

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2020-510-HCM
ENV-2020-511-CE**

HEARING DATE: February 20, 2020
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2256 North El Contento Drive
Council District: 4 – Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Tract 12424, Lot 2

PROJECT: Historic-Cultural Monument Application for the
BONNET HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: David C. Morrison, Co-Trustee, Morrison Wilde Family Trust
c/o David C. Matlof
10100 Santa Monica Boulevard, Suite 1700
Los Angeles, CA 90067

Giant LLC
10100 Santa Monica Boulevard, Suite 1700
Los Angeles, CA 90067

Brian Prince
B.D.O.G. Inc.
2934 ½ North Beverly Glen Circle, Unit 58
Los Angeles, CA 90077-1724

APPLICANT: Jaime Rummerfield
SIA Projects
2658 Griffith Park Boulevard, #399
Los Angeles, CA 90039

PREPARER: Charles J. Fisher
140 South Avenue 57
Highland Park, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Bonnet House, built in 1941, is a two-story single-family residence and garage located on the east side of El Contento Drive, south of Quebec Drive, in Hollywood. It was designed in the Early Modern architectural style by master architect Richard Neutra for Theodore and Lois Bonnet. The Bonnets were both writers, working primarily in publicity for film studios, but Theodore Bonnet also contributed to the *Los Angeles Times* and wrote the bestselling novel *The Mudlark* (1949). The Bonnets continued to live at the property until their deaths in 1983.

Located on a sloping lot, the subject property consists of two overlapping rectangular volumes clad in redwood siding and stucco that have a shed roof with composition shingles and overhanging eaves. A brick chimney is located at the intersection of the two rectangular volumes. The primary, northwest-facing elevation features a staircase that leads to a patio, a band of metal casement windows, a sliding glass door, a wood panel door that serves as the main entrance on the second floor, and a fixed metal picture window that is recessed. On the southwest-facing elevation there is a garage at the lower level and two sets of steel casement windows. The interior features hardwood floors, two fireplaces, and plywood wall paneling.

Richard Joseph Neutra (1892–1970) is considered one of Modernism's most important architects. Neutra was born in Vienna, Austria on April 8, 1892. He studied under Adolf Loos at the Technical University of Vienna, was influenced by Otto Wagner, and worked for a time in Germany in the studio of Erich Mendelsohn. He moved to the United States by 1923 and worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally in Schindler's Kings Road House in West Hollywood. In California, he became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the Mid-Century Modern residence. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. His domestic architecture was a blend of art, landscape and practical comfort. Neutra died in Wuppertal, Germany, on April 16, 1970. Other works by Neutra include the Jardinette Apartments (1929, HCM #390), Sten/Frenke-Gould Residence (1934, HCM #647), Kun Residence (1936, HCM #1006), Landfair Apartments (1937, HCM #320), Kelton Apartments (1941, HCM #365), the Maxwell House (1941, HCM #808), and the Cytron House (1961, HCM #1148).

Theodore Bonnet (1908-1983) was born in San Francisco and moved to Los Angeles in the late 1920s while working as a newspaper reporter. In 1937, he married Lois Mary Wiss (1909-1983). Both Theodore and Lois worked as publicity writers, and Theodore also wrote for Cecil B. DeMille's *Lux Radio Theatre*. After serving in the military during World War II, Theodore published two novels: *The Mudlark* (1949) and *Dutch* (1955). *The Mudlark* was a bestseller that was adapted into a film starring Irene Dunn and Alec Guinness in 1950; it was nominated for an Academy Award for Best Costume Design. Throughout his career, Bonnet worked in publicity for studios and contributed articles to the *Los Angeles Times* and film industry publications. Bonnet died in January 1983, and his wife Lois died one month later.

Alterations to the property include renovations to the kitchen and bathroom in 2003, and the painting of the exterior wood siding, originally left natural, at an unknown date.

CRITERIA

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

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

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

| | | | |
|---|---|---|---------------------------------------|
| Proposed Monument Name: Bonnet House | | First Owner/Tenant | |
| Other Associated Names: None | | | |
| Street Address: 2256 El Contento Drive | | Zip: 90068 | Council District: 4 |
| Range of Addresses on Property: 2254-2258 El Contento Drive | | Community Name: Beachwood Canyon | |
| Assessor Parcel Number: 5585-026-002 | Tract: Tract No. 12424 | Block: N/A | Lot: 2 |
| 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: 1940 | <input checked="" type="radio"/> Factual <input type="radio"/> Estimated | Threatened? None |
| Architect/Designer: Richard J. Neutra | Contractor: Eric F. Nelson | |
| Original Use: Single Family Residence | Present Use: Single Family Residence | |
| Is the Proposed Monument on its Original Site? | <input checked="" type="radio"/> Yes | <input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7) |

3. STYLE & MATERIALS

| Architectural Style: International Style | | Stories: 2 | Plan Shape: Irregular |
|---|---|---------------------------------|------------------------------|
| FEATURE | PRIMARY | SECONDARY | |
| CONSTRUCTION | Type: Wood | Type: Wood | |
| CLADDING | Material: Wood tongue-and-groove | Material: Stucco, smooth | |
| ROOF | Type: Combination | Type: Select | |
| | Material: Rolled asphalt | Material: Select | |
| WINDOWS | Type: Casement | Type: Fixed | |
| | Material: Aluminum | Material: Aluminum | |
| ENTRY | Style: Off-center | Style: Select | |
| DOOR | Type: Paneled, glazed | Type: Select | |



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

| | |
|---------|---|
| 1976 | Exterior staircase repaired after being damaged by a motor vehicle. |
| 2003 | Kitchen and bathrooms remodeled and plumbing upgraded to copper. |
| 2016 | Roof redone in kind. |
| Unknown | Siding painted a dark grey after being exposed wood. Repainted reddish brown in 2018. |
| | |
| | |
| | |
| | |

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

| | | |
|--|----------------------------|------------------------------|
| Name: Jaime Rummerfield | Company: SIA Projects | |
| Street Address: 2658 Griffith Park Boulevard, #399 | City: Los Angeles | State: CA |
| Zip: 90039 | Phone Number: 323-573-7336 | Email: jaime@siaprojects.org |

Property Owner

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

| | | |
|--|----------------------------|------------------------|
| Name: Brian Prince | Company: B.D.O.G. INC | |
| Street Address: 2934½ N. Beverly Glen Circle Unit 58 | City: Los Angeles | State: CA |
| Zip: 90077-1724 | Phone Number: 310-308-5252 | Email: galorde@aol.com |

Nomination Preparer/Applicant's Representative

| | | |
|----------------------------------|----------------------------|-------------------------------|
| Name: Charles J. Fisher | Company: | |
| Street Address: 140 S. Avenue 57 | City: Highland Park | State: CA |
| Zip: 90042 | Phone Number: 323-256-3593 | Email: arroyoseco@hotmail.com |

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|--|
| <ul style="list-style-type: none"> 1. ✓ Nomination Form 2. ✓ Written Statements A and B 3. ✓ Bibliography 4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | <ul style="list-style-type: none"> 5. ✓ Copies of Primary/Secondary Documentation 6. ✓ Copies of Building Permits for Major Alterations (include first construction permits) 7. ✓ Additional, Contemporary Photos 8. ✓ Historical Photos 9. ✓ Zimas Parcel Report for all Nominated Parcels (including map) |
|---|--|

10. RELEASE

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

Charles J. Fisher

04-26-2019

Name:

Date:

Signature:

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

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

Bonnet House
2256 El Contento Drive
Architectural Description

The Bonnet House is a 2-story single family residence built on a sloped lot in a double square plan consisting of two square or cube portion set together with shed type roof designed sloping downhill toward the front of the lot. The front façade is highlighted by glass set in aluminum frames across the façade under wide eaves. A stucco covered garage extends forward at the basement level, opening to a steep communal driveway. The porch is accessed by a staircase to the left of the garage façade. The house is covered with horizontal siding.

Other architectural details include a light band along the main eave, which is closed and partially clad in the same siding as the main house, a central brick chimney, large floor to ceiling sliding glass doors, a polished flagstone floored porch set across the front of the house, extending out from the front eave, surrounded by a solid railing with stucco facing inward and siding on the outside as continuation of the exterior walls. Operating windows are aluminum crank casements. The main entry is through a plain solid wooden door situated at the far left of the front porch or patio.

Interior features include hardwood floors, a simple painted brick fireplace in the living room, a quarter round fireplace in the master bedroom, both with flush cut stone hearths, plywood wall coverings, sloped ceilings following the roofline.

Bonnet House

2256 El Contento Drive

Significance Statement

The Bonnet House was designed by master architect Richard J. Neutra and built in 1941 for Theodore C. and Louis Bonnet by contractor Eric F. Nelson, at the sum of \$5,400.00. The building is an example of International Style architecture, the open interior type of home that was pioneered in the 1920s and 30s by Neutra and his Modernist contemporaries. The building is notable for its slopped shed roof, its open glass areas along the front façade and its open ceilings and amalgamation of the large front patio porch with the living room and master bedroom, taking full advantage of the views offered by the steep hillside into which it is constructed.

The contractor for the house, Eric F. Nelson was one of numerous builders the Neutra had worked with during the 1930s and 1940s, but, according to Thomas Hine, in his book on the architect, was one of his two favorites. Eric Ferdinand Nelson was born in Goteryd, Sweden on April 9, 1891 and immigrated to the United States in 1922, the builder was just one day shy of being a year older than Neutra.

The Bonnet House was one of a series of redwood sided open floor plan houses that Neutra designed immediately before the coming of World War II, beginning with his plan for the Maxwell House (HCM 808), in Brentwood (Moved to Angeleño Heights in 2008, but still awaiting restoration), along with such designs as the Van Cleef House in Westwood, the Geza Rethy House in Sierra Madre and the Nesbitt House, in Brentwood, the latter of which incorporates brick with the redwood exterior.

In Bonnet, Neutra alternated some stucco with the redwood siding, as he had done with the Bald House on a level site in Ojai, also built in 1941. The subject house had originally been commissioned in 1938, but the Bonnets did not actually own the land until November 16, 1940, when it was acquired from Sam R. Schneider, who had just subdivided it as Tract No. 12424. Faced with a challenging sloped lot, Neutra designed the two-bedroom, two-bath residence as series of cubes angled into the hillside, orienting them to maximize southwest views—a plan

that earned the home praise in *Architectural Record* as well as *Arts & Artists* magazine.

The International style began to evolve after World War I, utilizing in many cases, industrial materials to create open floorplans that were also designed to amalgamate the interior and exterior aspects of the house. It is the direct result of the Bauhaus School founded by Walter Gropius. Examples of true Bauhaus design are rare in the United States, but three examples in Los Angeles can be seen in Neutra's 1929 Lovell Health House in the hills of Los Feliz (HCM 123) and his own VDL Research House (HCM 640), which was built in 1933, but burned down 31 years later and rebuilt in 1964-66, as well as Gregory Ain's 1940 Polito House (HCM 1100). The Bauhaus designs are frequently looked upon as examples of the International style and are normally classified as such.

The beginning of the International Style can be traced to buildings designed by a small group of modernists, of which the major figures include Ludwig Mies van der Rohe, Jacobus Oud, Le Corbusier, and Philip Johnson as well as Richard Neutra. Within a few years, many other Modernists were using it in various renditions other than the steel and stucco designs that are the hallmark of the early Bauhaus projects. The Bonnet House and its contemporaries deviated in a number of ways from the early International style, in both materials and design. The use of wood siding was one change, as were the open ceilings, which brought a speciousness into the interiors that was to become a hallmark of many of the designs that filled the subdivisions during the building boom that came after the Second World War.

The International Style, itself, was to remain popular with custom homes well into the 1960s. Almost all homes designed in the style were to be designed to fit in with the unique aspects of the lots on which they were built, a high percentage being hillside properties. The hills of Los Angeles were to become laboratories for these designs. The prospect of spectacular views seen through wide glass windows and from high balconies made the International Style a popular choice with architects and their clients.

As Hines notes: "Neutra's clients comprised a broad social and economic spectrum—from low-income school teachers to Hollywood moguls and millionaire aristocrats. Their only common traits were a penchant to experiment, a

commitment to modernism, and, with several exceptions, a lasting fascination with their architectural mentor.”

Theodore and Lois Bonnet represented just that type of client. He was born in San Francisco, California on April 28, 1908, and she, in Saint Marys, Ohio on April 14, 1909. He started as a newspaper reporter who came to Los Angeles in the late 1920s. By 1930, Lois Mary Wiss was living in Indianapolis with her aunt and uncle, working as a secretary. The couple were married in Los Angeles on December 13, 1937. By 1940, Ted Bonnet was working as the publicity agent for Paramount Studios. He had also been a writer for Cecil B. DeMille on the “Lux Radio Theatre”. Lois was working as a publicity writer. Ted Bonnet went into the army in 1943, where he served in the artillery, but continued to do publicity.

After the war, Bonnet continued working publicity but was also to produce two novels: “The Mudlark” (1949) and “Dutch” (1955). The Mudlark, which was a Dickens type story about a young urchin boy who strives to meet Queen Victoria. The following year it was produced into a movie starring Irene Dunn as Queen Victoria and Alec Guinness as Benjamin Disraeli. The black and white film received some Oscar nominations but soon slipped into obscurity until recent years, when it has become more recognized for its creative merits. “The Mudlark” had been a best seller, although “Dutch” didn’t do quite as well. Bonnet continued to handle publicity for various studios, occasionally writing newspaper articles for the Los Angeles Times, as well as movie industry publications.

At the time of his death on January 15, 1983, Bonnet was working on a California historical novel. Lois Bonnet was to pass away one month after her husband, on February 17, 1983. The Bonnets had no children, so the their estate deeded the house to Allan J. Basch, along with Martin C. and Nancy Kosmin on October 13, 1983.

Allan Jay Basch was born in Philadelphia, on March 5, 1946. After growing up in Atlantic City, New Jersey, he moved to San Diego where he worked for the school district, possibly as a teacher. When he moved to Los Angeles, his sister and brother in law initially went on title with him, probably to help secure a loan. They were deeded off, back on and then off the title again over the next five years. On December 23, 1988, Basch deeded the house to David W. Hay and moved to the adjacent house at 2250 El Contento Drive. He passed away there on August 24, 1995.

Hay, who was born on March 15, 1950, lived in the house for almost 5 years, selling it to Jonathan P. Anastas on October 9, 2003. Anastas immediately remodeled the kitchen and bathrooms, replacing the galvanized plumbing with copper in the process. He then upgraded the electrical system the following year. In 2016, Anastas had the roof replaced. He transferred the property to David Conrow, Morrison and Sarah-Jane Wilde on June 26, 2018. They deeded the house to the current owners on March 1, 2019.

The Bonnet House qualifies for Los Angeles Historic Cultural Monument status as an important design by master Modernist architect Richard Joseph Neutra. The building is designed in an experimental style on a challenging sloped lot and displays the type of refined design that “embodies the distinctive characteristics of a style, type, period or method of construction”. The house is also significant as the long-time home of studio publicist and best-selling author Theodore C. Bonnet, meeting a second criteria as “it is associated with the lives of historic personages important to national, state or local history”.

Bonnet House

Bibliography

Books:

Gleye, Paul.....The Architecture of Los Angeles.....©1981, Rosebud Books

Hines, Thomas S....Richard Neutra and the Search for Modern Architecture.....©1982, Oxford Univ. Press

McAlester, Virginia and Lee.....A Field Guide to American Houses.....©1990, Alfred A. Knopf

Los Angeles Times Articles:

More People, Less Space by Richard J. Hubler.....January 6, 1963, Page L1

Fire Destroys Richard Neutra \$75,000 Home.....March 28, 1968, Page A1

Neutra by Esther McCoy.....February 11, 1968, Page A14

Architect Richard J. Neutra Dies.....April 18, 1970, Page B9

Richard Neutra: 1892-1970 by Henry J. Seldis.....May 3, 1970, Page C49

On-Line Sources:

Richard Neutra.....Wikipedia

Additional Data Sources:

California Death Index

Find a Grave Website

Los Angeles City Building Permits (Attached)

Los Angeles County Assessors Records

Los Angeles County Subdivision Maps

Social Security Death Index

United States Census Records

United States Immigration and Naturalization Records

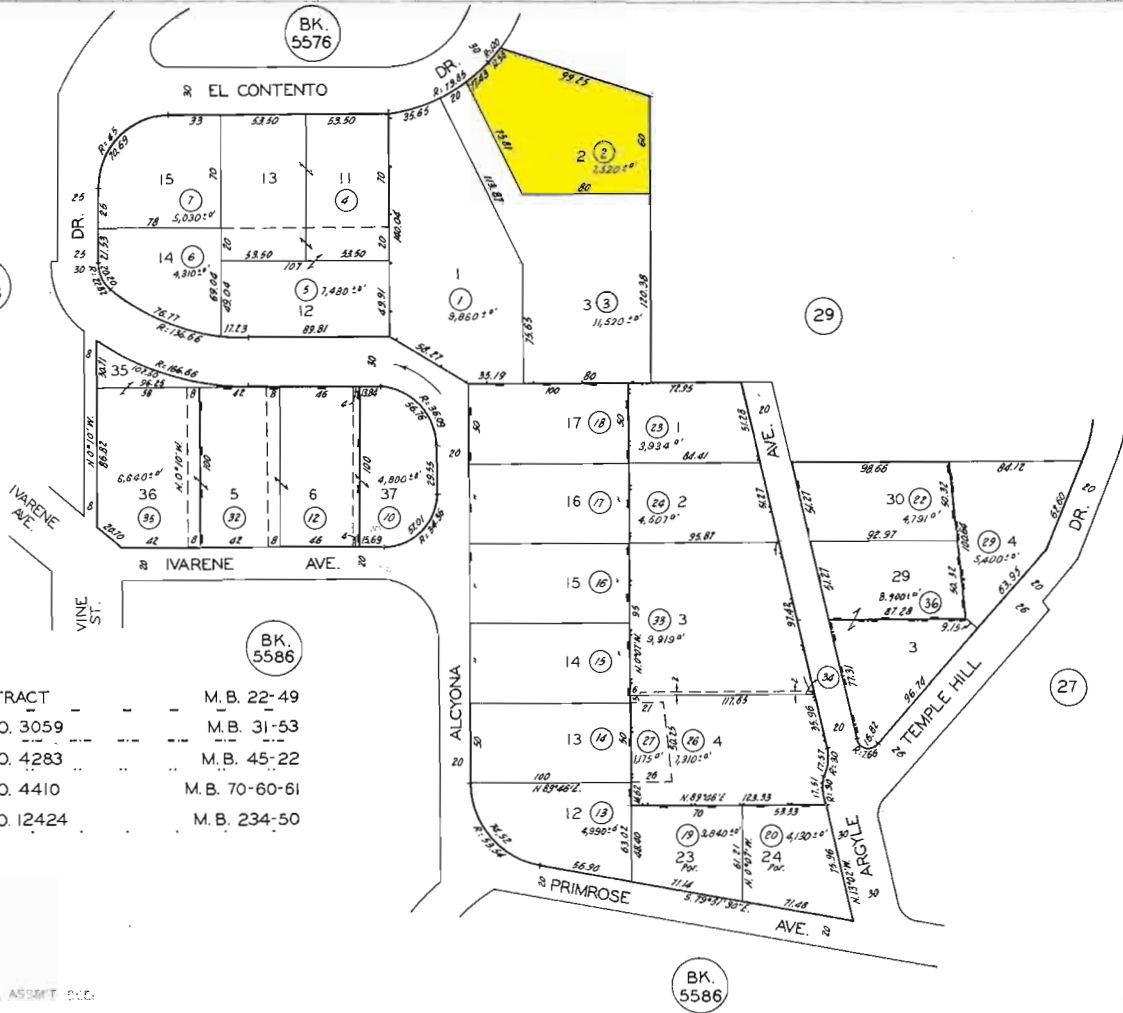
World War I and II Draft Registration Records



2055



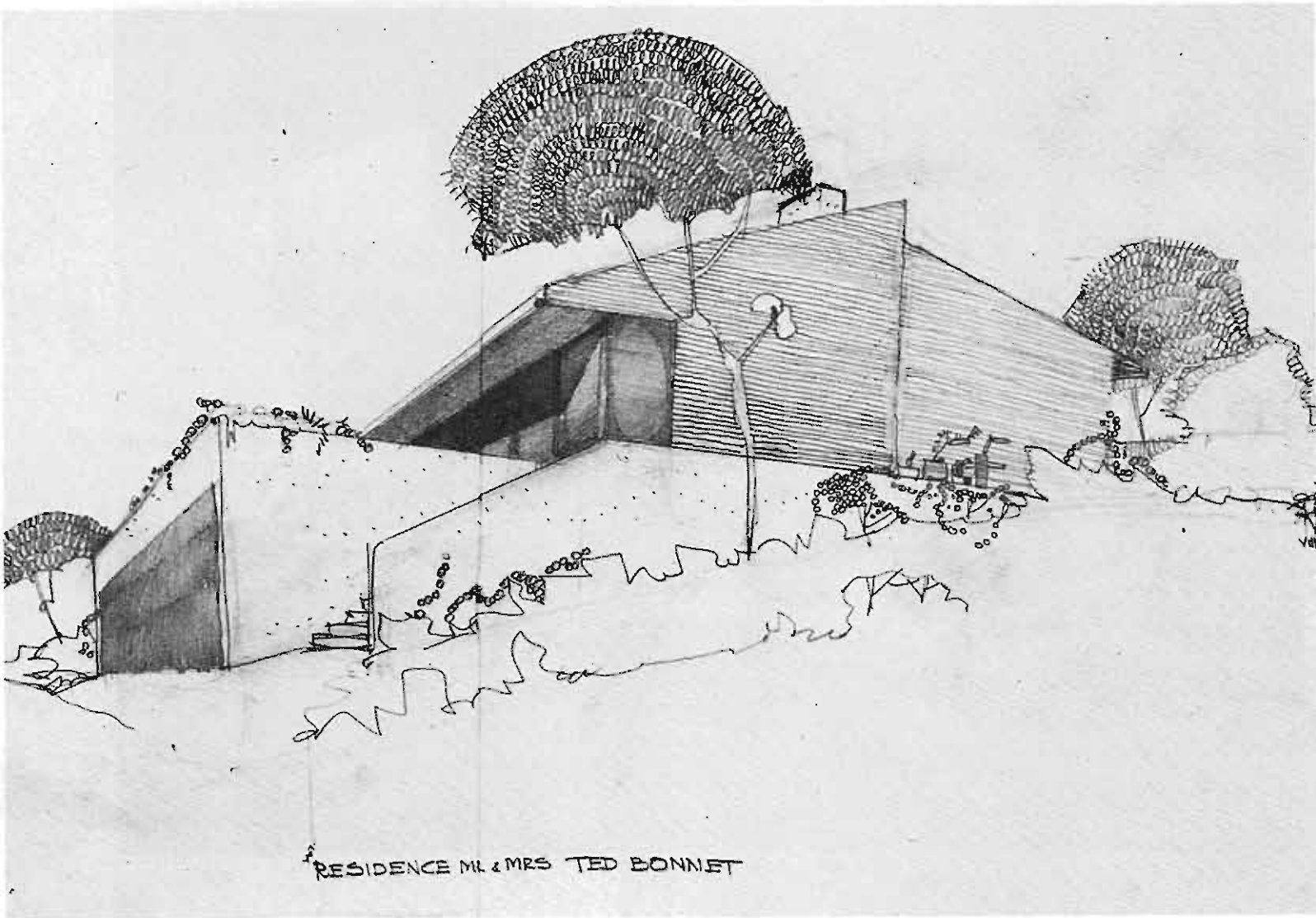
2007



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|-----------------|----------------|
| KUZNIK TRACT | M. B. 22-49 |
| TRACT NO. 3059 | M. B. 31-53 |
| TRACT NO. 4283 | M. B. 45-22 |
| TRACT NO. 4410 | M. B. 70-60-61 |
| TRACT NO. 12424 | M. B. 234-50 |

CODE 13

FOR PREV. ASSMT. SEE 1007-26



RESIDENCE MR & MRS TED BONNET

Richard J. Neutra, Architect (1892-1970)

By Charles J. Fisher

Richard Josef Neutra was born the youngest of four children, in Vienna, Austria, on August 8, 1892 to Samuel and Elizabeth (Glaser) Neutra. His father was a wealthy artisan-industrialist secular Jew from Beregrasz, Hungary. His mother passed away when he was sixteen and he looked to his older siblings. His sister and brothers moved in sophisticated Viennese social circles and the young Neutra was influenced by many of their friends, including Gustav Klimt, Arnold Schönberg and Sigmund Freud. He was soon impressed with the architecture of Otto Wagner and Adolf Loos.

After serving in the Balkans in World War I, he graduated cum laude from the Technische Hochschule. He worked for several architects in Europe, including the Swiss landscape architect Gustav Ammann. In Northern Germany, he was briefly the town architect of Luchwenwalde. In 1921 he worked in Berlin as a draftsman-collaborator for famed architect Erich Mendelsohn.

While in Switzerland, Neutra met Dione Neiderman and they were married at Hagen, Germany on December 22, 1922. Richard Neutra immigrated to the United States in October of 1923, working briefly in New York and then being hired by the Chicago architectural firm of Holabird and Roche. He met the great Chicago architect Louis Sullivan, was dying in poverty and neglect. At Sullivan's funeral he met Frank Lloyd Wright and studied with him at Taliesin in the Fall and Winter of 1924. Neutra had come to Chicago to meet both men and his choice was to set the tone for his future work.

Meanwhile the Neutra's son, Frank Lucian Neutra (named after Wright), was born on January 6, 1924, while Dione was still in Hagen. They arrived in New York on June 26, 1924, settled with him in Chicago. By early 1925, much of Wright's work was centered in Los Angeles, and his Viennese friend R. M. Schindler, who had already gone there to oversee Wright's work, had settled in West Hollywood. The Neutras, with the latter's encouragement, moved there and lived in the half of Schindler's Kings Road House that had been recently vacated by his contractor, Clyde R. Chace.

By this time, Schindler had already established his own practice in California, experimenting at the time with his slab cast designs. He and Neutra formed a partnership, the "Architectural Group for Industry and Commerce".

Neutra's early work with Schindler were the landscape plans for The Howe House in Silver Lake and the Lovell Beach House, in Newport Beach. They worked together on a design for a pergola and wading pool for the West facade of Wright's Hollyhock House, for Helene Barnsdall. The projects were few and mostly single family houses.

Neutra soon realized that Schindler's limited practice did not generate enough to pay his bills. Frank was found to have a learning disability that was eventually diagnosed as autism and needed care for the rest of his life and a second son, Dion Rudolph Neutra, was born on October 8, 1926.

In order to make ends meet, he began taking on jobs outside of his partnership and also worked for a time with Los Angeles architect Gordon Kaufman and then Rudolph Meier. While he was very pleased with his working relationship with Kaufman, he was lured away by a substantial raise in pay by Meier, even though, as he later wrote about him that he was an architect "who knows nothing, but has a first class commission and therefore pays unusually well". He later worked for the Fidelity Construction Company, where he worked in more traditional styles, such as Spanish Colonial Revival.

After working these jobs Downtown, he would return home and work with Schindler on their projects. He would frequently wake up at 5:00 AM and work on his own projects, including "Rush City Reformed", a Utopian community that he had begun to design while living in Germany and his book, "Vie Baut Amerika" (Why America Builds) before heading back to work. As his own workload grew, he was beginning to distant himself from that with Schindler, even as his appreciation of the latter's talent grew.

Besides Schindler, Wright and his earlier mentors, Ammann and Mendelsohn, he was heavily influenced by Walter Gropius and his Bauhaus designs as well as the work of Mies Van der Rohe, Le Corbusier (Charles-Édouard Jeanneret) and Jacobus Johannes Pieter Oud, among others

His first major Los Angeles solo design was for the futuristic Jardinette Apartments (HCM 390), in Hollywood, which was under the AGIC partnership with Schindler, followed closely by his commission for the Bauhaus style Lovell Health House (HCM 123), in the hills above Los Feliz. The latter commission was to exacerbate the growing estrangement between Neutra and Schindler, who felt that Neutra had stolen his client, even though he had initially resisted the job in deference to Schindler.

The Neutras soon moved out of the Kings Road house as the rift continued to grow. By the early 1930s, Neutra was beginning to receive more work as he set up his own practice. The Lovell commission had proven to be a major turning point in Neutra's career, even though it was a major reason for the tragic breakup of his personal friendship with Schindler, which had carried on in spite of the Lovell incident, but began to splinter after 1932.

The Lovell project became a worldwide sensation as Lovell had the house opened for tours, which were personally conducted by Lovell and Neutra for four successive Sundays. Over 15,000 guests toured the house. After that, Neutra took an extended vacation in the Far East and Europe, as well as New York, which only helped to cement his international celebrity, as well it influenced his ideas for future projects. He even taught briefly at Gropius' Bauhaus School in Germany. Upon his return to New York, sans his family, who had gone to Switzerland to work with Sigmund Freud on helping Frank.

Neutra attempted to start a practice in New York, but it was slow. However, his celebrity brought him lecture gigs. Eventually, at the behest of his friend Philip Johnson, who father, Homer H. Johnson, was a principal of the newly incorporated Aluminum Corporation of America (ALCOA), he took on the design of an aluminum bus body for the White Motor Company, which took him to Cleveland, Ohio. His designs were a bit ahead of their time, and while critically acclaimed, but not put into production.

In the Fall of 1931, he returned to Los Angeles with a new-found fame but no new work. An article in the Los Angeles Times noted that upon returning home that due to his study of European 'progressive architecture', he was "more firmly convinced than ever that it will not be long now before the whole world will 'go modern' in home construction and design". However, in spite of his newfound celebrity, architectural work was almost non-existent in an economy being wracked by the Great Depression.

One bright spot during this slow period was the Museum of Modern Art including his work in its 1932 “Modern Architecture” exhibit as the term “International” was becoming known for the Modernist architecture.

The commissions slowly started to come in. A house here, a school there, the jobs began to come in. The Long Beach Earthquake, on March 10, 1933 made a change in school building that was conducive for his plans for single story elementary schools, several of which were built. The Mosk House, in Beechwood Canyon (1933) and the Scheyer House, in the Santa Monica Mountains (1934), both showed major advances over the original Bauhaus character of the International style. The Mosks were very easy clients to work with, whereas Galka Scheyer, a psychologist who had lived with Schneider after his wife, Pauline, had left him, proved to be much more demanding of constant changes in the plan, calling him at all hours of the day or night on the changes.

Future master Modernists Gregory Ain and Raphael Soriano were working for both Neutra and Schindler at that time. Ain, who had assisted Neutra on the Scheyer project, recalled years later that in Scheyer, Neutra had “met his match and vice versa.”

His next high profile commission was for movie director Josef Von Sternberg, for who he designed a unique Modernist mini mansion on a 13 acre parcel in Northridge, in 1935. The design of the aluminum clad house contrasted with most typical homes. It had a very small number of rooms and a relatively small square footage. While it did have a few features of ostentatious display, such as a separate, larger and higher garage bay to accommodate the owner’s Duesenberg, in addition to the two other garage bays for lesser automobiles (in an era where even rich homes had only one or two garages) most of its characteristics were original and discrete, showing Neutra's attention to the integration of custom details, such as the surrounding moat and a circular aluminum wall surrounding the patio that was a major architectural feature of the house.

The Von Sternberg House even further pushed the rift between Neutra and Schindler, the latter of whom had approached the director six years earlier about designing a house for him. Sadly the incredible house was demolished year after Neutra’s death in order to accommodate a new subdivision known as “Buckingham Estates”, as the post World War II development of the San Fernando Valley continued to march on.

The estrangement with Schindler lasted until 1953, when both men by chance found themselves sharing a hospital room with Neutra recovering from the second of several heart attacks and Schindler recovering from prostate cancer surgery. The two men buried the hatchet and rekindled their friendship. It was short lived, as Schindler's illness proved to be fatal.

By the late 1930s, Neutra was very prolific. He had already built a house for his family and his office. Known as the VDL Research House (HCM 640), it was a masterpiece of Bauhaus design overlooking the Silver Lake reservoir. It was named after Dutch industrialist Cornelis Hendrik (Cees) van der Leeuw (1890-1973), who was also a psychiatrist and was a pioneer in the field of modernism in the Netherlands, designing many modern pieces of art. For this reason, he is an important and recognized figure in Dutch architecture.

A third son was born to the Neutras on March 12, 1939. Raymond Richard Neutra, who was to become a prominent physician.

Neutra continued to experiment with design and, in the late 1930s, he brought the concept of open beamed ceilings to the International Style, with such notable designs such as the Nesbitt and Maxwell Houses, in Brentwood, the Bonnet House, in Beachwood Canyon, the Van Cleef House, in Westwood and the Geza Rethy House, in Sierra Madre.

Neutra continued to produce designs after the war that continued to be both innovative and livable. He was designing house and other buildings in various states as well as in Europe. His designs in the 1950s continued the experimentation he started in the late 1930s, producing houses that broke with the cool, hard, crisp machine images of his earlier work. He was using more natural materials, such as stone and wood, and less of the aluminum, stucco and concrete he had previously favored. The natural materials were still coupled with harder industrial materials.

The Hinds House, built atop Mt. Washington in 1951, is set over a ravine at the top of the hill, giving it a feeling of floating over the city. An even more spectacular view is found with the Hollywood Hills house that he designed high above Sunset Boulevard in 1956 for the artist Robert Chuey and his wife, Josephine, who had previously been married to Gregory Ain. The Chuey house, which has a reflecting pool, is set atop a steep hill, assessed by

a long steep driveway. Like the Hinds House, it gives the impression of floating, but over an even more spectacular view.

For larger projects he went into a partnership with Robert E. Alexander. They designed the larger projects in the office that Neutra had built on Silver Lake Boulevard (HCM 676), while Neutra continued to use his home for the residential commissions. It was during this period that he also contributed a design to Paul Revere Williams plan book on small houses.

Neutra and Alexander were hired by the Los Angeles Housing Department to design the new apartment buildings for “Elysian Park Heights”, an ambitious redevelopment plan for Chavez Ravine. Most of the land had already been acquired by the Department of Water and Power, which had planned on using it for a headquarters building. However, with the plans for a new Civic Center, the decision was made to build on Bunker Hill and the Chavez Ravine community remained intact.

While the Housing Department pushed hard for the project, Neutra and Alexander put together a village, designed along the lines of Baldwin Hills Village (HCM 174), that Alexander had previously worked on. The city proceeded with eminent domain on the remaining properties and then bulldozed everything. Meanwhile, a growing opposition to the project, much of it predicated by the McCarthyism that pervaded the early 1950s, derided the project as Socialistic endeavor. By the mid 1950s, the opposition had won out and the project was abandoned. The now vacant land was returned to Water and Power, which eventually sold it to Walter O’Malley as the site for Dodger Stadium.

The National Charity League Observation School was built in Hollywood in 1953-55 was an early project of Neutra and Alexander that was built to house the leagues headquarters and be a nursery school for emotionally disturbed children. The clean lines and use of polished aluminum sheathing and ribbon windows, along with the building’s relaxed informality, immaculate detailing and restrained compositional elegance gave the building a connection with Neutra’s earlier work, as did the University Elementary School on the UCLA campus in 1957. In spite of efforts to save them, the UES building were demolished in 1992.

The partnership designed a number of institutional, government and ecclesiastical buildings. Three of their most noted buildings were the

Lincoln Memorial Museum and Visitors' Center at Gettysburg, Pennsylvania, The United States Embassy, in Karachi, Pakistan, as well as one of the last major projects that came to fruition, their design for the new Hall of Records at the Los Angeles Civic Center. This project was completed in the early 1962. All three were built after the partnership had ended.

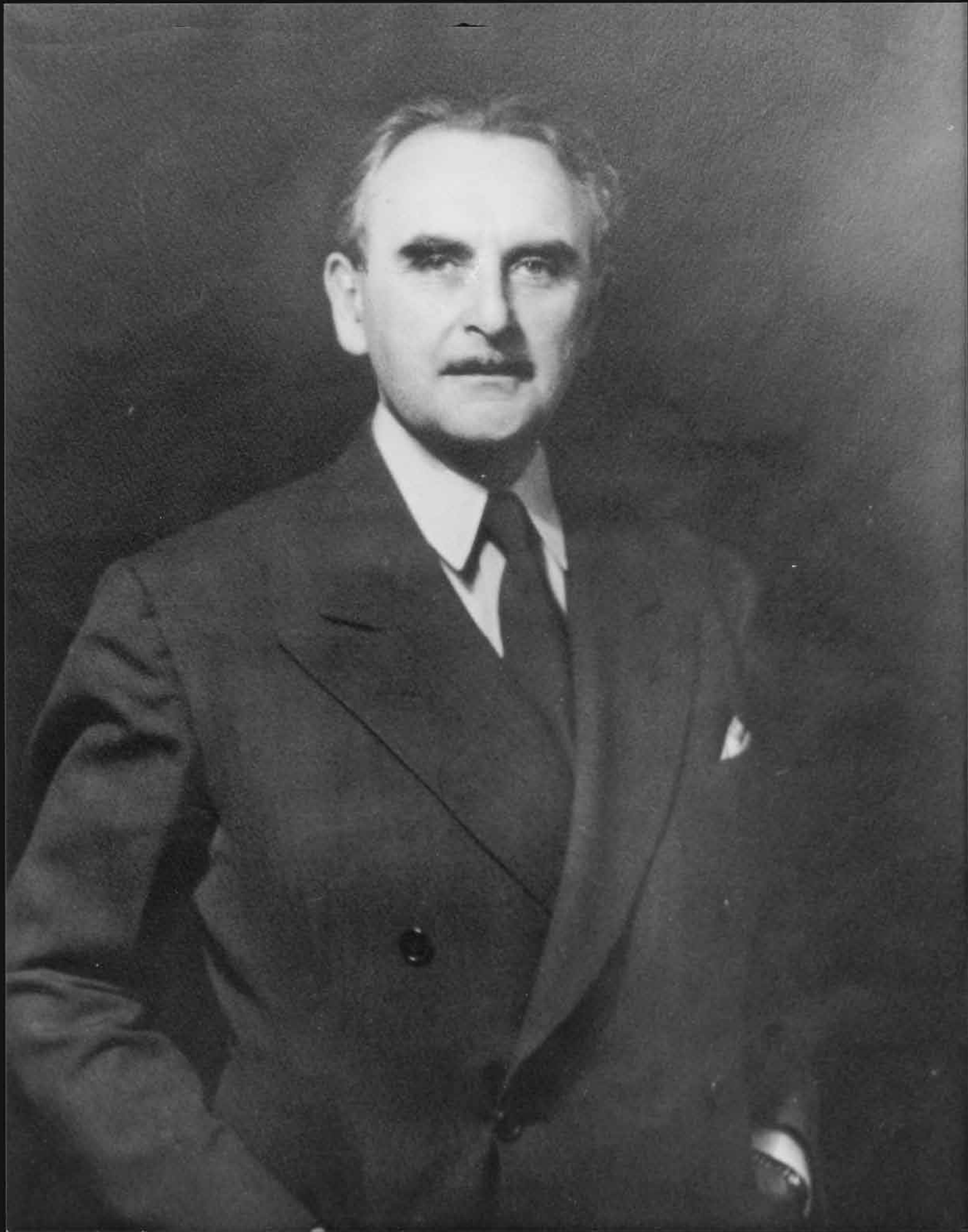
Neutra and Alexander frequently had very different ideas with how to design many of their projects. Neutra tended to spend most of his time at his home office, working on his residential commissions, partly to avoid some of the conflicts with his partner, who worked out of the Glendale Boulevard office. Neutra's son, Dion, had been going to architectural school and was soon working out of the Glendale Boulevard office with Alexander. The arrangement eventually reached the breaking point.

After the partnership with Alexander ended, Neutra teamed up with his son Dion, and many of the later projects were a collaboration between the two of them.

The first such collaboration was the rebuilding of the VDL Research House, which burned in 1963. The house was reconstructed to look about the same, but many of the materials were upgraded to those available in the 1960s to make the house both more seismic resistant and fire resistant. Neutra office, with countless plans and photos, had been destroyed in the fire. After this, all of the work has been handled through the Silver Lake Boulevard office, which is still run by Dion Neutra at the time of this writing.

Neutra made frequent trips to Europe during his later years, designing house in several countries. On April 16, 1970, the 78 year old Neutra suffered a fatal heart attack while visiting and photographing the Kemper House, one of two houses that he had designed in Wuppertal, Germany.

Dion Neutra carries on his father's legacy, doing all that he can to protect the many buildings that he designed. His efforts to save the Kronish House in Beverly Hills not only saved it from demolition but helped to convince that city to implement a preservation ordinance in 2011.



Richard J. Neutra is the last of those lions of architecture who left on young, provincial Los Angeles its first marks of artistic maturity. The other architects include Frank Lloyd Wright, Irving Gill, R. M. Schindler and Greene and Greene. At the turn of the century, Chicago had been the greatest influence on American architecture. Then the creative impetus moved west and, some 25 years later, these men had made the "California House" internationally famous. Few later architects here have surpassed it. Neutra is now 75 and lives in Europe. The rebel and the innovator now seems to some a romantic, but his influence endures here in many subtle ways. Our cover symbolizes, and Esther McCoy describes, the many facets of this talented and passionately dedicated artist. Here we pay homage to his gifts.

Richard Neutra started work each morning at three o'clock in his former house on Silver Lake Boulevard. (It burned down five years ago and, although rebuilt, the office is no longer there.) He worked in a small bedroom on the second floor, and the bank of windows facing the lake extended the room to infinity. Lying flat in bed, his neck propped on pillows, he reached over his head for drawings in the rack above the headboard. The bed was his work table, and the room seemed to be all bed. Rising out of the papers and drawings was a leonine head and two long arms. One hand held in the air a drawing on cardboard and the other hand drew the charming spidery lines for which he is famous. He breathed life onto the paper. Praise for his drawing still surprises him. This expression of the artist is as natural as breathing. It is its own reward.

The household began to stir when the first rays of light struck the lake. By the time the draftsmen arrived, Neutra would have gone through a dozen or more drawings. In his room was an intercom for talking to his staff and family, and a dumbwaiter in which drawings were sent from drafting room to

bedroom. He never learned to use the intercom. He shouted into it and his voice blasted incoherently in the drafting room. "If you knew Neutra only from this voice and his writing you'd have a totally wrong impression of him," says Fred Lyman, who spent two years in the Neutra office. "When you talked with him face-to-face, he disarmed you with his charm."

The first time Lyman visited the bedroom he was ushered in by Mrs. Neutra, whose crown is star-filled from her years of devoted work. He carried with him a drawing of a parking lot layout for a shopping center. It was not unusual for the draftsmen to go directly to Neutra for advice. There was never a chain of command in his drafting room; everyone worked on plans at all stages and levels, a system which stimulated ideas in the draftsmen and was responsible for the spirit of wanting to accomplish. This spirit grew from the bottom rather than being imposed from the top.

When Lyman entered, Neutra looked like a desperately ailing man. His eyes burned in his thin, aristocratic face, sending out injured, accusing messages. "He had this fantastic energy, and as he overused it he was fatigued," Lyman says. "At such times he liked sympathy. This disappeared when he had a drawing in front of him and a pencil in his hand." There was no place to sit except on the bed, and that was piled high. Lyman leaned against the headboard, still stacked with drawings.

"Where are the cars?" Neutra asked, looking at the layout of the parking lot.

"I didn't draw them."

"Draw them." Neutra handed him a pencil, and Lyman, leaning over him, sketched in cars roughly. Neutra took colored pencils and, without changing the looseness and freedom of the drawing, gave it with his wavering lines a freshness and finality. The man who had appeared so ill a few minutes before was now quite jovial.

One of the memorable occasions in the office was a draw-in, in which everyone took

NEUTRA



*He broke the bonds
of dead design
and opened our
California houses to
the light and air*

part. A client had required a gigantic rendering made by a professional renderer, and when it arrived in the office Neutra looked at the somber colors and said, "Come on, let's get the mud out of it." The staff and Neutra attacked the watercolor with fresh pastels. Neutra was gleeful at the transformation taking place. The deep cloud shadow which renderers like to draw on a building—and which in reality occurs no more than half a dozen times a year—soon disappeared under the pastel pencils. Fifteen minutes later the dark watercolor was drowned in lively colors. The overall outline of the building was all that was left. The feel of the building in space was there, but all the accurately drawn mullions had vanished. Neutra, the maker of crisp and perfected details, is the master of the loose pencil line.

Hundreds of Neutra drawings were destroyed in the fire that destroyed his home, along with manuscripts, films and records—a 30 years' collection. His efforts to rebuild the house from the original plans overtaxed his strength; the youthful elasticity of his spirit had slackened. The house in which he had expected to spend his declining years among his treasures was, in appearance, the same when rebuilt as it was in 1933. He had, of course, taken full advantage of new technologies and new materials in rebuilding, as he had originally. The design was as contemporary in the 1960s as in the 1930s. No changes were necessary to "modernize" it three decades later.

But something was missing in his life. Perhaps it was the realization that his adopted city had taken little advantage of his talents. He belonged to Los Angeles, and it accepted him with the familiarity and doubt of a parent toward a sibling. The West has never known what to do with its great. It is a leveler; no one is all that good or all that bad. The man who woke at three in the morning, when Silver Lake was a black pool, is one of our great. He took the simple post and beam and codified it into a new architectural esthetic, as calm and lucid as the water his

house faces. Yet he had few major commissions in Southern California.

For the last two years Neutra has lived in Europe while his son, Dion, also an architect, continues the local office. Neutra has spent much time in Switzerland, where he went after Austrian army service in World War I and where he found his wife, Dione.

Esther McCoy is the author of "Richard Neutra," published by Braziller, and of "Five California Architects," published by Reinhold. A native of Santa Monica, she is a lecturer at UCLA's school of architecture and urban planning and has been made an honorary associate of the American Institute of Architects. She has also written fiction and has done many articles for Home on the arts and architecture of Southern California, Mexico and Europe.

Regardless of how little his talents were used here, his mark is on Los Angeles. Architect A. Quincy Jones says, "His influence on architects and architecture has continued through the years. He made a great contribution in his continuous concern for order—but an order that is without monotony. His discipline and his quiet statements are rich indeed, and stand apart from the flamboyance of our times."

"Architecture as we know it today would not exist without many of the influences of Richard Neutra," says architect Edward Killingsworth. While acknowledging that Wright, Mies and Gropius were also influences, he adds, "But it is to Neutra that we owe the great debt. Before Neutra, glass was almost an unacceptable material. Somehow space definition was a matter of solid walls. Neutra demanded that space be more than this. Because of his tenacity, his point of view has become a way of life for all. We in Southern California reap the rewards of his great talent. Much of his architectural life has been created here, and some day, hopefully, we shall point with pride to this genius, and acknowledge his true worth."

When architect Maynard Lyndon was moving to Los Angeles he took the precaution of telephoning first to find if a certain Neutra house was available. "I lived there for a number of years and delighted in his skill with continuous lines and simple surfaces, controlled within a strong unifying discipline," Lyndon says. "I wonder how our environment in Southern California might have been different if the professional establishment had recognized and embraced the design qualities this man expressed." Lyndon regrets that the American Institute of Architects never elected Neutra president of the local chapter, thus passing over "the opportunity to have a figure with an international reputation directly involved in its activities."

These views come from architects who started practice in the 1940s, all of them now Fellows in the American Institute of Architects, as is Neutra. But the younger men who began work in the 1950s also admit a debt. Fred Lyman says, "He taught me to work and find—to find what you are looking for inside the very drawing in front of you, not outside." John Blanton, associated for many years with Neutra, says, "He taught me confidence in my own judgment rather than in absolute architectural principles, for there are none. His commissions were small compared to the size of so many in Los Angeles, but he gave his full attention to each one. He never felt, 'This isn't the one, I'll wait for the next.' And this devotion to each job had an enormous effect on me."

Neutra came to the United States in 1923, to California in 1926, and when he traveled from Los Angeles to Europe in 1929 he became our first architectural ambassador. During the six years preceding his trip he had developed a great enthusiasm for the nonarchitecture of the light, steel-framed power lines, drawbridges, cranes and the factory steel truss. He saw in this a message for modern architecture. He gathered photographs of these, along with photographs and plans of his own /Continued on Page 42

neutra



Forty years old, this house has the fresh look of today

The Health House was designed by Neutra for Dr. Philip Lovell, a naturopathic physician, and was completed in 1929. Through it, Los Angeles first became known in Europe for its architecture, and one of the first strides was taken into the 20th century. The open-web steel skeleton was fabricated in sections to decimal tolerances, to avoid costly changes, and lightweight bar joists of floors and ceilings were electrically welded in the shop, then all was transported to the site and the skeleton put

together in only 40 hours. The balconies, usually cantilevered, are here suspended by steel cables from the roof frame. The pool is also suspended in a U-shaped reinforced thin concrete cradle. Walls are of thin concrete, gunited against expanded metal which was backed by insulation panels as forms. At right is the two-story entry with a Model T headlight recessed as a light fixture in the wall. This house, however, could be built only through Neutra's great knowledge of the most modern building techniques



Collection, N.Y. Museum of Modern Art



Photography: Julius Shulman



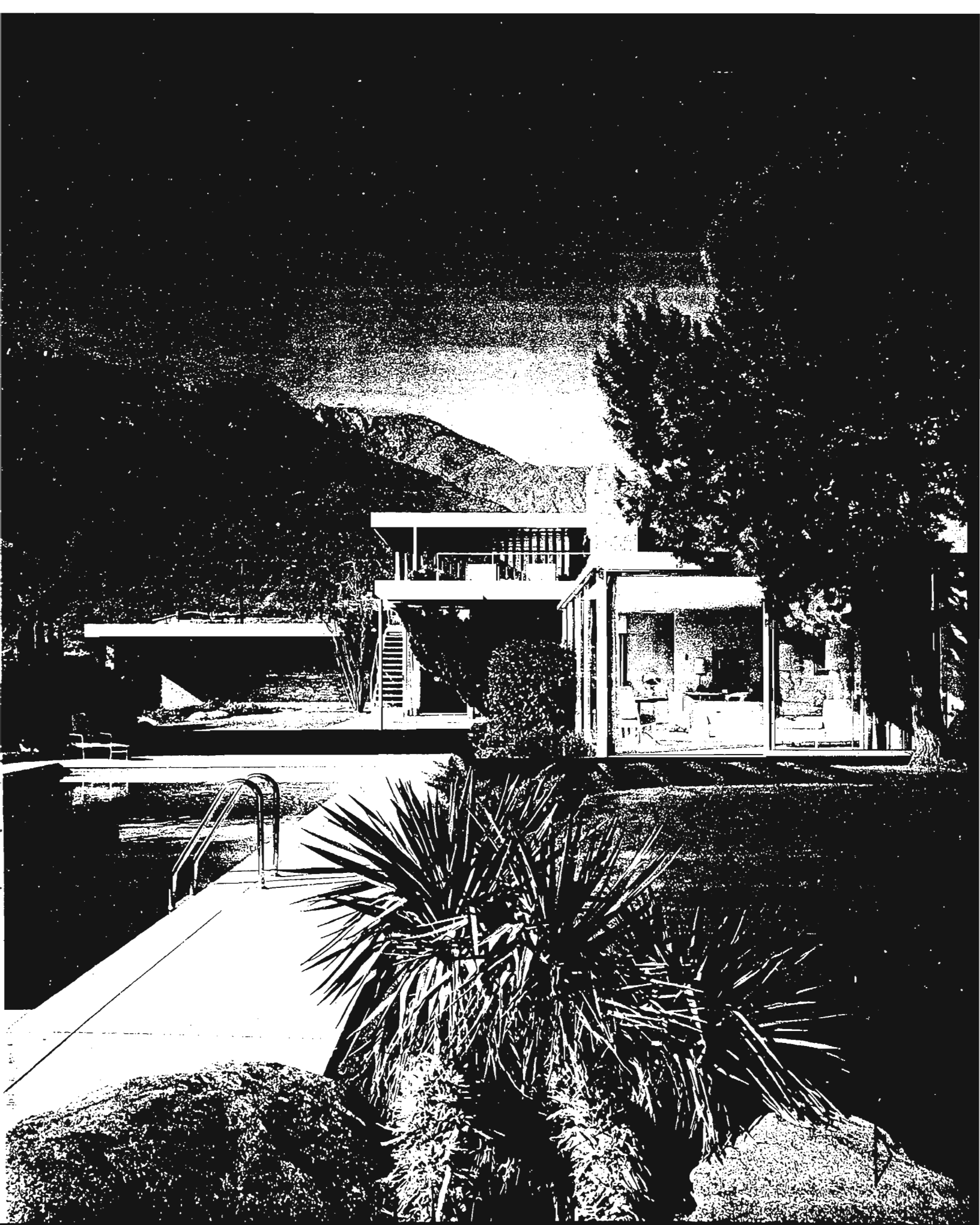
In Palm Springs, a desert pavilion enclosed by transparent walls



This house for Edgar Kaufmann in Palm Springs is like a pavilion, with a series of horizontal planes hovering over the transparent walls. The gist of the house is the weightless space enclosed. There is no attempt to reenact the drama of the desert. This is obviously a house built upon the desert, not into it. As Neutra wrote: "A dynamic plant that grows from roots which absorb moisture is one thing; a static structural weight resting on

waterproofed concrete footings is another." The view above is the opposite from that shown on the facing page. The deck on the roof is covered and screened by louvers to the windward, providing a refuge from heat in the Mediterranean style. Done in 1946, this was the first in his postwar series of understated post and beam houses. The owner, Edgar Kaufmann, had earlier commissioned the famous Falling Water house, by Frank Lloyd Wright

Photography: Julius Shulman



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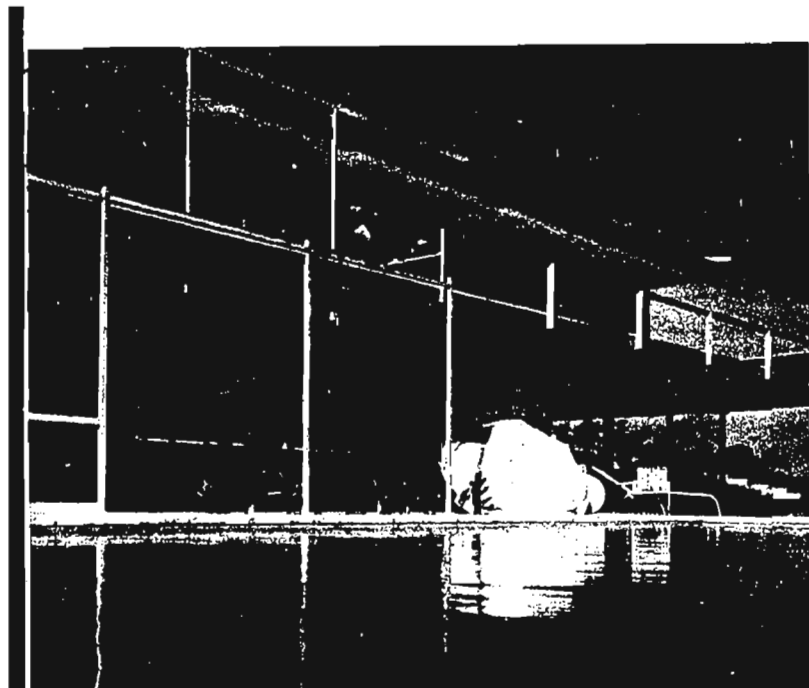


The two Research Houses triumphed over their 60 by 70-foot lot

The second Research House is shown above at the top of the facing page. It is much like the first, which Neutra built in 1933 for his residence and office and which burned in 1963. The lot is only 60 by 70 feet, yet there is no impression from within that space is limited. Fullest advantage is taken of a view of Silver Lake, and there is much use of reflections. Collaborating with him on the second design was his son, Dion Neutra. The photo above shows the roof with its reflecting pool. The original house was a standard wood frame but contained such innovations as recessed lighting channels in soffits to wash walls with light, and electrically operated sliding glass panels between living area and patio

Photography: Julius Shulman





The element of water is never a commonplace one

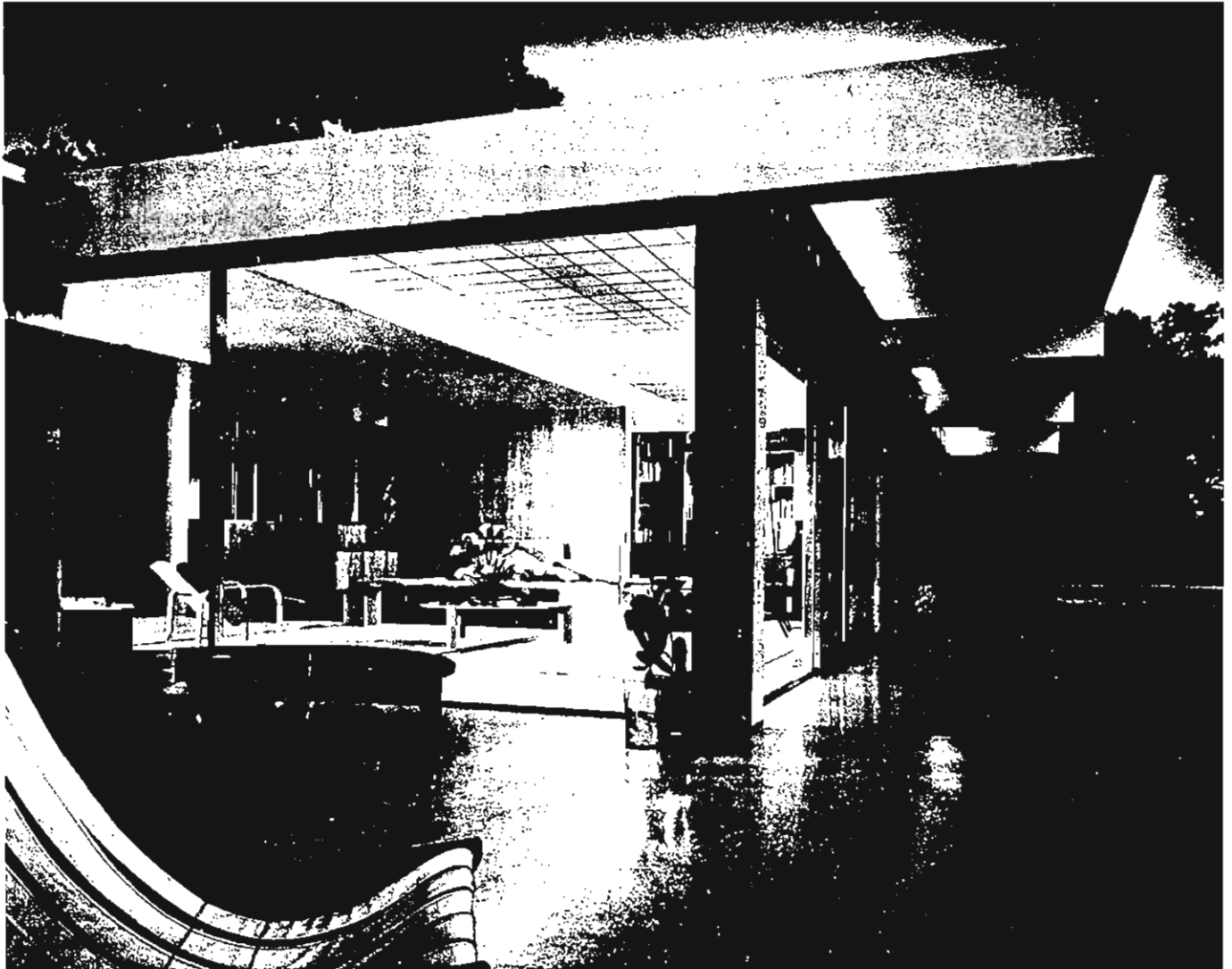
Water is exploited by Neutra in practically all of his structures, and even the universal swimming pool becomes something more than that, under his hand. The view at left is of the Rados house, which displays another of his postwar design elements, the spiderleg post, carrying an extended beam. Here is also the use of redwood, though Neutra made the fullest use of that material, and also of brick, during World War II when metals were scarce

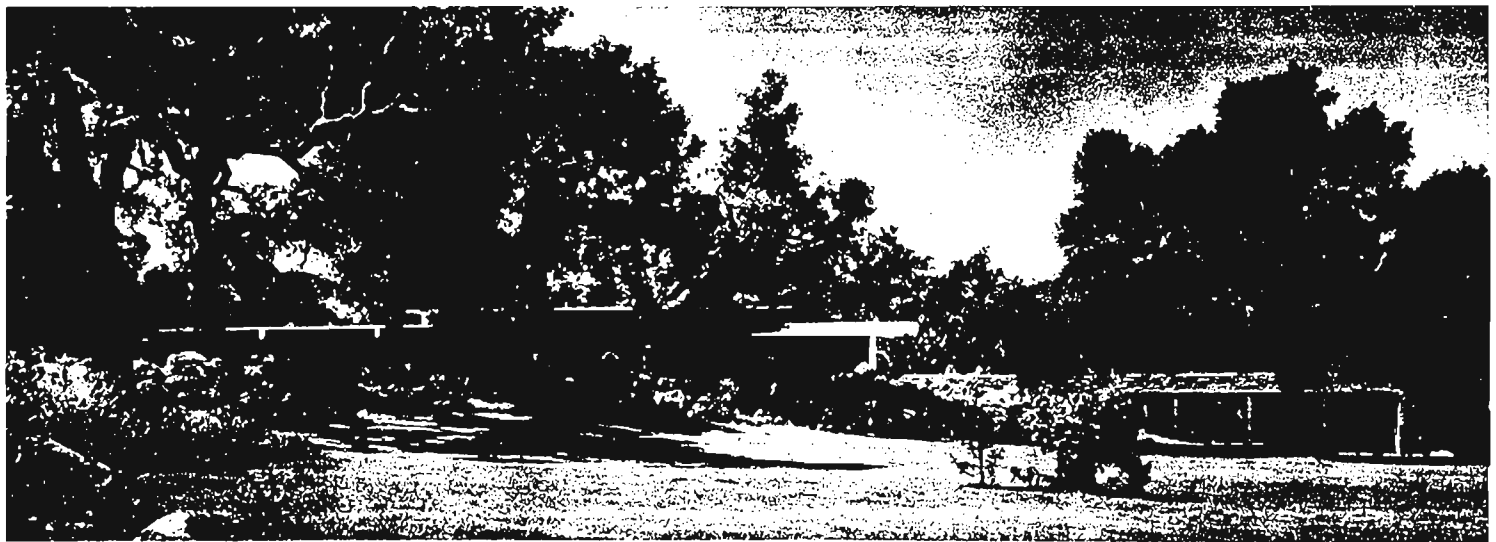


neutra

*Whatever material he used,
the style was always his own*

Plywood was used for this exhibition house, at right, designed in 1936. Panels were clearly expressed, with an aluminum mold at each joint. Neutra experimented eagerly with new materials in the 1930s and also with pre-fabbing, but this is the only time that he made extensive use of plywood. He always limited the number of materials in his houses, preferring to exploit just one or two, yet among all his houses there is the common denominator of his style to distinguish them





Reinforced concrete situated among the oak trees of Montecito

The ultimate pavilion was the Warren Tremaine house, completed in 1948 in Montecito. The frame is of reinforced concrete, carrying a roof so thin it appears tent-like, as seen in the photo at the left. The view is from a promenade which extends out from the living room across play areas and the carport. The photo above shows the placement of the house on an oak-studded knoll so that it adjusts itself to the roll of the land. Neutra had worked for landscape architects in Switzerland and composed plants by character and form

Photography: Julius Shulman



neutra

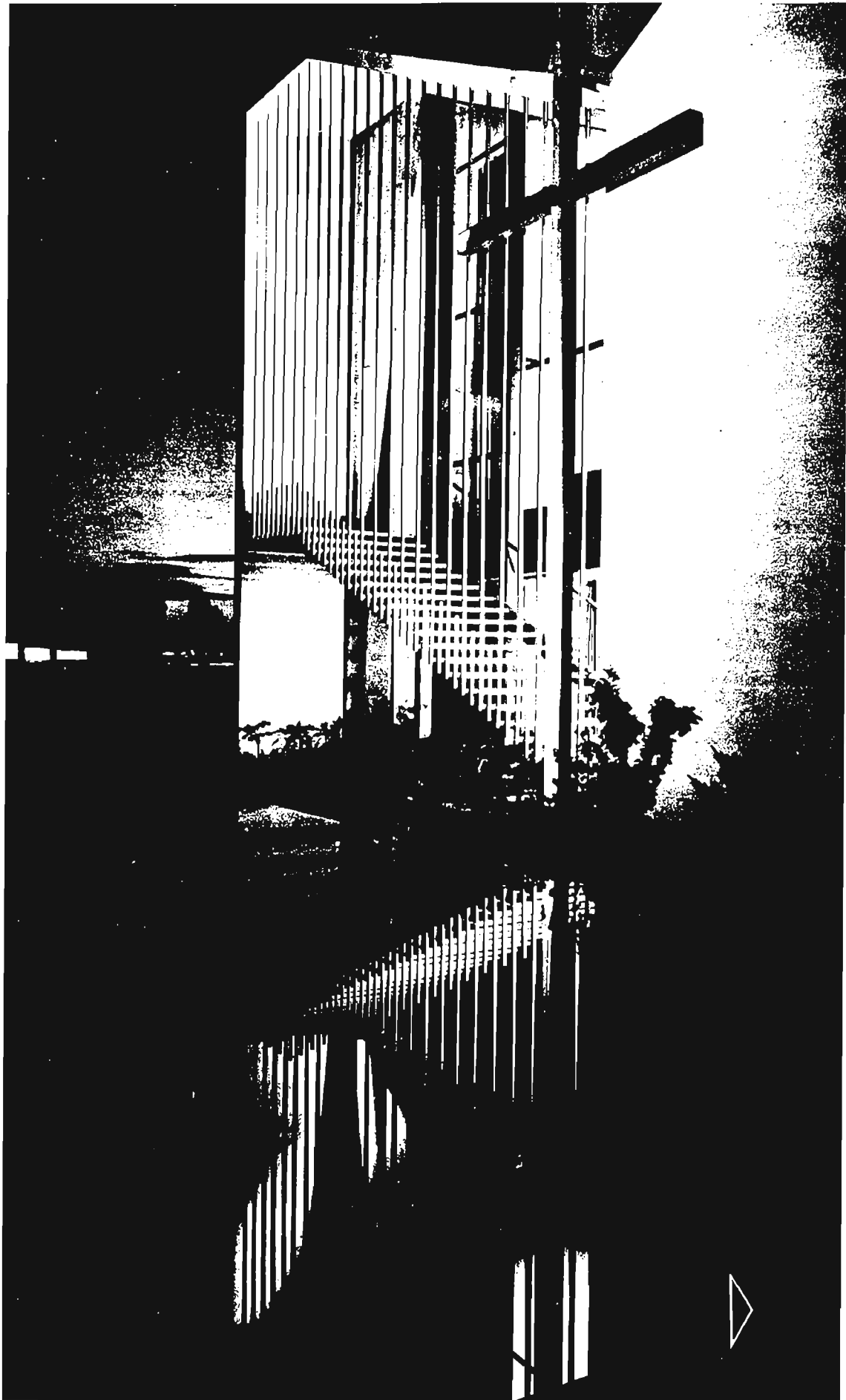


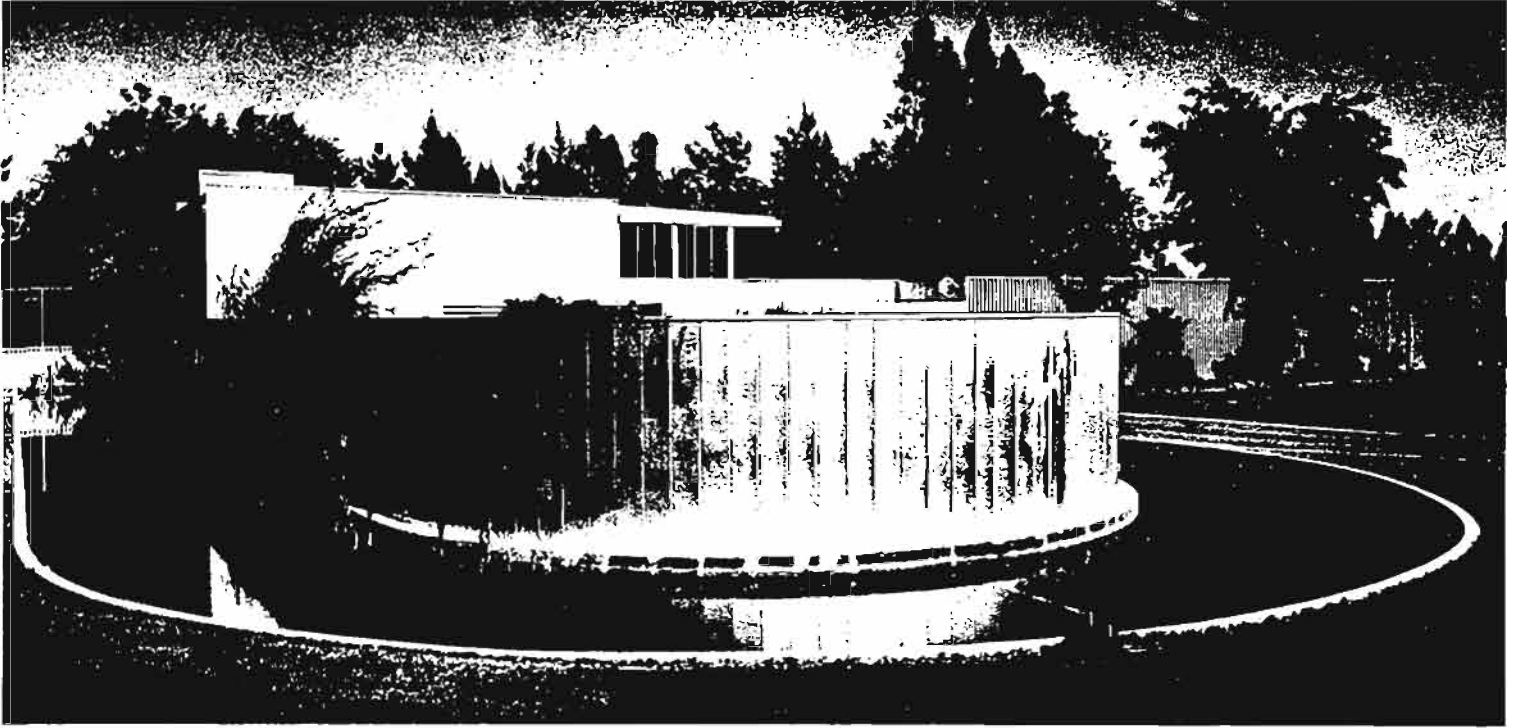
Churches, schools and civic buildings also bear his personal mark of grace



The Miramar chapel, built at La Jolla in 1957, is the most striking of his churches. It is seen at right, over its reflecting pool. He also designed the first drive-in church, in Garden Grove. These were executed while he was in partnership with Robert E. Alexander, architect and city planner. The Hall of Records in the Civic Center, at top of the opposite page, was done by this firm, along with Honnold & Rex, James Friend and Herman Light & Associates. But one of the most interesting of all his many public buildings was his Corona Avenue school, constructed in 1935. The typical schoolhouse of that time had two stories, toilets in the basement and dark corridors. Seats were fixed and windows were on one side of the room. Neutra proposed a radically different building, which amounted to a series of living rooms linked to patios by moveable glass fronts, where the teacher became a part of the group and classes could be held outside as well as in. But he could get no support from school authorities until 1933. That was the year of the earthquake and it forced revision of the building code and made the one-story plan attractive. But because his plan was so daring, it was built in outlying Bell, where it nevertheless promptly won national attention

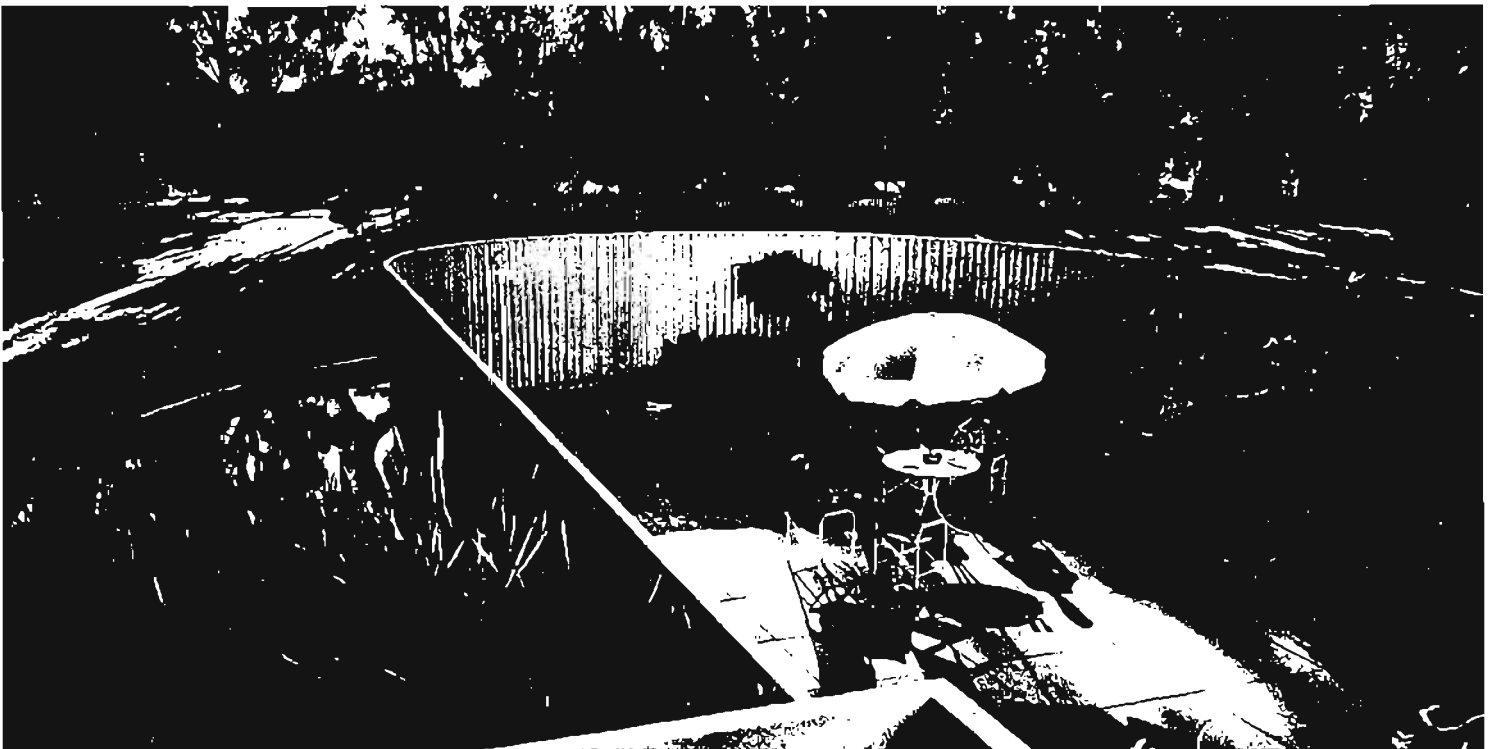
Photography: Julius Shulman

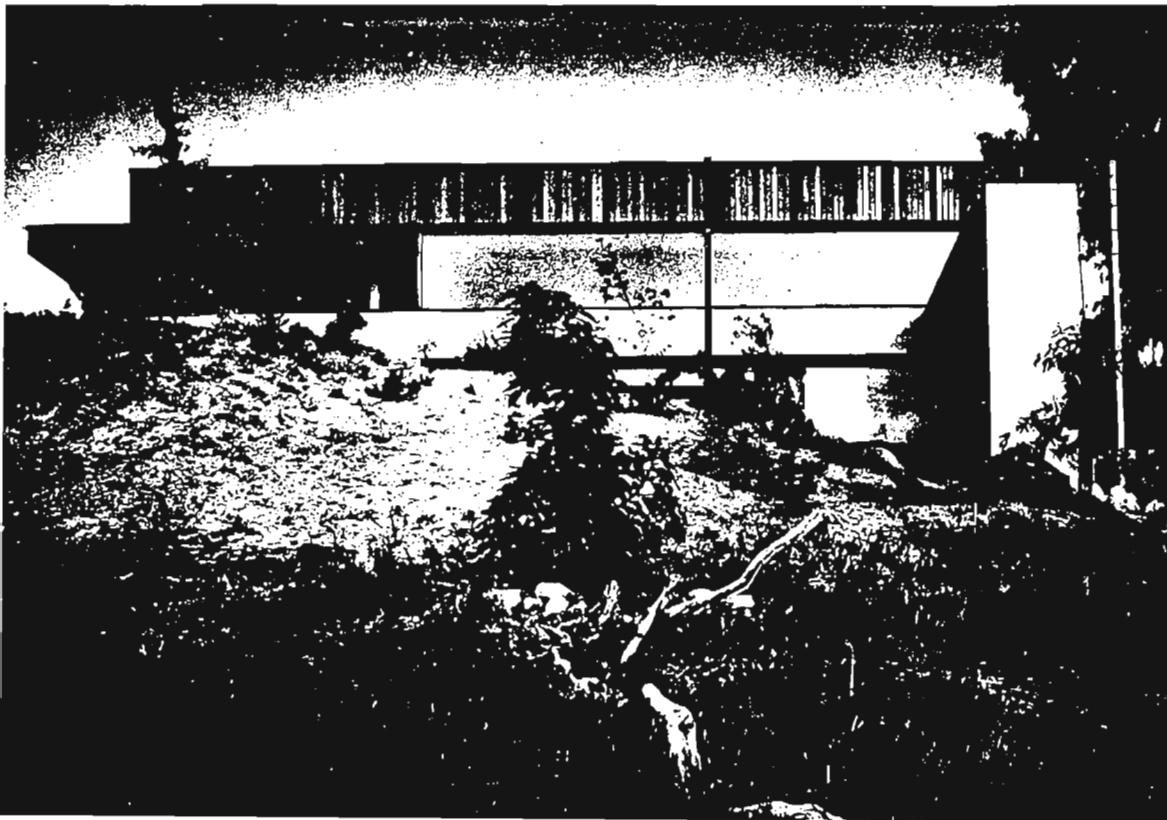




A moated "castle" of aluminum makes a shimmering landmark in the San Fernando Valley

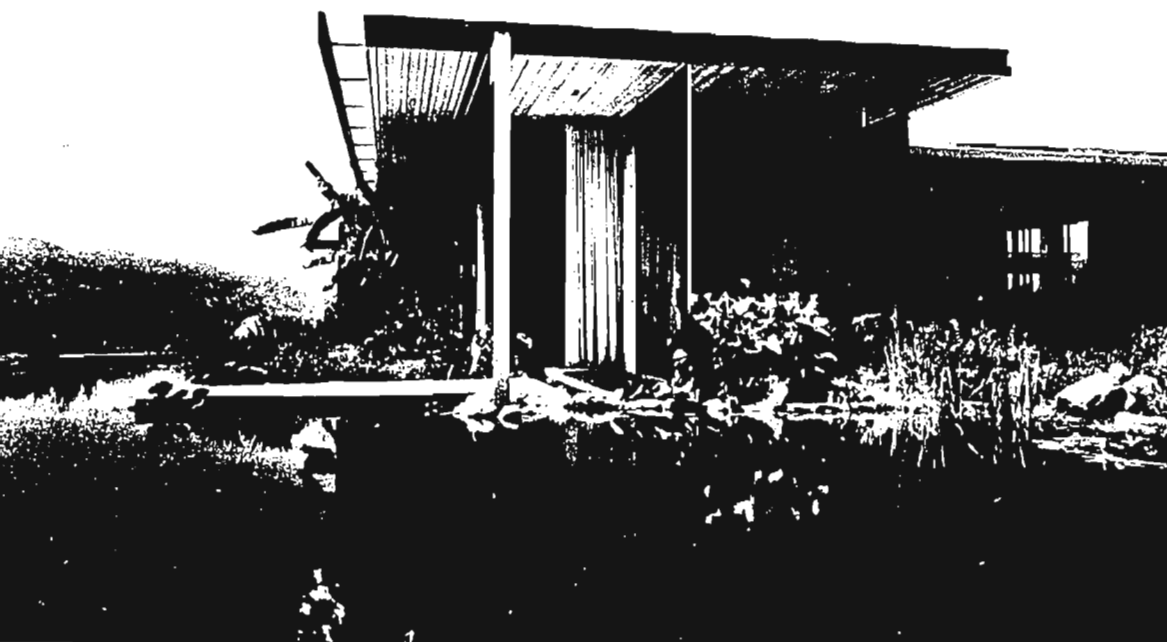
At the same time that Neutra was designing his plywood house, he was also working with a quite different material, aluminum, for a house for the movie director, Josef von Sternberg. This lightweight, durable metal was coated on panels of steel which comprised the outside walls. But the most striking feature of this house was its placement within a moat. The justification was artistic—to reflect the silvery walls and suggest coolness in the hot San Fernando Valley. But it also suggests a sleek spool at the mansions of Hollywood "royalty"





*The hill and structure
are distinct, yet joined*

The Hinds house, built in 1951, was placed on a long, narrow lot with a double slope. The owners wanted it at the highest point. Neutra took pains to distinguish clearly between house and land, so that the structure seems to ride free of the slope, yet is rooted to the earth by a blocky vertical form. This house won an AIA award



*The house floats
between roof and water*

Another pavilion is the Moore house in Ojai, where the posts separate two distinct planes, the water and the roof. The house floats on water while its glass walls dissolve and its roof is a canopy floating upon air. Outrigger posts advance into pool, which is a cooling element as well as a storage tank for irrigation. It was built in '52

Photography: Julius Shulman

neutra—His own home was a house of enormous originality

Continued from Page 15

work and that of other pioneering architects in Southern California—buildings by Irving Gill, who designed the Dodge house; houses by R. M. Schindler. The result was the publication of a book on building in the United States.

So great was Neutra's dynamism and so important his portfolio that his visit can be considered the first cultural nonstop flight between Los Angeles and Europe. After that, California was no longer spelled "Californie" in European architectural magazines. Later he planted the California flag in South America and Japan. He was at home in the role of world missionary.

He had other talents. He invented architectural photography, in the sense that the camera walked around the building and described in sharp images the way it was put together, rather than recording the picturesque angle. He did not consider his work finished until it was recorded, and somehow in those early, financially unrewarding days he found a way to put everything he built on film. His files were no repository for homemade fuzzy shots. And he may well be the inventor of the package—that neat, carefully assembled collection of photographs, captions and text which delights the editors of architectural magazines.

Neutra was 75 years old last year. When his Philip Lovell house (Page 16) was completed in 1929 he was 36, and he had earned the fame it brought. The industrial structures which had fired his imagination were the inspiration for the framing of the Lovell house. The structure was simple, clear and powerful. It was a stride toward bringing architecture into the 20th century. Today, when we take for granted that anything can be built, we forget that the roots of the emerging technology were slow-growing. Neutra, the long-distance runner who carried the new culture to the old, made some predictions in the Lovell house that took some years to come true. He was a pioneer, and a trait of

the pioneer is his single-mindedness and his inability to adjust to the existing architectural mores. The pioneer is unassimilable. Often his word has to be bounced against an alien wall before it can be heard clearly at home.

The Lovell house was opened in 1929 to a thousand or more visitors. It was looked upon as a wonder, but in Los Angeles, more as a stunt than a house. Now it is one of the dozen required pilgrimage places of modern architecture in the United States. "It is as modern as radio," the client, Philip Lovell, said at the time. It has long outlived the modernity of radio.

None of this interested Morton Topper, the present owner, when, as a boy, he played in the house with the Lovell children. Thirty years later, with a wife and five children, he remembered it as a fine house to play in, and as it happened to be for sale, he bought it. Betty Topper agrees that "it is a great place for children. We use it fully, which means that it is no showroom roped off with a silk cord." She sighed, perhaps thinking of the dozens of pilgrims who turn up at the shrine each week. "We want to share it, but—" She sighed again. The life of the owner of a monument of modern architecture is not an easy one.

Just before the Toppers bought it, I went there with Bruno Zevi, the Italian critic, and a lady magazine editor. The house was empty at the time, and it was glorious walking down the steps in the open stairwell, facing the view through the two-story-high glass wall. The house represented numerous innovations, from the filigree steel skeleton to the Ford Model T headlights set flush in the stair wall, but first of all it was a spatial experience. This was what overpowered Zevi. "But where are the amenities?" demanded the lady editor, as she measured and found inadequate the inches between a door and a wardrobe closet. Zevi was oblivious to her. "The space, the space!" he cried as he

strode excitedly through the entire house.

Throughout most of the 1930s Neutra walked on air through dozens of experiments with prefabrication and new materials. He used standard steel industrial flooring for the walls of one house. The skin of the Josef von Sternberg house in Northridge is aluminum-coated steel. He dreamed of prefabricated panels of lightweight marine deposits. In 1936 he built a house with a plywood skin, still contemporary in every way. This was the house that attracted Maynard Lyndon and that is now owned by artist William Brice.

Neutra's own house on Silver Lake Boulevard, which he called Research House (Page 20), was a creative effort in site planning as well as exploration of technology. He had the difficult task of planning on an unusually narrow and shallow lot an environment for himself and wife and growing children, an office and drafting room, and space for formal entertaining. He solved it by changes of floor level for different activities, and by splitting the house and facing the two parts toward a patio between. The formal living room was high enough to screen out the traffic on the boulevard and give a view of the lake. It was raised above the activity of the patio.

When an architect builds a house for himself he pulls all his thoughts together and sets them down as if he were writing his autobiography. The limited budget is usually an aid to bringing his thoughts into focus. Neutra's house was a summary of his needs in 1933 and a guess of what they would be in the future, the whole accomplished with economy. But because of his enormous originality, there was far more. The house proposed more for the future than a comfortable setting. It proposed a technological future.

The 1936 house for Josef von Sternberg (Page 26) has also grown in interest in three decades. Only in early photographs, taken before the house was "planted out," does the humor of the moated and

walled castle come through. Neutra is not a whimsical man but water that suggests a moat, and the impression of guarded entry given by the mere extension of a portion of a second-story wall, seem to be a light mocking gesture at Hollywood royalty. The moat and wall symbols, which come off with such flourish, were never used by him again.

His Corona Avenue school (Page 24), which opened classrooms to play yards by sliding glass walls, led the way to a freer design in kindergartens in California. As for his apartment houses in Westwood, they brought a welcome urbanity to the scene.

Neutra constantly sought the timeless elements in design, and what was unique was gradually sloughed off. Why, he asked once, should one always strive to be different? He mentioned with respect the unity of material and design in the indigenous architecture of Tuscany, of Mykonos. But one of his most famous houses of the 40s, the Nesbitt house, took an independent course. Wood had been a material Neutra had used sparingly, but during the war years, when metals were unavailable for civilian use, he transferred what he had learned from industrial materials and prefabricated panels to traditional wood and brick. The Nesbitt house, moreover, has board-and-batt walls, much like the single-wall California redwood cottage of the last century. This implied a sentiment that was unexpected, but the Nesbitt house is no little gray home in the west. In the plan, the living room is treated as a loggia between two gardens, a covered daytime passage from one open space to another, which, when curtained at night, becomes a closed room. The orderly handling of wood was much copied, especially his use of continuous wall-hung cabinets.

With the war over, Neutra returned to concrete and stucco, materials that were more expressive of the pavilion form: light supports with great sheets of /Continued overleaf

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glass between. The 1946 Kaufmann house in Palm Springs and the 1948 Tremaine house in Santa Barbara had handsome settings, one an expanse of desert looking toward the Chocolate Mountains, the other a rolling meadow with beautiful trees. In both, Neutra made it clear that a house is one thing and nature another. Unlike Wright, he made no attempt to carve the house out of nature.

Neutra's Edgar Kaufmann house (Page 18) will always be overshadowed by Frank Lloyd Wright's masterpiece for the same client, Falling Water, which is cantilevered out over a stream and waterfall. Neutra's desert house is a canopy over space. Its beginnings could be traced back to the Corona Avenue school. Perched above the house is a small pavilion. The house is so understated that it is, in the end, a few posts and beams that float over the desert. The framing of the Tremaine house (Page 23) is concrete, and the heavy handsome concrete beams permit larger openings. The living room is as open as a Greek

temple, with a concrete slab for a roof.

Mies van der Rohe's 1929 Barcelona Pavilion had a tremendous effect upon architectural design, but it was not Neutra's course. In the Mies pavilion, the interior walls were detached from perimeter walls and treated as screens. Neutra's plans are open, but partitions are nearly always solid from floor to ceiling. He could not get away from the fact that a house for a family with children requires retreats, which only solid walls provide. But as Wright had greater force than Neutra in the 1930s and 1940s, so Mies with his pristine glass cages was to loom larger than Neutra in the 1950s. It was a time of giants.

Neutra changed slowly and deliberately, but after World War II the scene changed rapidly. The Charles Eames house of 1949 was a dramatic dividing line. Raphael Soriano preceded Eames in the use of the exposed steel skeleton, but the Eames house made such dramatic use of industrial materials that its impact was immediate. It was applauded as the new

technology. Time had given Neutra a patina of romanticism, an odd position for one who had fostered the new machined architecture. And some of this came about because of Neutra's ever-greater emphasis on planning.

"Neutra was a poet of technology," says the critic Allan Temko, "but he went past the individual building to the whole city. He led the way to the vernacular in building, but he was one of the few of his generation who thought in terms of rebuilding whole cities as multidimensional structures in which movement of people and goods was an integral part of the overall design."

The expanding cities in the 1950s made Neutra more certain that the house must be a buffer to protect the nervous systems of the occupants against growing onslaughts. "Survival," he said, "depends not on adjustment to environment but much more on adjusting a world of designed artifacts, a turmoil of novelties, to our biological possibilities."

Neutra has always been on a search for the typical—the technology that serves the greatest number of structural needs, and then the architectural form that answers the greatest number of environmental needs. It is his nature to simplify, to cut away. His only tour de force is the Lovell house.

He has never made a rigid distinction between the design of a house and other small buildings. The line of demarcation is in function rather than form. This is why there is such a strong resemblance between, for instance, his medical buildings and his houses.

Technology was and is at the root of his work, but he has made it the servant—the servant, he might say, of biological realism. Yet Neutra has planted a kind of architecture in Southern California that has the timelessness of buildings in the Greek and Tuscan villages he admires. He has, in truth, become indigenous.



Julius Shulman

The Nesbitt house of redwood and brick is unusually warm in character, yet has Neutra's open plan, huge glass walls

Richard Neutra

Richard Joseph Neutra (/ˈnoʊtrə/; German: [ˈʁiːçak ˈnɔʏtʁaː]; April 8, 1892 – April 16, 1970) was an Austrian-American architect. Living and building for the majority of his career in Southern California, he came to be considered among the most important modernist architects.

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- Architectural style**
- Legacy**
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Biography

Neutra was born in Leopoldstadt, the 2nd district of Vienna, Austria Hungary, on April 8, 1892 into a wealthy Jewish family. His Jewish-Hungarian father Samuel Neutra (1844–1920)^{[1][2]} was a proprietor of a metal foundry, and his mother, Elizabeth "Betty" Glaser^[3] Neutra (1851–1905) was a member of the IKG Wien. Richard had two brothers who also emigrated to the United States, and a sister Pepi Weixlgärtner who was an artist who emigrated to Sweden where her work can be seen at The Museum of Modern Art.

Neutra attended the Sophiengymnasium in Vienna until 1910. He studied under Max Fabiani and Karl Mayreder at the Vienna University of Technology (1910–1918), and also attended the private architecture school of Adolf Loos. In 1912 he undertook a study trip to Italy and the Balkans with Ernst Ludwig Freud (son of Sigmund Freud).

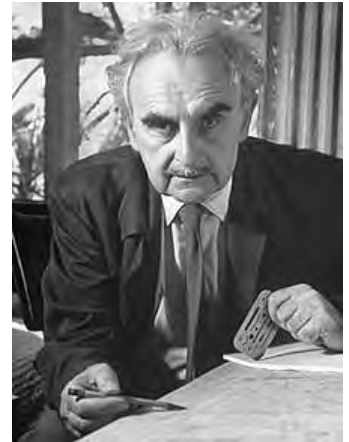
In June 1914, Neutra's studies were interrupted when he was ordered to Trebinje; he served as a lieutenant in the artillery in the Balkans until the end of the war. He took a leave in 1917 to return to the Technische Hochschule to take his final examinations.^[4]

After World War I Neutra went to Switzerland where he worked with the landscape architect Gustav Ammann. In 1921 he served briefly as city architect in the German town of Luckenwalde, and later in the same year he joined the office of Erich Mendelsohn in Berlin. Neutra contributed to the firm's competition entry for a new commercial centre for Haifa, Palestine (1922), and to the Zehlendorf housing project in Berlin (1923).^[5] He married Dione Niedermann, the daughter of an architect, in 1922. They had three sons, Frank L (1924–2008), Dion (1926–) an architect and his father's partner, and Raymond Richard (1939–) a physician and environmental epidemiologist.

Neutra moved to the United States by 1923 and became a naturalized citizen in 1929. Neutra worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally in Schindler's Kings Road House in California. Neutra's first work in Los Angeles was in landscape architecture, where he provided the design for the garden of Schindler's beach house (1922–5), designed for Philip Lovell, Newport Beach, and for a pergola and wading pool for Wright and Schindler's complex for Aline Barnsdall on Olive Hill (1925), Hollywood. Schindler and Neutra collaborated on an entry for the League of Nations Competition of 1926–7; in the same year they formed a firm with the planner Carol Aronovici (1881–1957) called the Architectural Group for Industry and Commerce (AGIC). He subsequently developed his own practice and went on to design numerous buildings embodying the International Style, twelve of which are designated as Historic Cultural Monuments (HCM), including the Lovell Health House (HCM #123; 1929) and the Richard and Dion Neutra VDL Research House (HCM #640; 1966).^[5] In California, he became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the mid-century modern residence. Clients included Edgar J. Kaufmann, Galka Scheyer, and Walter Conrad Arensberg. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. In 1932, he tried to move to the Soviet Union, to help design workers' housing that could be easily constructed, as a means of helping with the housing shortage.^[6]

In 1932, Neutra was included in the seminal MoMA exhibition on modern architecture, curated by Philip Johnson and Henry-Russell Hitchcock. In 1949 Neutra formed a partnership with Robert E. Alexander that lasted until 1958, which finally gave him the opportunity to design larger commercial and institutional buildings. In 1955, the United States Department of State commissioned Neutra to design a new embassy in Karachi. Neutra's appointment was part of an ambitious program of architectural commissions to renowned architects, which included embassies by Walter Gropius in Athens, Edward Durrell Stone in New Delhi, Marcel

Richard Neutra



| Born | <div>Richard Joseph Neutra</div> April 8, 1892 <div>Leopoldstadt, Vienna</div> |
|------------|--|
| Died | April 16, 1970 (aged 78) <div>Wuppertal, Germany</div> |
| Occupation | Architect |
| Spouse(s) | Dione Niedermann (m. 1922–1970) |
| Children | Frank L Neutra (1924–2008) <div></div> Dion Neutra (1926–) <div></div> Raymond Neutra (1939–) <div></div> |
| Awards | Wilhelm Exner Medal (1959) <div></div> AIA Gold Medal (1977) <div></div> |

Breuer in The Hague, Josep Lluís Sert in Baghdad, and Eero Saarinen in London. In 1965 Neutra formed a partnership with his son Dion Neutra.^[5] Between 1960 and 1970, Neutra created eight villas in Europe, four in Switzerland, three in Germany, and one in France. Prominent clients in this period included Gerd Bucerius, publisher of *Die Zeit*, as well as figures from commerce and science.

Richard Joseph Neutra died in Wuppertal, Germany, on April 16, 1970, at the age of 78.^[7]

Architectural style

He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. Neutra sometimes used detailed questionnaires to discover his client's needs, much to their surprise. His domestic architecture was a blend of art, landscape, and practical comfort.

In a 1947 article for the *Los Angeles Times*, "The Changing House," Neutra emphasizes the "ready-for-anything" plan – stressing an open, multifunctional plan for living spaces that are flexible, adaptable and easily modified for any type of life or event.^{[8][9]}

Neutra had a sharp sense of irony. In his autobiography, *Life and Shape*, he included a playful anecdote about an anonymous movie producer-client who electrified the moat around the house that Neutra designed for him and had his Persian butler fish out the bodies in the morning and dispose of them in a specially designed incinerator. This was a much-embellished account of an actual client, Josef von Sternberg, who indeed had a moated house but not an electrified one.

The novelist/philosopher Ayn Rand was the second owner of the Von Sternberg House in the San Fernando Valley (now destroyed). A photo of Neutra and Rand at the home was famously captured by Julius Shulman.

Neutra's early watercolors and drawings, most of them of places he traveled (particularly his trips to the Balkans in WWI) and portrait sketches, showed influence from artists such as Gustav Klimt, Egon Schiele etc. Neutra's sister Josefine, who could draw, is cited as developing Neutra's inclination towards drawing.

Legacy

Neutra's son Dion has kept the Silver Lake offices designed and built by his father open as "Richard and Dion Neutra Architecture" in Los Angeles. The Neutra Office Building is listed on the National Register of Historic Places.

In 1980, Neutra's widow donated the Van der Leeuw House (VDL Research House), then valued at \$207,500, to California State Polytechnic University, Pomona (Cal Poly Pomona) to be used by the university's College of Environmental Design faculty and students.^{[10][11]} In 2011, the Neutra-designed Kronish House (1954) on 9439 Sunset Boulevard in Beverly Hills sold for \$12.8 million.^[12]

In 2009, the exhibition "Richard Neutra, Architect: Sketches and Drawings" at the Los Angeles Central Library featured a selection of Neutra's travel sketches, figure drawings and building renderings. An exhibition on the architect's work in Europe between 1960 and 1979 was mounted by the MARTa Herford, Germany.

The revival in the late 1990s of mid-century modernism has given new cachet to his work, as with homes and public structures built by the architects John Lautner and Rudolf Schindler. The Kaufmann Desert House was restored by Marmol Radziner + Associates in the mid-1990s.

The typeface family Neutraface, designed by Christian Schwartz for House Industries, was based on Richard Neutra's architecture and design principles.

In 1977, he was posthumously awarded the AIA Gold Medal, and in 2015 he was honored with a Golden Palm Star on the Walk of Stars in Palm Springs, California.^[13]

Lost works

The 1962 Maslon House of Rancho Mirage, California was demolished in 2002.^[14]

Neutra's Cyclorama Building at Gettysburg was demolished by National Park Service between March 8–9, 2013.^[15]

Selected works

- *See also: Category: Richard Neutra buildings*
- Jardinette Apartments, 1928, 5128 Marathon Street, Hollywood Hills, Los Angeles, California
- Lovell House, 1929, Los Angeles, California
- Mosk House, 1933, 2742 Hollyridge Drive, Hollywood, California
- Nathan and Malve Koblick House, 1933, 98 Fairview Avenue, Atherton, California
- Universal-International Building (Laemmle Building), 1933, 6300 Hollywood Boulevard, Hollywood, Los Angeles, California
- Scheyer House, 1934, 1880 Blue Heights Drive, Hollywood Hills, Los Angeles, California
- William and Melba Beard House (with Gregory Ain), 1935, 1981 Meadowbrook, Altadena
- California Military Academy, 1935, Culver City, California
- Corona Avenue Elementary School, 1935, 3835 Bell Avenue, Bell, California
- Largent House, 1935, corner of Hopkins and Burnett Avenues, San Francisco. Building was demolished by new owners and as of 2018, they have been ordered to rebuild an exact replica.^{[16][17]}
- Von Sternberg House, 1935, San Fernando Valley, Los Angeles



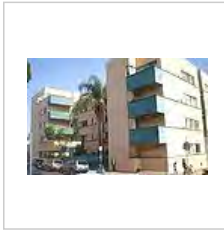
Miller House, Palm Springs

- [Neutra VDL Studio and Residences \(also known as Van der Leeuw House or VDL Research House\)](#), 1932, Los Angeles, California
- [Sten and Frenke House \(Los Angeles Historic-Cultural Monument #647\)](#), 1934, 126 Mabery Road, Santa Monica
- [The Neutra House Project \(http://neutrahouse.org\)](http://neutrahouse.org), 1935, Restoration of the Neutra "Orchard House" in Los Altos, California
- [Josef Kun House](#), 1936, 7960 Fareholm Drive, Nichols Canyon, Hollywood Hills, Los Angeles, California^[18]
- [George Kraigher House \(http://www.preservationtexas.org/endangered/george-kraigher-house/\)](http://www.preservationtexas.org/endangered/george-kraigher-house/), 1937, 525 Paredes Line Road, Brownsville, Texas
- [Landfair Apartments](#), 1937, Westwood, Los Angeles, California
- [Strathmore Apartments](#), 1937, Westwood, Los Angeles, California
- [Aquino Duplex](#), 1937, 2430 Leavenworth Street, San Francisco
- [Leon Barsha House \(with P. Pfisterer\)](#), 1937, 302 Mesa Road, Pacific Palisades, California
- [Miller House](#),^[19] 1937, Palm Springs, California
- [Windshield House](#),^[20] 1938, Fisher's Island, New York
- [Lewin House](#), 1938, 512 Ocean Front Walk, Santa Monica, Los Angeles
- [Emerson Junior High School](#), 1938, 1650 Selby Avenue, West Los Angeles, California
- [Ward-Berger House \(http://ward-bergerhouse.org\)](http://ward-bergerhouse.org), 1939, 3156 North Lake Hollywood Drive, Hollywood Hills, Los Angeles, California
- [Kelton Apartments](#), Westwood, Los Angeles
- [Sidney Kahn House](#), 1940, Telegraph Hill, San Francisco
- [Beckstrand House](#), 1940, 1400 Via Montemar, Palos Verdes Estates, Los Angeles County
- [Bonnet House](#), 1941, 2256 El Contento Drive, Hollywood Hills, Los Angeles, California
- [Neutra/Maxwell House](#), 1941, Angelino Heights, Los Angeles
- [Van Cleef Residence](#), 1942, 651 Warner Avenue, Westwood, Los Angeles
- [Channel Heights Housing Projects](#), 1942, San Pedro, California
- [John Nesbitt House](#), 1942, 414 Avondale, Brentwood, Los Angeles
- [Kaufmann Desert House](#),^{[21][22][23]} 1946, Palm Springs, California
- [Stuart Bailey House](#), 1948, Pacific Palisades, California (Case Study 20A)
- [Case Study Houses #6, #13, #20A, #21A](#)
- [Schmidt House](#), 1948, 1460 Chamberlain Road, Linda Vista, Pasadena, California
- [Joseph Tuta House](#), 1948, 1800 Via Visalia, Palos Verdes, California
- [Holiday House Motel](#), 1948, 27400 Pacific Coast Highway, Malibu, California
- [Elkay Apartments](#), 1948, 638-642 Kelton Avenue, Westwood, Los Angeles
- [Gordon Wilkins House](#), 1949, 528 South Hermosa Place, South Pasadena, California^{[24][25]}
- [Alpha Wirin House](#), 1949, 2622 Glendower Avenue, Los Feliz, Los Angeles
- [Hines House](#), 1949, 760 Via Somonte, Palos Verdes, California
- [Atwell House](#), 1950, 1411 Atwell Road, El Cerrito, California
- [Nick Helburn House](#), 1950, Sourdough Road, Bozeman, Montana
- [Neutra Office Building](#) — Neutra's design studio from 1950 to 1970
- [Kester Avenue Elementary School](#), 5353 Kester Avenue, Los Angeles (with Dion Neutra), 1951, Sherman Oaks, California
- [Everist House](#), 1951, 200 W. 45th Street, Sioux City, Iowa^[26]
- [Moore House](#), 1952, Ojai, California (received AIA award)
- [Perkins House](#), 1952–55, 1540 Poppypeak Drive, Pasadena, California
- [Schaarman House](#), 1953, 7850 Torreyson Drive, Hollywood Hills, Los Angeles, California
- [Olan G. and Aida T. Hafley House](#), 1953, 5561 East La Pasada Street, Long Beach^[27]
- [Brown House](#), 1955, 10801 Chalon Road, Bel Air, Los Angeles
- [Kronish House](#), 1955, Beverly Hills, California^[28]
- [Sidney R. Troxell House](#),^[29] 1956, 766 Paseo Miramar, Pacific Palisades, California
- [Chuey House](#), 1956, 2460 Sunset Plaza Drive, Hollywood Hills, Los Angeles, California^[30]
- [Clark House](#), 1957, Pasadena, California
- [Airman's Memorial Chapel](#), 1957, 5702 Bauer Road, Miramar, California
- [Sorrell's House](#), 1957, Old State Highway 127, Shoshone, California^[31]
- [Ferro Chemical Company Building](#), 1957, Cleveland, Ohio
- [The Lew House](#), 1958, 1456 Sunset Plaza Drive, Los Angeles
- [Connell House](#), 1958, Pebble Beach, California
- [Mellon Hall and Francis Scott Key Auditorium](#), 1958, St. John's College, Annapolis, Maryland
- [Riviera United Methodist Church](#), 1958, 375 Palos Verdes Boulevard, Redondo Beach
- [Loring House](#), 1959, 2456 Astral Drive, Los Angeles (addition by Escher GuneWardena Architecture, 2006)
- [Singleton House](#), 1959, 15000 Mulholland Drive, Hollywood Hills, Los Angeles, California
- [Oyler House](#), 1959 Lone Pine, California
- [Garden Grove Community Church, Community Church](#), 1959 (Fellowship Hall and Offices), 1961 (Sanctuary), 1968 (Tower of Hope), Garden Grove, California
- [Three senior officer's quarters on Mountain Home Air Force Base](#), Idaho, 1959
- [Julian Bond House](#), 1960, 4449 Yerba Santa, San Diego, California
- [R.J. Neutra Elementary School](#), 1960, Naval Air Station Lemoore, in Lemoore, California (designed in 1929)
- [Palos Verdes High School](#), 1961, 600 Cloyden Road, Palos Verdes, California
- [Haus Rang](#), 1961, Königstein im Taunus, Germany
- [Hans Grelling House/Casa Tuia on Monte Verità](#), 1961, Strada del Roccolo 11, Ascona, Tessin, Switzerland
- [Los Angeles County Hall of Records](#), 1962, Los Angeles, California.
- [Gettysburg Cyclorama](#), 1962, Gettysburg National Military Park, Pennsylvania [DEMOLISHED]
- [Gonzales Gorrondona House](#), 1962, Avenida la Linea 65, Sabana Grande, Caracas, Venezuela
- [Bewobau Residences](#), 1963, Quickborn near Hamburg, Germany

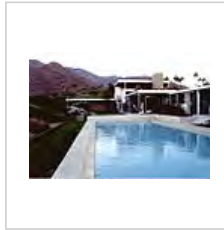
- Mariners Medical Arts, 1963, Newport Beach, California
- Painted Desert Visitor Center, 1963, Petrified Forest National Park, Arizona
- United States Embassy, (later US Consulate General until 2011), 1959, Abdullaha Haroon Road, Karachi, Pakistan^[32]
- Swirbul Library, 1963, Adelphi University, Garden City, New York
- Kuhns House, 1964, Woodland Hills, Los Angeles, California
- Rice House (National Register of Historic Places), 1964, 1000 Old Locke Lane, Richmond, Virginia
- VDL II Research House,^{[33][34][35]} 1964, (rebuilt with son Dion Neutra) Los Angeles, California
- Rentsch House, 1965, Wengen near Berne in Switzerland; Landscape architect: Ernst Cramer
- Ebelin Bucerius House, 1962-1965, Brione sopra Minusio in Switzerland; Landscape architect: Ernst Cramer
- Haus Kemper, 1965, Wuppertal, Germany
- Sports and Congress Center, 1965, Reno, Nevada
- Delcourt House, 1968–69, Croix, Nord, France
- Haus Pescher, 1969, Wuppertal, Germany
- Haus Jürgen Tillmanns, 1970, Stettfurt, Thurgau, Switzerland



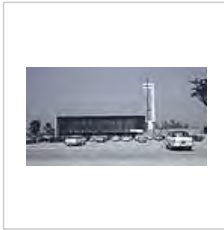
Cyclorama Building,
Gettysburg,
Pennsylvania



Jardinette Apartments,
Hollywood



Kaufmann House, Palm Springs, California.



Garden Grove Community Church,
Garden Grove, CA

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- 1930: *Amerika: Die Stilbildung des neuen Bauens in den Vereinigten Staaten* (Anton Schroll Verlag)
- 1935: "New Elementary Schools for America". *Architectural Forum*. **65** (1): 25–36. January 1935.
- 1948: *Architecture of Social Concern in Regions of Mild Climate* (Gerth Todtman)
- 1951: *Mysteries and Realities of the Site* (Morgan & Morgan)
- 1954: *Survival Through Design* (Oxford University Press)
- 1956: *Life and Human Habitat* (Alexander Koch Verlag).
- 1961: *Welt und Wohnung* (Alexander Kock Verlag)
- 1962: *Life and Shape: an Autobiography* (Appleton-Century-Crofts), reprinted 2009 (Atara Press)
- 1962: *Auftrag für morgen* (Claassen Verlag)
- 1962: *World and Dwelling* (Universe Books)
- 1970: *Naturnahes Bauen* (Alexander Koch Verlag)
- 1971: *Building With Nature* (Universe Books)
- 1974: *Wasser Steine Licht* (Parey Verlag)
- 1977: *Bauen und die Sinneswelt* (Verlag der Kunst)
- 1989: *Nature Near: The Late Essays of Richard Neutra* (Capra Press)

Notes

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11. "Architect's Home Given To Cal Poly". *Los Angeles Times*. 1980-05-18.
12. Lauren Beale (October 14, 2011), Richard Neutra-designed Kronish house sells for \$12.8 million (<http://articles.latimes.com/2011/oct/14/business/la-fi-hotprop-kronish-house-20111014>) *Los Angeles Times*.

13. Palm Springs Walk of Stars official website (<http://www.palmspringswalkofstars.com/web-storage/Stars/Stars%20dedicated%20by%20date.pdf>) Archived (<http://web.archive.org/web/20121013165655/http://www.palmspringswalkofstars.com/web-storage/Stars/Stars%20dedicated%20by%20date.pdf>) 2012-10-13 at the [Wayback Machine](#)
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External links

- [Finding Aid for the Richard and Dion Neutra Papers \(http://www.oac.cdlib.org/findaid/ark:/13030/tf7d5nb4js/\)](http://www.oac.cdlib.org/findaid/ark:/13030/tf7d5nb4js/), UCLA Library Special Collections.
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- [Foundations of Los Angeles Modernism: Richard Neutra's Mod Squad \(https://socalarchhistory.blogspot.com/2010/08/foundations-of-los-angeles-modernism.html\)](https://socalarchhistory.blogspot.com/2010/08/foundations-of-los-angeles-modernism.html)
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ARCHITECT BACK FROM LONG TOUR

*Neutra Thinks All World
Will "Go Modern" Soon in
Home Construction*

After touring Europe and the Orient for the past eleven months, where he was invited to lecture in many countries and capitals on progressive architecture, Richard J. Neutra, Los Angeles architect, has just returned to his home at 349 North Windsor Boulevard, more firmly convinced than ever that it will not be long now before the whole world will "go modern" in home construction and design.

By progressive architecture he means the adequate use of modern building methods and materials and a sincere effort not to camouflage the possibilities and requirements of our own time behind the romantic notions and the traditions of the past. For the past twenty years he has made an exhaustive study of this subject and his lectures concerning his findings as well as discussions and illustrations of the residential buildings of the progressive type that he has constructed in this and other cities, were received with the greatest enthusiasm by foreign architects.

In Paris, this new type of architecture was proclaimed as the best and only contribution of America to architecture. Neutra also represented this country at the Congress for Progressive Architecture in Brussels last November.

While in Vienna Neutra designed a model housing colony for the municipality; he has written two books on American architecture and he is the director of the architectural department of the College of Architecture and Engineering on Venice Boulevard.

Fire Destroys Richard Neutra \$75,000 Home

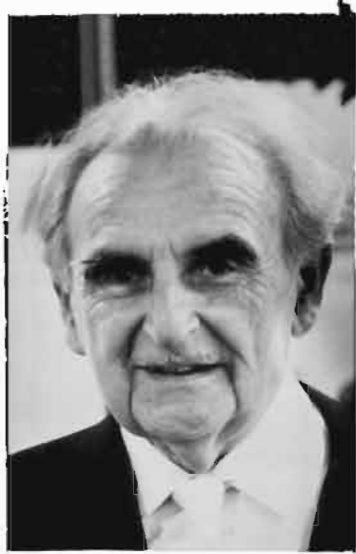
The Silverlake district home and office of architect Richard J. Neutra, one of the first ultra-modern dwellings built here, was destroyed by fire early Wednesday.

Firemen estimated the loss at \$75,000. The first floor office of the two-story house at 2300 Silverlake Blvd. was crammed with Neutra's architectural sketches, plans and books.

Unknown Origin

The blaze, of unknown origin, started in the office. A housekeeper turned in the alarm at 2:11 a.m. The architect is out of the city.

Neutra built the house in 1932 when Spanish colonial architecture was the local favorite. He made wide use of aluminum, plastics, steel and glass in its construction.



Richard J. Neutra

Architect Richard J. Neutra Dies

Richard J. Neutra, 78, one of the most influential of modern architects, died Thursday night in West Germany of an apparent heart attack, his family announced Friday.

Mr. Neutra was stricken at Wuppertal, near Cologne, while on a tour of architectural projects in Europe. His wife, Dione, was with him.

The Vienna-born Mr. Neutra came to Los Angeles in the 1920s to embark on a career that would earn him the reputation of a rebel and innovator in architecture.

Recently he had lived in Europe while his son, Dion, also an architect, headed the Neutra office in Los Angeles.

Mr. Neutra's bold use of spacious, glassy designs had a major influence on the Southern California residential landscape.

Built in 1932

His office and home in the Silver Lake district, known as Research House, was built in 1932. One of the first modern dwellings in Los Angeles, it reflected wide use of aluminum, plastics, steel and glass.

Mr. Neutra was one of the architects for the County Hall of Records at the Civic Center and designed numerous private residences in Southern California. His designs can be found worldwide.

Architect A. Quincy Jones once said of Mr. Neutra:

"His influence in architects and architecture has continued through the years. He made a great contribution in his continuous concern for order—but an order that is without monotony. His discipline and his quiet statements are rich indeed, and stand apart from the flamboyance of our times."

Mr. Neutra began as a student of Frank Lloyd Wright.

Besides his wife and son, Dion, he leaves two other sons, Dr. Raymond Neutra of Boston and Frank L. Neutra of Los Angeles.

Funeral services are pending.

RICHARD NEUTRA: 1892-1970

HENRY J SELDIS

Los Angeles Times (1886-Current File); May 3, 1970; ProQuest Historical Newspapers Los Angeles Times (1881 - 1985) pg. C49

RICHARD NEUTRA: 1892-1970

● Long before "ecology" became a headline word, Richard Neutra based his pioneering architectural notions on the need of people to live in a supportive environment.

He discovered when he first came to Los Angeles from his native Austria in 1925 that Southern California offers superior conditions for bold experimentation—a factor that continues to draw creative young people to this part of the world.

In his famed Silverlake home (later burned but then rebuilt) Neutra told me, during the very first interview I conducted as *Times* art critic in November, 1958, of the opportunities that the lack of architectural tradition in Los Angeles offered him as a young unknown:

"It was not necessary to upset any indigenous style. The only tradition being fostered here—the Spanish Mission style—did not mean anything personally to the people who came here from every part of the country.

"Not having any stylistic intent in my buildings, I found people here sufficiently footloose intellectually to give my ideas some consideration. I proposed that it was not a matter of going Mediterranean but of being subtropical in Southern California building. Every opportunity of nature-near living existed here and had to be exploited."

The clear articulation of structure as an energizing principle and the near-abolition of the distinction between exterior and interior—so important to nearly all successful domestic Southern California architecture—were Neutra's prime contributions.

The area abounds in the practical results of his genius from the 1927 Lovell house in Griffith Park, the Corona School (1935) in Bell, the Channel Heights Housing Project, San Pedro (1942-44), to such other structures as the Tremaine home in Montecito and the Garden Grove Community Church.

As one of the first and foremost environmentalists Neutra spent his lifetime researching the factors that affect man's well-being, from the jarring effect of bad acoustics to the soothing influence of color. He constantly based his planning on what he called "biological realism" which he could obtain only from getting a good clinical picture of the lives of his clients.

"Like a doctor, the architect should examine the individual case; he should diagnose and prescribe for the neurophysical requirements, find and improve biological deficiencies, counteract pathology."

Southern Californians long used to Neutra's towering physical and artistic presence will miss his tall figure, penetrating eyes and leonine mane. There was drama in his personality as in his architecture but there was also a great deal more.

Not only the many Neutra buildings that brought fame to his adopted home territory but the working data of his entire career, bequeathed to UCLA in 1954, will assure his future place among us.

Ecology Week 1971 might well feature an international symposium at UCLA dedicated to Neutra's worldwide contribution to modern architecture and environmental planning.

—HENRY J. SELDIS

LETTERS FROM READERS

Chambers, Moley and Religion

Speaking of the alternative choices, God or man, posed in Whitaker Chambers' book, Raymond Moley writes as if the choice of God meant, at least to Mr. Chambers, the end of social thought and action. The truth, of course, is that Christianity makes social thought and action imperative; but in fact the book never suggests otherwise.

Dr. Moley seems to have imputed to Mr. Chambers the opposite of the ideas he expresses, and upon which, at the peril of his life, and in the certainty of public disgrace, he acted. It is difficult to see how Dr. Moley could have done this if he had read the book. But then he has written as if the church were notorious for keeping out of politics, diplomacy, and wars, and yet he is a master of history.

He affirms the existence of a God concerned in our affairs, while conveying that the religious approach to life is an emotional one from which important matters must be protected. Mr. Chambers affirms the identical premise and proceeds to apply it as best he can to the whole realm of human activity, which at least is consistent of him. So whether we choose God or man, logic already prefers Mr. Chambers to Dr. Moley.

But the argument between the two men is confusing, for a rebuttal based on a misapprehension of what has been said is no rebuttal at all, and it does appear that Dr. Moley had not the foggiest notion what Mr. Chambers was talking about.

"What we have here," Dr. Moley says, "is a system of liberty built by man—with the help of God, it is true." The point is that what we have here is a system of liberty built by man with the help of God, it is true, upon the social principles of a religious philosophy, a system whose current breaking down is in logical parallel to the abandonment of religion by the people who have inherited this system; and that what Mr. Chambers fears we are certain to have instead is a system of slavery built by man alone upon principles of atheistic materialism, a system from which the rights of God and man are banished by decree, and in which terror is an instrument of policy.

And an important point that Mr. Chambers makes and Dr. Moley does not mention is that many a non-Communist, wittingly or not, is an active intellectual partisan of the revolutionary movement of which the Communist is the sword. This movement he sees as the logical result of a moral debacle caused by the impact of modern scientific and technological concepts upon the minds of men already bewildered by titanic wars and economic failures, men who have lost their faith in God, and with that the sense of the purpose of life, and who are sick to death of the world we have.

Vigorous, thoughtful men with fierce longings to right the world are banding together, whether in the great anticrusade of Communism or loosely, less purposefully, in mild intellectual camps—in what is really, he tells us, one religion, a religion in which there is no god but man, in which man is but the most intelligent

of the animals, and in which life is but biology after all. Thus Mr. Chambers sets the stage for what he confidently expects to be the greatest revolution in history.

He expects the revolution to succeed for the reason that the rest of the world has lost the capacity to believe strongly enough in the one concept of sufficient grandeur to oppose and defeat the Communist vision of man without God; that is, the concept of the true dignity of man—man as a holy and immortal being, a child of God and an heir of heaven.

It was when he understood the evil nature of the only reality that could come of the Communist vision, Mr. Chambers relates, that he recoiled from it; and it was then, in travail, that he began to believe in his own soul. This was why he broke with Communism, and this was what he meant when he wrote that he wished, in a spiritual sense, to be "free."

Dr. Moley apparently finds the explanation unsound and no doubt will think me as emotional as he thinks Mr. Chambers because I am willing to accept it.

But the ex-revolutionist does not advocate the passive course that the energetic professor supposes. We are not advised to stop thinking and acting and to "throw all our problems back into the lap of God" at all. We are exhorted to thought, to soul searching, and to action.

This is a book written on a drumhead as truly as was Thomas Paine's; a summons to awake and see and believe again and (with a prayer to God, it is true) to fight the revolution. I wonder that Dr. Moley could have got anything else out of it.

But truly, this is Babel. "If this," says Dr. Moley, "were the simple choice" (God or man, soul or mind, freedom or Communism) "the salvation of the western way of life could be assured by the preaching of a religious crusade." Obviously he means by the success of a religious crusade.

But the truth of course, as we supposed he knew, is that there are numerous persons of standing in the community who believe that if such a crusade should succeed in persuading enough people to adopt a firm religious approach to life we should have the stoutest of all possible fortresses from which to wage the war; and we should have thought that any student of history would have known that too.

But to pursue Dr. Moley's irony to its hypothetical conclusion, if the whole world were religious there would of course be no Marxian Communism, which shows the original suggestion to be no irony at all. So, if God or man is not the simple choice, at least it will suffice to save us; and we seem to have discovered the fact by the simple logic of Dr. Moley.

He says that Mr. Chambers has oversimplified the problem. Perhaps Mr. Chambers only underestimated the extent to which it was necessary to explain the religious viewpoint to those who had lost touch with it. THEODORE BONNET, Los Angeles.

It's The Gleason, The McQueen Now

Maker of Stars Retiring,
Billy Rose Coming Back

BY PHILIP K. SCHEUER

There'll always be a press agent. When he can be amusing, like Allied Artists' Ted Bonnet, his press agency can also be painless.

"The definite article is being conferred on Jackie Gleason and Steve McQueen," he writes. "Movie producer Martin Jurow has decreed that the stars of 'Soldier in the Rain,' a Blake Edwards presentation for Allied, will be billed above the title as 'The Gleason and The McQueen, without the vulgar first names, on the theory that when you say Gleason and McQueen it's as though you are speaking of a couple of dukes (everybody knows which ones you mean); whereas, he seems to imply, the use of Jackie and Steve might be



The Gleason

confusing -- somebody might know a hat-check girl named Jackie Gleason and a Hindu swami named Steve McQueen and think they were the ones.

"This particular Gleason and this particular McQueen" he argues, "are heads and shoulders above all others of the family names anywhere and by calling them, 'The' we are merely stating the accomplished fact and making it official.

They'll Demand New Billings

"Nobody knows what the leading lady is going to say about all this when she returns from the prestigious Actors Studio in New York to assume the role of Bobbie Jo Pepperdine and discovers the plot. She may hold out for being billed as La Weld or even Dame Tuesday.

"In this town where the word 'star' has now lost all meaning, the move could trigger a whole new round of billing demands. Our people are grumbling about those titles being handed out at Buckingham and there is talk of lapel rosettes for our Academy immortals, with caps and gowns for formal occasions."

WORDS TO ACT BY: Speaking of caps and gowns, Miss Alvina Krause, associate professor emerita in Northwestern University's theater department, will retire this year. The news in itself would seem to be rather localized, except that Miss Krause is known as "a maker of stars." In her 32 years on the faculty she has trained Charlton Heston, Jennifer Jones, Inga Swenson, Patricia Neal, Paula Prentiss and Robert Reed.

Of acting she has said, "It is communication, and the essence of success in acting is hard work. An actor acts with all he is: mind, memories, imagination, perceptions, voice, body. Acting is total. I do not know the source of this creative spring. But I do not want to solve the riddle, for if I did I think I might lose the most dynamic reward of all: the eternal astonishment of teaching."

Billy Rose Self-Reactivated

IN NEW YORK: Billy Rose is coming out of theatrical retirement (10 years) and will produce a drama and a musical at his Ziegfeld Theater. First will come another of the "black-tie vaudeville shows" which he has been booking into the house (most recently, for another producer, Danny Kaye). The new one will probably co-star Ethel Merman and Jimmy Durante. Rose, who is a millionaire, declared, "I don't necessarily expect to make any money. I'll be glad to break even. I want to make some noises again. I get bored just sitting in my houses (plural)."

LATE NOTES: At MGM, Joanne Woodward will follow her husband Paul Newman, now in "The Prize," onto the Culver City lot to appear opposite Stuart Whitman in "Signpost to Murder." Director will be David Miller, producer Lawrence Weingarten. Same studio, Glenn Ford will be directed by George Marshall in "Company of Cowards." Ted Richmond production . . . Curvy Joyce Jameson, of "The Balcony" (film) and "Billy Barnes' L.A.," will assume the one lone femme role in AIP's "Comedy of Terror" with Vincent Price, Peter Lorre, Basil Rathbone and Boris Karloff—any one of whom could scare the hell out of her . . . Dennis O'Keefe will essay the stage musical "Jennie," based on Laurette Taylor's early career, with Mary Martin as Jennie.

Anthony Mann has invited Winston Churchill to narrate a portion of "The Unknown Battle," which the director will film after "Fall of the Roman Empire."

WHERE THE OLD WEST IS STILL NEW

Bonnet, Ted

Los Angeles Times (1923-1995); Nov 21, 1965; ProQuest Historical Newspapers: Los Angeles Times
pg. B10

WHERE THE OLD WEST IS STILL NEW

BY TED BONNET

Exclusive to The Times

OLD TUCSON, Ariz. — Robert Shelton looks like a tennis player and he is one. It also fits that he used to be in the country club-development line and that he collects wooden Indians—it could as easily be ships' figureheads or Chinese mirrors. Yet this tall, rangy, blue-eyed, curly-haired and gently bred college man of 30-odd comes as something of a shock.

Shelton is the boss of Old Tucson.

This is a congeries of wooden and adobe buildings hidden among the saguaro cacti 13 miles southwest of modern Tucson, a city of 235,000. Its nucleus, built in 1940 as a reproduction of Tucson in the 1880s, was originally a set for the Wesley Ruggles movie, "Arizona."

Since then more than 50 motion picture and television companies have located here, each adding a little something, until the number of buildings has increased to 84. Now Howard Hawks has remodeled the whole shebang for his John Wayne-Robert Mitchum Western, "Eldorado."

Wyatt Earp and Doc Holliday, who shot Jack Stillwell in Tucson, wouldn't know their way around. But Old Tucson has become the Hollywood cowboy's home away from home. And between movies Shelton operates it as an amusement park, advertising "Bank Holdups, Gunfights, Rides."

When Hawks and company pull out, back will go the "Red Dog Palace" sign on what is now the Broken Heart Saloon, and schooners of root beer will again be pushed across the bar. The Dos Espuelas Cantina will resume business as the Golden Nugget Ice Cream Parlor. Six times a day the bank will be held up, and in the corral Wayne built for his

"McClintock!," the Earp brothers, Holliday and the Clantons will shoot out the famous "Gunfight at the O.K. Corral," not exactly as it happened in Tombstone (sans corral) but as Hal Wallis staged it for his picture of that title.

Only for a while, though. Shelton is expecting a Columbia troupe for the filming of "The Long Ride Home."

Shelton came to Tucson from Kansas City as a winter vacationist in 1959, saw the movie ghost town rotting in the sun, and had his idea. He raised \$100,000 and leased it from Pima County. "I sold stock for a dollar a share at first, then raised it to \$2.50. Now there's none available—nobody will sell, and not just because it's getting profitable. All our stockholders feel the way I do about Old Tucson—they love the place and want to feel they're part of it. Some even come out and do construction work for nothing on weekends. The town is their hobby."

There are 65 stockholders, but 40% of the stock is held by Shelton and his wife. In the beginning the company leased concessions, but has now bought up all except two. With the clerks and service people, the bank robbers and O.K. Corral gunfighters, who work from scripts, the band of redskins led by Chief Spotted Hawk, a grandson of the warrior of that name who fought at the Little Big Horn, and the crew of the miniature railway, there is a staff of 42.

The lease expires in 1969, and under county law a new one will be up for bids, but Shelton isn't worried. Anyone who might take over will have to pay for all the improvements, including a full-size steam locomotive and caboose and a stretch of track contributed by the Southern Pacific.

Obituary 2 -- No Title

Los Angeles Times (1923-1995); Jan 21, 1983; ProQuest Historical Newspapers: Los Angeles Times
pg. D19

Author of 'The Mudlark'

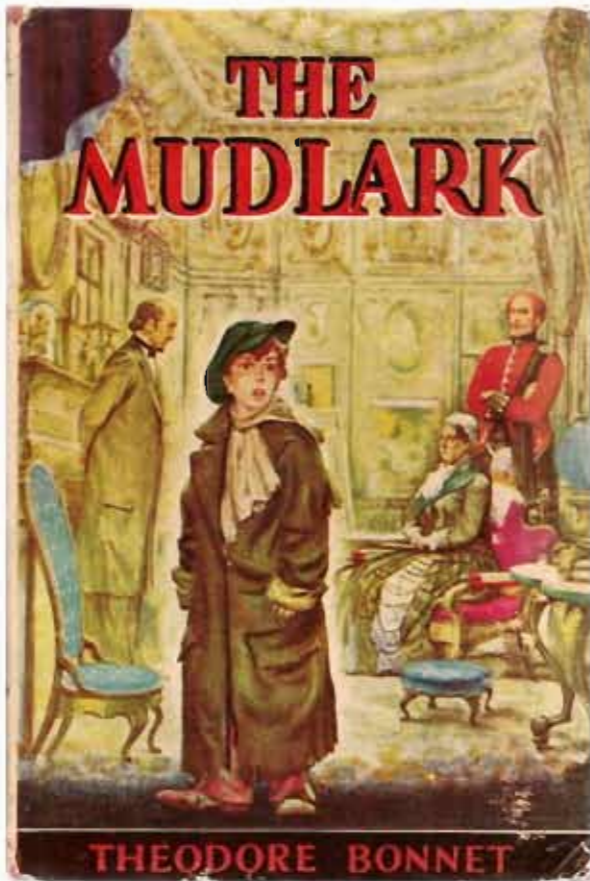
Theodore Bonnet, author of the best-seller "The Mudlark," died Saturday at St. Vincent's Hospital at age 74.

Bonnet, whose story of Benjamin Disraeli and Queen Victoria was made into a 1951 film starring Alec Guinness and Irene Dunne, was at work on a California historical novel when he died, his wife, Lois, said.

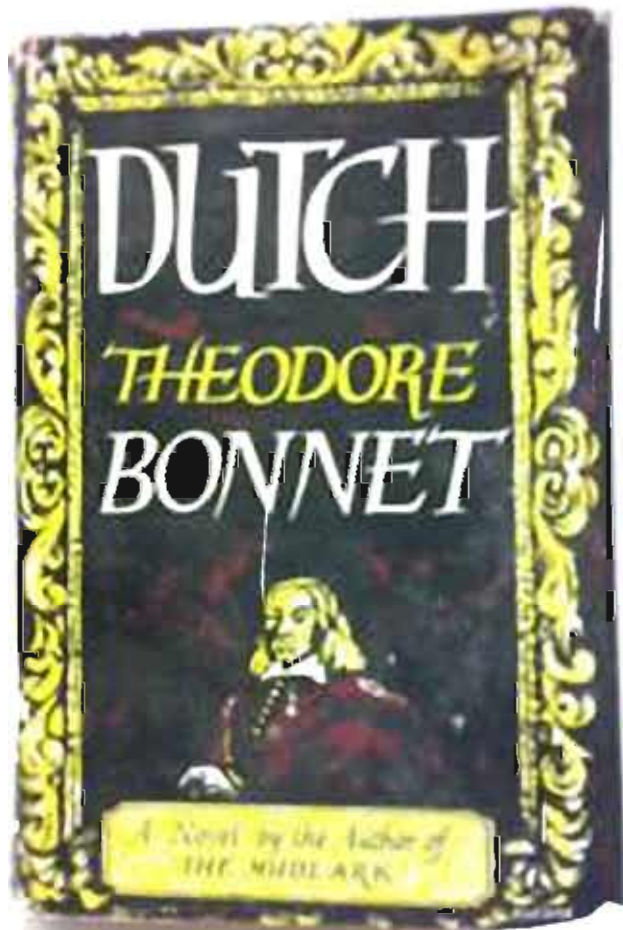
He began writing novels after World War II service. Before that he had been a writer for Cecil B. DeMille on the old "Lux Radio Theatre" series.

**BASCH, Allan Jay, March 5, 1946-
August 24, 1995.** Allan passed away peacefully and with dignity after waging a stalwart and courageous battle against the complications of AIDS. Born in Philadelphia to Louis (deceased) and Sadie Basch, he was raised in Atlantic City, New Jersey, before relocating to San Diego 25 years ago. In addition to his mother, Allan is lovingly survived by his devoted sisters, Barbara (Arnold) Dubin and Nancy (Martin) Kosmin, and is the favorite uncle of Marc and Merle Gluckman, and Murray, Mindy and Jamie Kosmin. Other survivors include close friends, Ron Kohnke, Robert McIntyre, Jim Fothergill and Bobby Roman, his extended family at Progressive Properties, and numerous friends and associates who were fortunate enough to experience Allan's generous, loving and humble heart. In accordance with Allan's wishes, in lieu of customary contributions, please be kind to someone and honor the importance of each and every person.

Books by Bonnet



The Mudlark (1949)



Dutch (1955)

THE Irene Dunne

MUDLARK



AT LAST IT'S HERE!

The story of the Kid who wanted to sit on the Queen's throne!



Alec GUINNESS

JEAN NEBOUESCO

ANNETTE JOHNSON

Building Permit History
2256 El Contento Drive
Hollywood Hills

- November 26, 1940: Building Permit No. 47589 to construct a 1-story 43'5" X 44'4" frame residence and garage at 2248 2256 El Contento Drive on Lot 2, Tract No. 12424.
Owner: Mr. & Mrs. Ted Bonnet
Architect: Richard J. Neutra
Engineer: None
Contractor: Eric F. Nelson
Cost: \$5,400.00
- May 2, 1941: Building Permit No. 11054 to construct a retaining wall.
Owner: Ted Bonnet
Architect: None
Engineer: None
Contractor: Charles O. Silver
Cost: \$100.00
- October 26, 1976: Building Permit No. LA34827 to repair motor vehicle damage to front wooden steps.
Owner: Ted Bommet (misspelling on permit.)
Architect: None
Engineer: None
Contractor: Howard's Contractors
Cost: \$750.00
- August 31, 2003: Building Permit No. EP02063 for interior kitchen remodel/repair (no changes in walls or openings). Interior bathroom remodel/repair (no changes in walls and openings).
Owner: David W. Hay
Architect: None
Engineer: None
Contractor: Brit Fix Builders
Cost: \$11,000.00

- October 27, 2003: Plumbing Permit No. WO34233872 to repipe old galvanized pipes under house & replace main line from watermeter to house.
Owner: David W. Hays
Architect: None
Engineer: None
Contractor: Brit Fix Builders
Cost: Not Shown
- January 26, 2004: Electrical Permit No. WO44101902 to upgrade service to 200 Amps.
Owner: David W. Hays
Architect: None
Engineer: None
Contractor: Ibrox Electric
Cost: Not shown
- March 15, 2016: Building Permit No. LA61426 to re-roof with class A or B material weighing less than 6 pound per sq. ft. For residential roof replacement . 50% of the total roof area, apply Cool Roof Product labeled and certified by Cool Roof Rating Council (CRRC). Cool Roof may be required for non-residential buildings per Title 24, Part 6, Section 149 (b).
Owner: Jonathan P. Anastas
Architect: None
Engineer: None
Contractor: M J Roofing
Cost: \$6,200.00

2

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

505 / 361

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.

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. 2 part, Sec. 2 T. 15 N. 14 W.

Tract. 124 24 proposed

Location of Building. 2256 El Contents Drive (House Number and Street)

Approved by City Engineer [Signature] Deputy.

Between what cross streets. Quebec & Playona

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building. Residence + Garage Families 1 Rooms 5
2. Owner (Print Name). M.C. + Mrs. Ted Bonnet Phone
3. Owner's address. 951 No La Jolla Ave
4. Certificated Architect. Richard J. Neuba State License No. Phone
5. Licensed Engineer. none State License No. Phone
6. Contractor. Eric F. Nelson State License No. 4665 Phone 916783
7. Contractor's address. 951 No La Jolla Ave
8. VALUATION OF PROPOSED WORK \$ 5400.00
9. State how many buildings NOW } none on lot and give use of each.
10. Size of new building. 43' x 44' No. Stories 1 Height to highest point 25' Size lot 99' x 90'
11. Type of soil. Foundation (Material) Concret Depth in ground 9"
12. Width of footing 12" Width of foundation wall 6" Size of redwood sill 3 x 4
13. Material exterior wall. Shakes Wood Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 6 Second floor 2 x 12 Rafters 2 x 12 Material of roof Compo
15. Chimney (Material) Brick Size Flue 13 x 13 No. inlets each flue 1 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.

INSIDE LOT LOT SIZE Sign here Eric F. Nelson (Owner or Authorized Agent) By: [Signature]

Plans, Specifications and other data must be filed if required. 11/19/40 marked

PERMIT NO. 47589 FOR DEPARTMENT USE ONLY 5086 Fee 19
Plans and Specifications checked Zone 1C1 Fire District No. 20
Correction verified Blg. Line 75' Ft. Street Widening No Ft.
Plans, Specifications and Application rechecked and approved Application checked and approved 11/28/40 [Signature] Clerk
SPRINKLER Required Valuation Included Specified Yes-No Inspector E.W. Robinson

FOR DEPARTMENT USE ONLY

| | | | |
|-------------------|--------------------|----------------------|--------------------------|
| Application..... | Fire District..... | Bldg. Line..... | Forced Draft Ventll..... |
| Construction..... | Zoning..... | Street widening..... | |

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

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

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

(4) There will be an unobstructed passageway at least 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:

..... lot in a hillside subdivision.
 required along street frontages
 from all other lot lines

Board of City Planning Commissioners
 By: *R. Davis*

PLAN CHECKING
 RECEIPT NO. 62257
 \$ 2400
1500

1

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

Application for the Erection of a Building

OF

CLASS "A", "B" OR "C"

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. 2

Tract 12424

Location of building 2256 EL CONTENITO DRIVE
(House Number, and Street)

Approved by
City Engineer
Deputy.

Between what cross streets.....

USE INK OR INDELIBLE PENCIL

- Purpose of building Retaining Wall Families..... Rooms.....
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) TED BONNET Phone.....
- Owner's address SAME
- Certificated Architect..... State License No..... Phone.....
- Licensed Engineer..... State License No..... Phone.....
- Contractor Charles O. Selver State License No. 5634 Phone AN. 13084
- Contractor's address 1237 So. Eastman Ave
- 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.} \$ 100.00
- State how many buildings NOW on lot and give use of each. (Store, Residence, Apartment House, Hotel or any other purpose)
- Size of new building See Plans No. Stories..... Height to highest point.....
- Size of lot..... Type of soil.....
- Foundation (Material)..... Depth in ground.....
- Material Exterior Walls..... Skeleton framework.....
(Structural Steel, Reinforced Concrete)
- Material of floors..... Roofing material.....

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 Ordinances 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 Charles O. Selver
(Owner or Authorized Agent)

Plans, Specifications and other data must be filed.

By.....

| FOR DEPARTMENT USE ONLY | | | | Fee <u>1.50</u> | |
|----------------------------|---|--|-----------------------------------|--|--------------------|
| PERMIT NO. <u>11054</u> | Plans and Specifications checked <u>Charles</u> | Zone <u>R1</u> | Fire District No. <u>X0</u> | Stamp here when Permit is issued MAY - 2 1941 | |
| | Corrections verified <u>Charles</u> | Bldg. Lino No. <u>No</u> Ft. | Street Widening No. <u>X0</u> Ft. | | |
| PLANS | Plans, Specifications and Application rechecked and approved. <u>Charles</u> | Application checked and approved <u>5/14/41 Charles</u> Clerk | | Inspector | |
| Rec'd..... | For Plans See | Filled with | Required Valuation Included | Specified Yes—No | <u>15-72211054</u> |

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

| | | | | |
|--|---|--------------------------------|--|----------------------|
| 1. LEGAL DESCR. | LOT 2 | BLK | TRACT 12424 | DIST. MAP 150 189 |
| 2. PRESENT USE OF BUILDING (01) Dwelling | NEW USE OF BUILDING () same | | | CENSUS TRACT 1895.00 |
| 3. JOB ADDRESS 2256 El Contento Drive | AND Term. | | | ZONE R1-1 |
| 4. BETWEEN CROSS STREETS Alceona | AND Term. | | | FIRE DIST. MFD |
| 5. OWNER'S NAME Ted Bommet | PHONE | | | LOT (TYPE) int |
| 6. OWNER'S ADDRESS same | CITY ZIP | | | LOT SIZE irreg |
| 7. ENGINEER | BUS. LIC. NO. | ACTIVE STATE LIC. NO. | PHONE | ALLEY |
| 8. ARCHITECT OR DESIGNER | BUS. LIC. NO. | ACTIVE STATE LIC. NO. | PHONE | BLDG. LINE hills |
| 9. CONTRACTOR Howards Contractors | BUS. LIC. NO. 141078 | ACTIVE STATE LIC. NO. 663 8193 | PHONE | AFFIDAVITS |
| 10. BRANCH LENDER | ADDRESS CITY | | | |
| 11. SIZE OF EXISTING BLDG. WIDTH LENGTH | STORIES 1 | HEIGHT 10' | NO. OF EXISTING BUILDINGS ON LOT AND USE two | |
| 12. CONST. MATERIAL OF EXISTING BLDG. → | EXT. WALLS stucco | ROOF comp | FLOOR conc | SEISMIC STUDY ZONE |
| 3 13. JOB ADDRESS 2256 El Contento Drive | 14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 750 | | | DIST. OFFICE T/A |
| 15. NEW WORK: (Describe) Repair motor Vehicle Damage Ft Wooden Steps | | | | CRIT. SOIL yes |
| | | | | GRADING yes |
| | | | | HIGHWAY DED. |
| NEW USE OF BUILDING DWELLING | SIZE OF ADDITION | | STORIES HEIGHT | FLOOD |
| TYPE V | GROUP OCC. R# | BLOG. AREA | PLANS CHECKED | CONS. |
| DWELL. UNITS N/C | MAX OCC. | TOTAL | PLANS APPROVED | ZONED BY H Myers |
| GUEST ROOMS | PARKING REQ'D | PARKING PROVIDED STD. COMP. | APPLICATION APPROVED | FILE WITH |
| SPRINKLERS REQ'D SPECIFIED | CONTY INSP. | | INSPECTION ACTIVITY | INSPECTOR |
| P.C. | S.P.C. | B.P. 11.40 | T.I. P.M. I.F. 11 | G.P.I. C/O O.S. |
| P.C. No. | PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED. | | | TYPIST mj |

CASHIERS USE ONLY

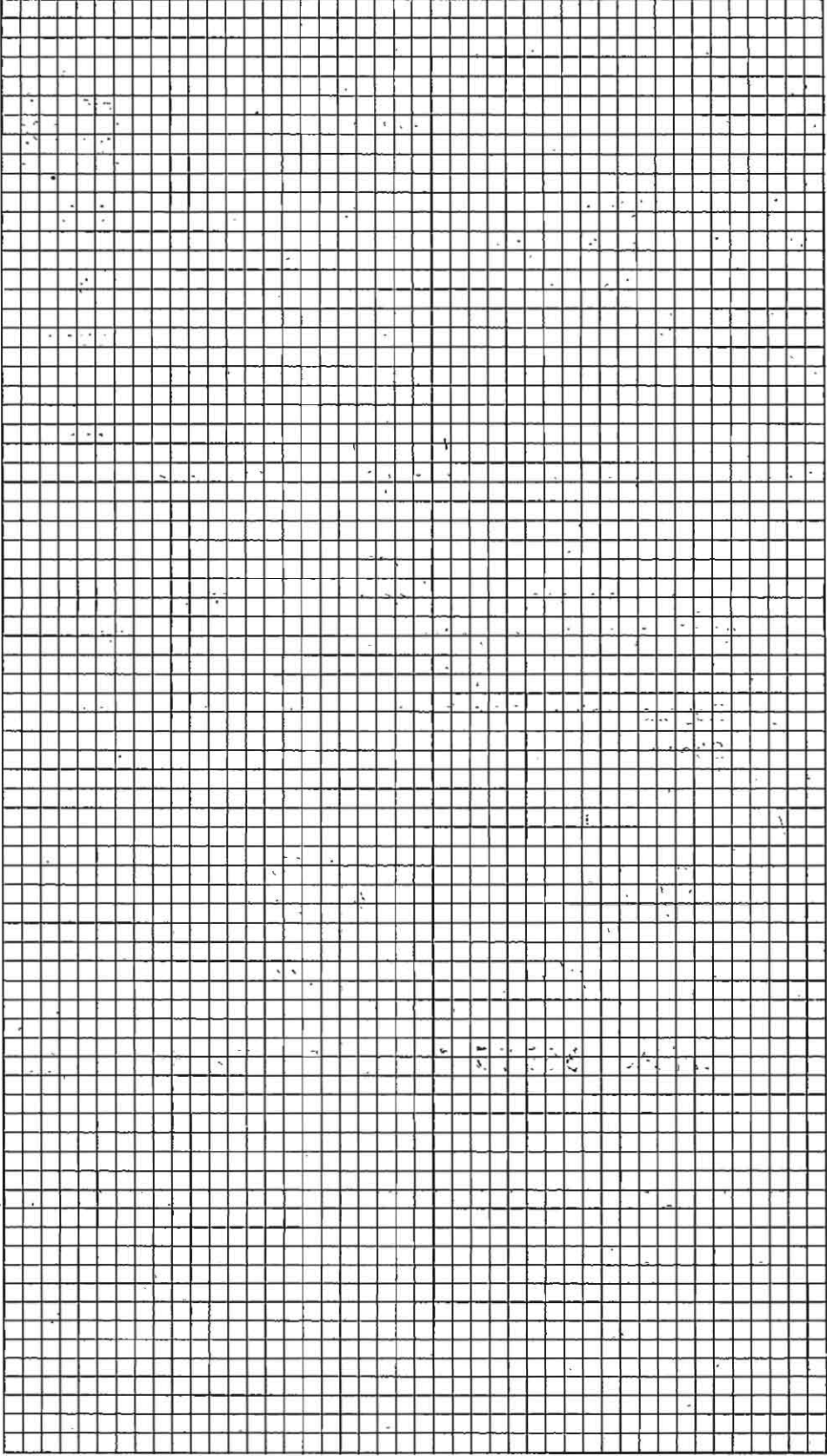
QCT-2676 30575 5 •34827 T-2CK 11.40

STATEMENT OF RESPONSIBILITY

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

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

| | | |
|-----------------------|--|------------------|
| Signed [Signature] | (Owner or Agent having Property Owner's Consent) | Signature/Date |
| Bureau of Engineering | ADDRESS APPROVED | RJA 10-25-76 |
| | DRIVEWAY | |
| | HIGHWAY DEDICATION | REQUIRED |
| | | COMPLETED |
| | FLOOD CLEARANCE | |
| | SEWERS | SEWERS AVAILABLE |
| | | NOT AVAILABLE |
| | NO SEWER/PLUMBING REQ'D. | SFC PAID |
| X X | SFC NOT APPLICABLE | SFC DUE |
| | | RJA 10-25-76 |
| Conservation | APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> | |
| Fire | APPROVED (TITLE 19) (L.A.M.C.-5700) | |
| Housing | HOUSING AUTHORITY APPROVAL | |
| Planning | APPROVED UNDER CASE # | |
| Traffic | APPROVED FOR | |
| Construction Tax | RECEIPT NO. | DWELLING UNITS |



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

LEGAL DESCRIPTION

13. STRUCTURE INVENTORY

03016 - 90000 - 20624

14. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (818)762-8876. Toilet and shower water conservation devices required. Battery operated smoke detectors required located per code. Impact hazard glazing material required on all sliding glass doors. Installation of seismic gas shut-off valve required.

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

15. Building Relocated From:

| 16. CONTRACTOR, ARCHITECT, & ENGINEER NAME | ADDRESS | CLASS | LICENSE# | PHONE # |
|--|---------------|---------------------------|----------|------------|
| (C) Brit Fix Builders | 6329 Ben Ave, | | | |
| | | North Hollywood, CA 91606 | B 806502 | 2133992767 |

PERMIT EXPIRATION

This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **B** Lic. No.: **806502** Contractor: **BRIT FIX BUILDERS**

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: _____ Policy Number: _____

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

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

19. ASBESTOS REMOVAL DECLARATION

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

21. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: **ANDREW WILLIAMS** Sign: **Internet e-Permit System Declaration** Date: **10/14/2003** Contractor Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



PERMIT #: 03016 - 90000 - 20624
 ADDRESS: 2256 N El Contento Dr
 OWNER: Hay, David W
 2256 El Contento Dr
 LOS ANGELES CA 90068

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

Payment Date: 10/14/03
 Receipt No: IN050126078
 Amount: \$325.10
 Method: Credit Card

JOB DESCRIPTION: Interior kitchen remodel/repair (no changes in walls or openings). Interior bathroom remodel/repair (no changes in walls or openings).

INSPECTION RECORDS MUST BE AVAILABLE WHEN REQUESTED

GROUNDWORK INSPECTIONS

Electrical
 Plumbing
 Gas Piping
 Heating & Refrigeration

OK to Place Floor

DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED

ROUGH INSPECTIONS

Electrical
 Plumbing
 Fire Sprinkler
 Heating & Refrigeration
 Roof Sheathing
 Framing
 Insulation
 Elevator
 Suspended Ceiling

OK to Cover

**FOR INSPECTION REQUESTS, PLEASE CALL
 (888) LA-4BUILD (524-2845)
 Outside LA County, call (213) 482-0000**

DO NOT COVER UNTIL PREVIOUS IS SIGNED

Exterior Lathing
 Interior Lathing
 Drywall

OK to Cover Walls

DO NOT COVER UNTIL ABOVE IS SIGNED

WORK OUTSIDE OF THE BUILDING

Electrical Underground
 Gas
 Heating & Refrigeration
 Sewer

FINAL INSPECTIONS

Electrical
 Plumbing
 Gas
 Gas Test
 Heating & Refrigeration
 Elevator
 Fire Sprinkler

LAFD (Title 19 only)
 LAFD Fire Life Safety

PROJECT FINAL

SUPPLEMENTAL NOTES: _____

IMPORTANT NOTICE

- Prior to the start of any construction work adjacent to any public way, pedestrian protection shall be provided (Sec. 91.3303 L.A.M.C.).
- Inspection(s) may be requested anytime via the Internet or touch tone phone. To request an inspection via the Internet, go to www.ladbs.org and click the "Inspection" link. To request an inspection via touch tone phone, call toll free (888) LA4BUILD (888-524-2845) and select option 1 for the Automated Inspection Request System. To request an inspection via the Customer Call Center between 7:00 a.m. and 5:00 p.m., select option 2. Outside LA County, call (213) 482-0000.
- When requesting an inspection, the following information may be requested: job address, type of inspection, use of building, 15 digit permit number and a contact phone number of the person who can be reached on the day of the inspection. Inspection request(s) received by the Customer Call Center before 2:00 p.m. or Internet or Automated Inspection Request System before 3:00 p.m. can be requested for the following business day. An automated system will attempt to telephone the contact phone number before 10:00 a.m. on the day of the inspection.
- Permit fees provide for a limited number of inspections. A re-inspection fee may be assessed when the work for which an inspection was requested is not ready, when inspection records are not available, or where no site access is made available.
- No person shall perform any construction or repair work between the hours of 9:00 p.m. (6:00 p.m. grading) and 7:00 a.m. the following day which results in loud noises to the disturbance of persons occupying sleeping quarters in any dwelling, hotel, motel, apartment, or other place of residence (Sec. 41.40 L.A.M.C.).
- No person, other than an individual homeowner engaged in the repair or construction of his/her single-family dwelling, shall perform any construction or repair work of any kind upon any building or structure located on land developed with residential buildings or perform work within 500 feet of land so occupied, before 8:00 a.m. or after 6:00 p.m. on any Saturday or at any time on Sunday (Sec. 41.40 L.A.M.C.).
- Dust control measures to prevent dust from being blown or deposited over or upon any private property in any residential area must be implemented during any excavation or earth-moving phase of construction, sand blasting, or demolition.
- Building permits are valid for two years or expire on the 180th day from the date of issuance if the work permitted has not commenced. The Department reserves the right to expire any permit where work has been suspended for a period of 180 days.
- Inspection services will not be provided when there is an unleashed dog on the premises.

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

Water Service (1) 45.00 Repipe No. of Fixtures (6) 60.00

WATER HEATERS AND GAS SYSTEMS

Water Heater and Vent (1) 20.00

PERMIT EXPIRATION

This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC).

11. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **B** Lic. No.: **806502** Contractor: **BRIT FIX BUILDERS****12. WORKERS' COMPENSATION DECLARATION**

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

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

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

Carrier: _____ Policy Number: _____

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

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

13. ASBESTOS REMOVAL DECLARATION

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

14. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

15. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: **ANDREW WILLIAMS** Sign: _____ Internet ePermit System Declaration Date: **10/27/2003** Contractor Authorized Agent

10. FEE ITEM INFORMATION**SERVICES**

Services 0-200 Amp (1) 12.00

PERMIT EXPIRATION

This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC).

11. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **C10** Lic. No.: **792370** Contractor: **IBROX ELECTRIC**

12. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: _____ Policy Number: _____

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

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

13. ASBESTOS REMOVAL DECLARATION

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

14. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

15. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: **SCOTT BRYDEN** Sign: _____ **Internet ePermit System Declaration** Date: **01/26/2004** Contractor Authorized Agent



| | | |
|--|--|---|
| Bldg-Alter/Repair 1 or 2 Family Dwelling Express Permit No Plan Check | City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY | Issued on: 03/15/2016 Last Status: Issued Status Date: 03/15/2016 |
|--|--|---|

| 1. TRACT | BLOCK | LOT(s) | ARE | COUNTY MAP REF # | PARCEL ID # (PIN #) | 2. ASSESSOR PARCEL # |
|----------|-------|--------|-----|------------------|---------------------|----------------------|
| TR 12424 | | 2 | | M B 234-50 | 151-5A189 59 | 5585 - 026 - 002 |

| | | |
|--|--|---|
| 3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Baseline Hillside Ordinance - Yes Council District - 4 Certified Neighborhood Council - Hollywood United | Community Plan Area - Hollywood Census Tract - 1894.00 District Map - 151-5A189 Environmentally Sensitive Area - YES Energy Zone - 9 | Fire District - VHFHSZ Hillside Grading Area - YES Hillside Ordinance - YES Earthquake-Induced Landslide Area - Yes Near Source Zone Distance - 0 |
|--|--|---|

ZONES(S): R1-1

| |
|---|
| 4. DOCUMENTS ORD - ORD-128730 HLSAREA - Yes BHO - Yes |
|---|

| |
|---------------------------|
| 5. CHECKLIST ITEMS |
|---------------------------|

| |
|--|
| 6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION Owner(s): ANASTAS, JONATHAN P 2256 EL CONTENTO DR, LOS ANGELES CA 90068 -- Tenant: Applicant: (Relationship: Contractor) JOHN URQUILZA - , - (626) 814-2941 |
|--|

For Cashier's Use Only W/O #: 61605682

| | |
|---|---------------------|
| 7. EXISTING USE (01) Dwelling - Single Family | PROPOSED USE |
|---|---------------------|

| |
|--|
| 8. DESCRIPTION OF WORK Re-roof with Class A or B material weighing less than 6 pound per sq. ft. For residential roof replacement > 50% of the total roof area, apply Cool Roof Product labeled and certified by Cool Roof Rating Council (CRRC). Cool Roof may be required for non-residential buildings per Title 24, Part 6, Section 149 (b). |
|--|

| |
|--------------------------------------|
| 9. # Bldgs on Site & Use: |
|--------------------------------------|

| | |
|---|--|
| 10. APPLICATION PROCESSING INFORMATION | |
| BLDG. PC By: OK for Cashier: Lucy Carrillo Ramirez Signature: | DAS PC By: Coord. OK: Date: 03/15/2016 |

| | |
|--|--------------------|
| 11. PROJECT VALUATION <small>Fiscal Year Period</small> | |
| Permit Valuation: \$6,200 | PC Valuation: |
| Sewer Cap ID: | Total Bond(s) Due: |

| |
|------------------------|
| 12. ATTACHMENTS |
|------------------------|

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.

| | |
|--|----------|
| LA ESTE 107008785 3/15/2016 4:00:19 PM | |
| BUILDING PERMIT-RES | \$117.50 |
| EI RESIDENTIAL | \$0.81 |
| ONE STOP SURCH | \$2.91 |
| SYSTEMS DEVT FEE | \$8.72 |
| CITY PLANNING SURCH | \$8.67 |
| MISCELLANEOUS | \$10.00 |
| PLANNING GEN PLAN MAINT SURCH | \$7.23 |
| CA BLDG STD COMMISSION SURCHARGE | \$1.00 |
| BUILDING PLAN CHECK | \$27.00 |

Sub Total: \$183.84

Permit #: 160161000005682
Building Card #: 2016LA61426
Receipt #: 0107558199



* P 1 6 0 1 6 1 0 0 0 0 5 6 8 2 F N *

107008785 3/15/2016 4:00:19 PM

13. STRUCTURE INVENTORY

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

16016 - 10000 - 05682

14. APPLICATION COMMENTS:

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

15. BUILDING RELOCATED FROM:

| 16. CONTRACTOR, ARCHITECT & ENGINEER NAME | ADDRESS | CLASS | LICENSE # | PHONE # |
|---|--|-------|-----------|---------|
| (C) M J ROOFING | 16361 SAN BERNARDINO ROAD, COVINA, CA 91722 | C39 | 540148 | |

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: C39 License No.: 540148 Contractor: M J ROOFING

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: STATE COMP. INS. FUND Policy Number: 1862127

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's Name (If Any): _____ Lender's Address: _____

21. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: JOHN URQUIZA

Sign: 

Date: 03/15/2016

Contractor Authorized Agent

Bonnett House Photographs



Bonnet House, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, front porch/patio, 2256 El Contento Drive, December 4, 2018 (Photograph by Cameron Carruthers)



Bonnet House, satellite view, 2256 El Contento Drive, Jan 2008 (Photograph by Google Earth)



Bonnet House, 2256 El Contento Drive, circa 1942 (Unknown Photographer)



Bonnet House, North facade, 2256 El Contento Drive, circa 1942 (Unknown Photographer)



Bonnet House after siding was painted, 2256 El Contento Drive, undated photo (Unknown Photographer)



Bonnet House after siding was painted, 2256 El Contento Drive, Undated Photo (Unknown Photographer)



Bonnet House, 2256 El Contento Drive, 2018 (MLS Photograph)



Bonnet House, 2256 El Contento Drive, 2018 (MLS Photograph)



Bonnet House, Southwest corner, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, roofs coming together, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, chimney 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, exterior siding, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, underside of main eave, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, main eave, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, South facade, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnett House, front porch/patio, 2256 El Contento Drive, 2018 (Cameron Carrothers photo)



Bonnett House, front door, 2256 El Contento Drive, 2018 (Cameron Carrothers photo)



Bonnett House, living room, 2256 El Contento Drive, 2018 (Cameron Carrothers photo)



Bonnett House, front door, 2256 El Contento Drive, 2018 (Cameron Carrothers photo)



Bonnet House, living room fireplace, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, dining room, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, original kitchen, 2256 El Contento Drive, circa 1942 (Unknown Photographer)



Bonnet House, current kitchen, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, master bedroom, 2256 El Contento Drive, circa 1942 (Unknown Photographer)



Bonnet House, master bedroom, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



Bonnet House, bedroom fireplace, 2256 El Contento Drive, December 4, 2018 (Photograph by Charles J. Fisher)



City of Los Angeles Department of City Planning

1/24/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2256 N EL CONTENTO DR

ZIP CODES

90068

RECENT ACTIVITY

CHC-2020-510-HCM

ENV-2020-511-CE

CASE NUMBERS

CPC-2016-1450-CPU

ORD-129279

ORD-128730

ENV-2016-1451-EIR

Address/Legal Information

| | |
|------------------------------|--------------------|
| PIN Number | 151-5A189 59 |
| Lot/Parcel Area (Calculated) | 7,426.1 (sq ft) |
| Thomas Brothers Grid | PAGE 593 - GRID F3 |
| Assessor Parcel No. (APN) | 5585026002 |
| Tract | TR 12424 |
| Map Reference | M B 234-50 |
| Block | None |
| Lot | 2 |
| Arb (Lot Cut Reference) | None |
| Map Sheet | 151-5A189 |

Jurisdictional Information

| | |
|--------------------------|---------------------|
| Community Plan Area | Hollywood |
| Area Planning Commission | Central |
| Neighborhood Council | Hollywood United |
| Council District | CD 4 - David E. Ryu |
| Census Tract # | 1894.00 |
| LADBS District Office | Los Angeles Metro |

Planning and Zoning Information

| | |
|---|---|
| Special Notes | None |
| Zoning | R1-1 |
| Zoning Information (ZI) | ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations |
| General Plan Land Use | Low II Residential |
| General Plan Note(s) | Yes |
| Hillside Area (Zoning Code) | Yes |
| Specific Plan Area | None |
| Subarea | None |
| Special Land Use / Zoning | None |
| Design Review Board | No |
| Historic Preservation Review | No |
| Historic Preservation Overlay Zone | None |
| Other Historic Designations | None |
| Other Historic Survey Information | None |
| Mills Act Contract | None |
| CDO: Community Design Overlay | None |
| CPIO: Community Plan Imp. Overlay | None |
| Subarea | None |
| CUGU: Clean Up-Green Up | None |
| HCR: Hillside Construction Regulation | No |
| NSO: Neighborhood Stabilization Overlay | No |
| POD: Pedestrian Oriented Districts | None |
| RFA: Residential Floor Area District | None |
| RIO: River Implementation Overlay | No |
| SN: Sign District | No |
| Streetscape | No |
| Adaptive Reuse Incentive Area | None |
| Affordable Housing Linkage Fee | |

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

| | |
|---|---|
| Residential Market Area | Medium-High |
| Non-Residential Market Area | High |
| Transit Oriented Communities (TOC) | Not Eligible |
| RPA: Redevelopment Project Area | None |
| Central City Parking | No |
| Downtown Parking | No |
| Building Line | None |
| 500 Ft School Zone | No |
| 500 Ft Park Zone | No |
| Assessor Information | |
| Assessor Parcel No. (APN) | 5585026002 |
| Ownership (Assessor) | |
| Owner1 | MORRISON,DAVID C CO TR MORRISON WILDE FAMILY TRUST C/O C/O DAVID C MATLOF |
| Address | 10100 SANTA MONICA BLVD STE 1700 LOS ANGELES CA 90067 |
| Ownership (Bureau of Engineering, Land Records) | |
| Owner | GIANT LLC |
| Address | 10100 SANTRA MONICA BLVD # 1700 LOS ANGELES CA 90067 |
| APN Area (Co. Public Works)* | 0.173 (ac) |
| Use Code | 0100 - Residential - Single Family Residence |
| Assessed Land Val. | \$1,458,744 |
| Assessed Improvement Val. | \$408,773 |
| Last Owner Change | 01/30/2019 |
| Last Sale Amount | \$9 |
| Tax Rate Area | 13 |
| Deed Ref No. (City Clerk) | 458456 3014023 2054180 1570689 1403484 1295687 1204298-9 1204296 110440 0636041 0636040 0636039 0183625 0089490 0044403 |
| Building 1 | |
| Year Built | 1941 |
| Building Class | D7C |
| Number of Units | 1 |
| Number of Bedrooms | 2 |
| Number of Bathrooms | 1 |
| Building Square Footage | 1,154.0 (sq ft) |
| Building 2 | No data for building 2 |
| Building 3 | No data for building 3 |
| Building 4 | No data for building 4 |
| Building 5 | No data for building 5 |
| Rent Stabilization Ordinance (RSO) | No [APN: 5585026002] |
| Additional Information | |

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

| | |
|---|-----------------|
| Airport Hazard | None |
| Coastal Zone | None |
| Farmland | Area Not Mapped |
| Urban Agriculture Incentive Zone | YES |
| Very High Fire Hazard Severity Zone | Yes |
| Fire District No. 1 | No |
| Flood Zone | None |
| Watercourse | No |
| Hazardous Waste / Border Zone Properties | No |
| Methane Hazard Site | None |
| High Wind Velocity Areas | No |
| Special Grading Area (BOE Basic Grid Map A-13372) | Yes |
| Wells | None |

Seismic Hazards

| | |
|--------------------------------------|---|
| Active Fault Near-Source Zone | |
| Nearest Fault (Distance in km) | Within Fault Zone |
| Nearest Fault (Name) | Hollywood Fault |
| Region | Transverse Ranges and Los Angeles Basin |
| Fault Type | B |
| Slip Rate (mm/year) | 1.00000000 |
| Slip Geometry | Left Lateral - Reverse - Oblique |
| Slip Type | Poorly Constrained |
| Down Dip Width (km) | 14.00000000 |
| Rupture Top | 0.00000000 |
| Rupture Bottom | 13.00000000 |
| Dip Angle (degrees) | 70.00000000 |
| Maximum Magnitude | 6.40000000 |
| Alquist-Priolo Fault Zone | No |
| Landslide | Yes |
| Liquefaction | No |
| Preliminary Fault Rupture Study Area | No |
| Tsunami Inundation Zone | No |

Economic Development Areas

| | |
|-------------------------------|---------------|
| Business Improvement District | None |
| Hubzone | Not Qualified |
| Opportunity Zone | No |
| Promise Zone | None |
| State Enterprise Zone | None |

Housing

| | |
|------------------------------------|---|
| Direct all Inquiries to | Housing+Community Investment Department |
| Telephone | (866) 557-7368 |
| Website | http://hcidla.lacity.org |
| Rent Stabilization Ordinance (RSO) | No [APN: 5585026002] |
| Ellis Act Property | No |

Public Safety

| | |
|-----------------------------|-----------|
| Police Information | |
| Bureau | West |
| Division / Station | Hollywood |
| Reporting District | 627 |
| Fire Information | |
| Bureau | West |
| Batallion | 5 |
| District / Fire Station | 82 |
| 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.

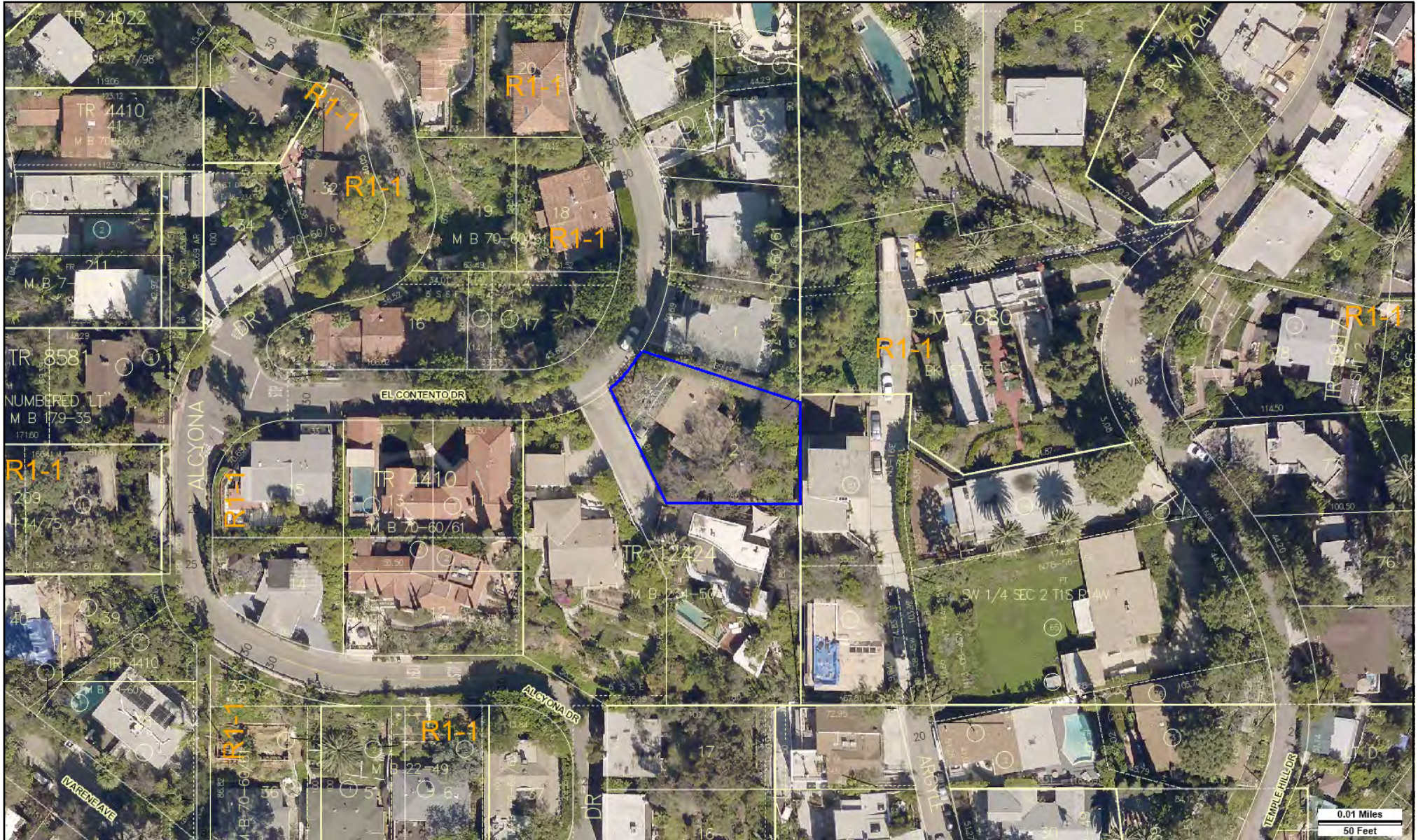
CASE SUMMARIES

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

| | |
|--------------------------|--|
| Case Number: | CPC-2016-1450-CPU |
| Required Action(s): | CPU-COMMUNITY PLAN UPDATE |
| Project Descriptions(s): | UPDATE TO THE HOLLYWOOD COMMUNITY PLAN |
| Case Number: | ENV-2016-1451-EIR |
| Required Action(s): | EIR-ENVIRONMENTAL IMPACT REPORT |
| Project Descriptions(s): | UPDATE TO THE HOLLYWOOD COMMUNITY PLAN |

DATA NOT AVAILABLE

ORD-129279
ORD-128730



Address: 2256 N EL CONTENTO DR

APN: 5585026002

PIN #: 151-5A189 59

Tract: TR 12424

Block: None

Lot: 2

Arb: None

Zoning: R1-1

General Plan: Low II Residential

