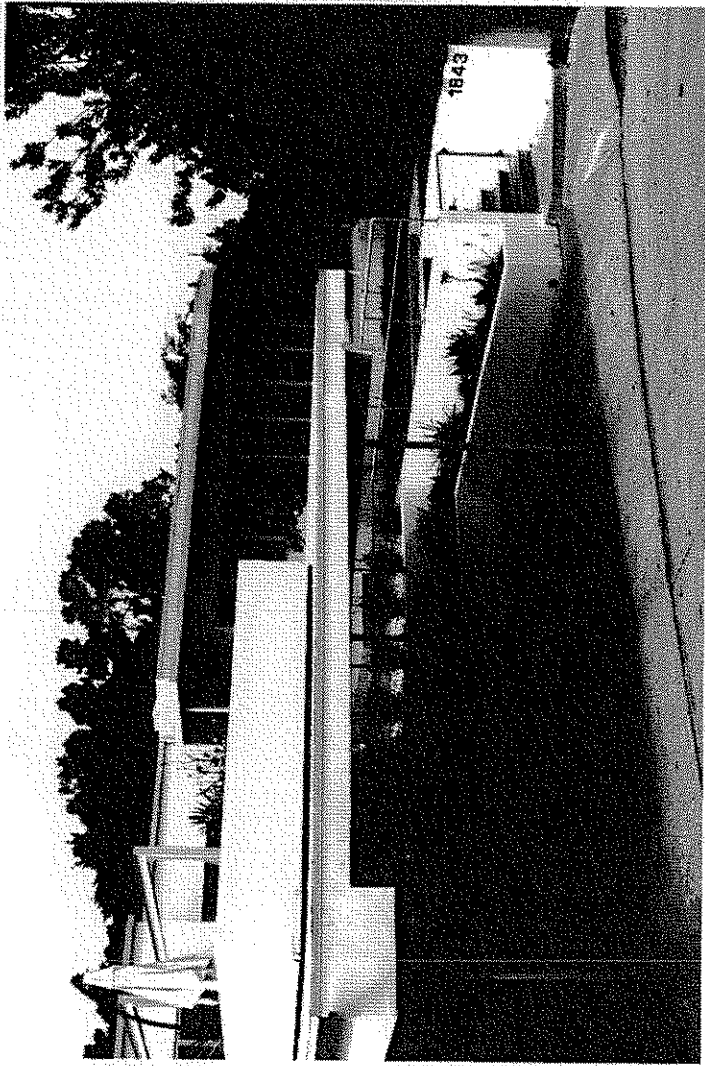


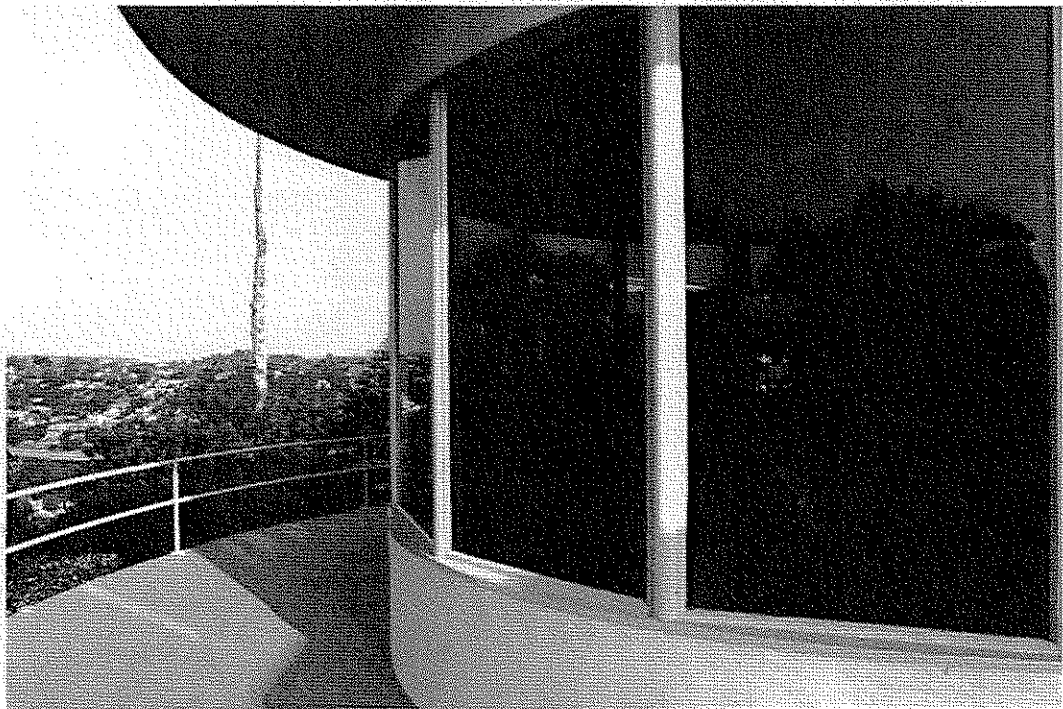
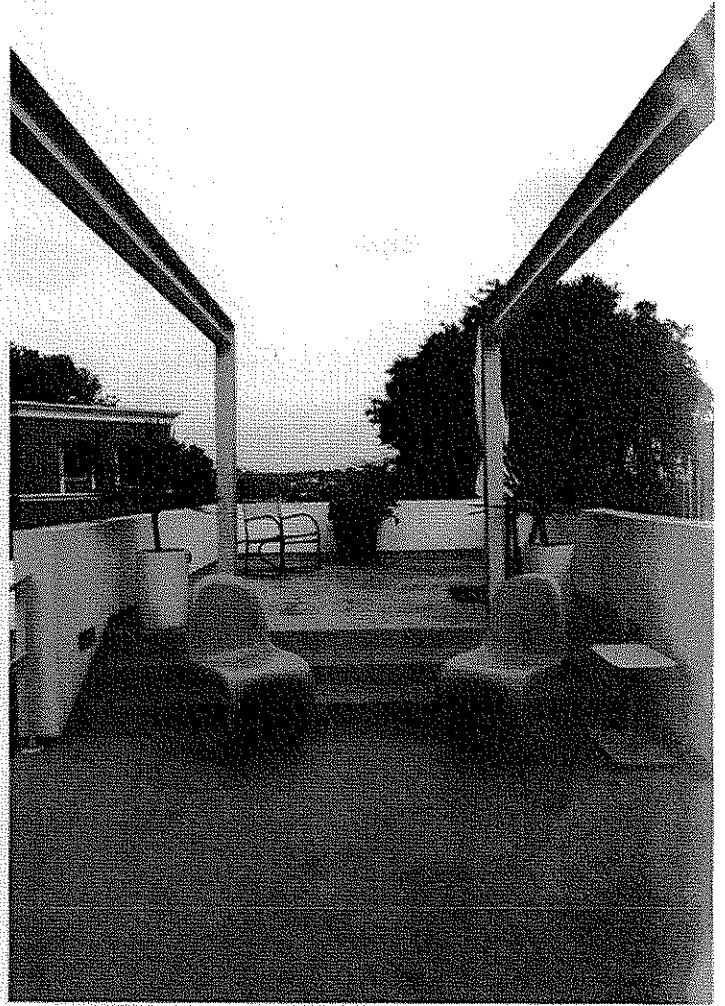


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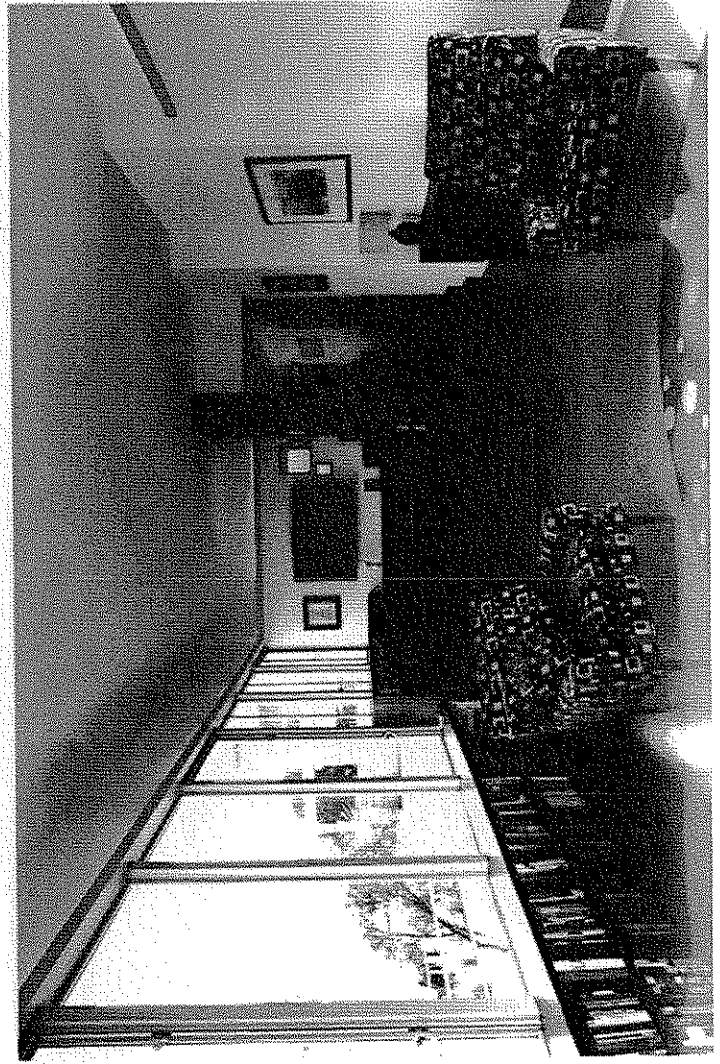
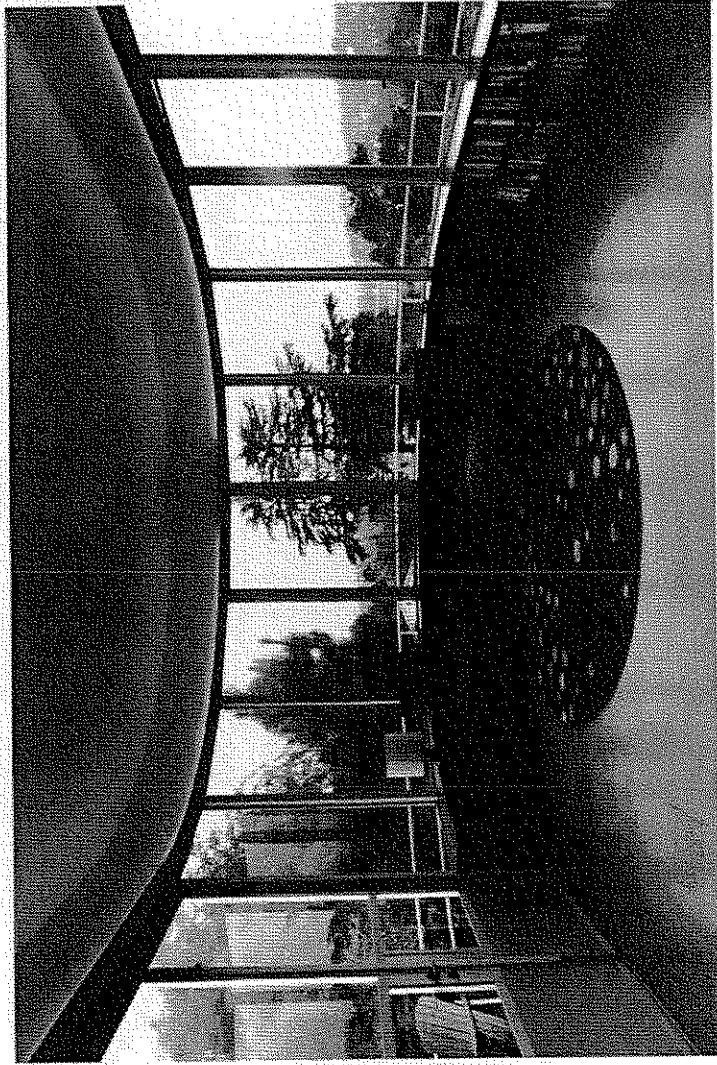
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STYLE NO. AG-OP



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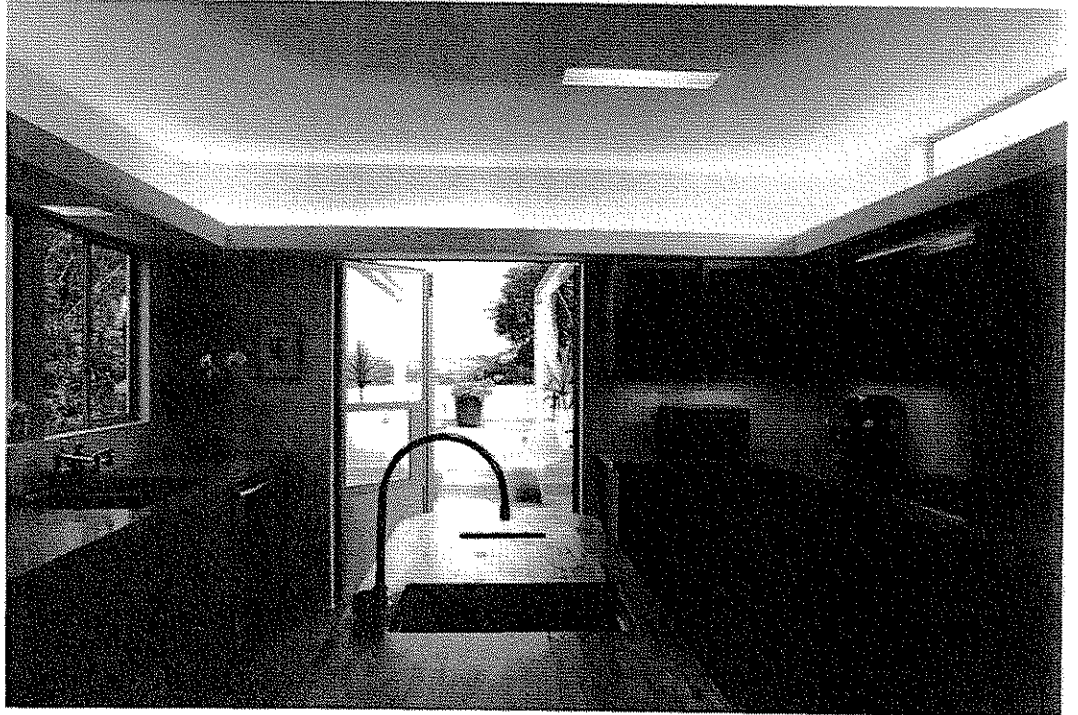
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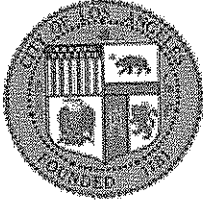


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Department of City Planning**

05/11/2009

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1843 N DILLON ST

ZIP CODES

90026

REGENT ACTIVITY

None

CASE NUMBERS

CPC-1986-255
ORD-165167-SA1100

Address/Legal Information

PIN Number: 145-5A205 169
 Lot Area (Calculated): 6,683.7 (sq ft)
 Thomas Brothers Grid: PAGE 028 - GRID 5C
 Assessor Parcel No. (APN): 5431028007
 Tract: BONNIE VIEW TRACT
 Map Reference: M B 11-197
 Block: None
 Lot: 10
 Arb (Lot Cut Reference): None
 Map Sheet: 145-5A205

Jurisdictional Information

Community Plan Area: Silver Lake - Echo Park - Elysian Valley
 Area Planning Commission: East Los Angeles
 Neighborhood Council: Silver Lake
 Council District: CD 4 - Tom LaBonge
 Census Tract #: 1954.00
 LADBS District Office: Los Angeles Metro

Planning and Zoning Information

Special Notes: None
 Zoning: R1-1VL
 Zoning Information (ZI): None
 General Plan Land Use: Low Residential
 Plan Footnote - Site Req.: See Plan Footnotes
 Additional Plan Footnotes: Silver Lake
 Specific Plan Area: 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
 POD - Pedestrian Oriented Districts: None
 CDO - Community Design Overlay: None
 NSO - Neighborhood Stabilization Overlay: No
 Streetscape: No
 Sign District: No
 Adaptive Reuse Incentive Area: None
 CRA - Community Redevelopment Agency: None
 Central City Parking: No
 Downtown Parking: No
 Building Line: None
 500 Ft School Zone: No
 500 Ft Park Zone: No

Assessor Information

Assessor Parcel No. (APN): 5431028007
 Ownership (Assessor) : MACOMBER, WILLIAM B CO TR
 1843 DILLON ST
 LOS ANGELES CA 90026
 Ownership (City Clerk): MACOMBER, WILLIAM II &
 ANNIE W.
 1843 N DILLON STREET
 LOS ANGELES CA 90026
 APN Area (Co. Public Works)*: 0.307 (ac)
 Use Code: 0100 - Single Residence
 Assessed Land Val.: \$873,936

Assessed Improvement Val.:	\$218,484
Last Owner Change:	11/04/08
Last Sale Amount:	\$0
Tax Rate Area:	13
Deed Ref No. (City Clerk):	828652
	668791
	3-815
	2829675

Building 1:	
1. Year Built:	1936
1. Building Class:	D85B
1. Number of Units:	1
1. Number of Bedrooms:	2
1. Number of Bathrooms:	2
1. Building Square Footage:	1,550.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	Yes
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	Yes
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	Within Fault Zone
Landslide:	Yes
Liquefaction:	No

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:

Bureau:	Central
Division / Station:	Northeast
Report District:	1171

Fire Information:

District / Fire Station:	20
Battalion:	11
Division:	1
Red Flag Restricted Parking:	No

CASE SUMMARIES

Note: Information for Case Summaries is Retrieved from the Planning Department's Plan Case Tracking System (PCTS) Database.

Case Number: CPC-1986-255

Required Action(s): Data Not Available

Project Description(s): AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT

CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

ORD-165167-SA1100

Lipetz House Photographic Documentation

1. Primary (east) elevation. Northwest view.
2. Primary (east) elevation. Southeast view.
3. Primary (east) elevation and carport. Northwest view.
4. Primary (east) elevation, living room. Southwest view.
5. Exterior living room window detail. East view.
6. Exterior deck and garage rooftop deck. East view.
7. View into living room from outdoor terrace and west doorway. Northeast view.
8. View to exterior from east living room window. Southeast view.
9. Living room. North view.
10. Living room. South view.
11. Dining room. Northeast view.
12. Foyer and corridor between living and dining rooms. North view.
13. Kitchen. East view.
14. Master bedroom. Northwest view.