

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-4766-HCM
ENV-2019-4767-CE

HEARING DATE: September 5, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2421-2425 North Silver Ridge Avenue
Council District: 13 – O'Farrell
Community Plan Area: Silver Lake – Echo Park –
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Tract 6599, Lots 15-16

PROJECT: Historic-Cultural Monument Application for the
HAWK HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

**OWNER/
APPLICANT:** Bryan Libit
2421 Silver Ridge Avenue
Los Angeles, CA 90039

PREPARER: Jenna Snow
PO Box 5201
Sherman Oaks, CA 91413

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 Hawk House is a two-story single-family residence and detached garage located on Silver Ridge Avenue in Silver Lake. Constructed in 1939, it was designed by architect Harwell Hamilton Harris (1903-1990) in the Early Modern architectural style for Edwin "Stan" Stanton and Ethyle Hawk. The house served as the headquarters for the home goods company, Hawk House, established by the Hawks by 1948, which produced distinctive products such as barbeque-braziers, lamps, and ashtrays. Ethyle Hawk remained living at the residence until 1960, two years following the death of her husband. The current owner purchased the property in 2018.

Built on a steeply sloping lot, the Hawk House is set partly into the hillside at a 45 degree angle to the street, with the detached garage in front of the house. Irregular in plan, the house is of wood frame construction with redwood siding, and has a hipped roof with wide-overhanging eaves. The house consists of a series of three, intersecting, rectangular volumes. A stair tower is located at the northeast elevation, at the intersection of two rectangular volumes, and a brick chimney is located at the southwest elevation. The easterly and central volumes consist of the second floor, where the kitchen and dining room are located. The westerly volume contains the bedrooms and bathroom topped by a terrace that wraps the northwest- and southwest-facing elevations. Fenestration generally consists of wood casement and fixed sash windows. The main entrance, located along the northeast elevation, is deeply recessed and is screened on the northwest side by vertical wood slats that extend between the roof eaves and solid porch railing. The entrance consists of a single wood panel door flanked by fixed glass sidelites. The interior is characterized by the use of wood-framed sliding doors and textured panels, a fireplace flanked by brick, hardwood floors, built-ins, and picture rails.

Harwell Hamilton Harris was born in Redlands, California in 1903. Although he originally wanted to be a sculptor and attended Otis Art Institute in 1923, after visiting Frank Lloyd Wright's Hollyhock House, he decided to pursue a career in architecture. Harris later found employment with Richard Neutra and Rudolph M. Schindler, where he gained a command for architecture without formal training. In Neutra's office he worked on the Lovell Health House and Rush City competition. In 1933, Harris established his own architectural practice and he went on to design a number of small houses based on a modular system. In 1936, he won the *House Beautiful* Small House Competition for his own house, Fellowship Park, which helped to establish his reputation. Some of Harris' well-known works include the Birtcher-Share House (1942, HCM #621), the Ralph Johnson House (1949, HCM #1127), and a 1937 home for John Entenza, publisher of *Arts and Architecture* magazine. In addition to his private practice, Harris also had a successful teaching career at a number of institutions across the country including Columbia University, University of Texas, University of Southern California, and North Carolina State University. Harris was made a Fellow in the American Institute of Architects in 1965, and passed away in 1990 at the age of 81.

The property appears to have experienced only limited alterations over the years, which include the replacement of a few original wood-framed windows and exterior doors with aluminum-framed windows and doors, the extension of a wooden screen at the entrance, and the addition of another wooden screen on the eastern terrace in the 1960s; a bathroom addition and the conversion of the basement to habitable space in 2019; and the replacement of the sidelites flanking the front door at an unknown date.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of an Early Modern residence designed by Harwell Hamilton Harris.

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:					
Other Associated Names:					
Street Address:				Zip:	Council District:
Range of Addresses on Property:				Community Name:	
Assessor Parcel Number:	Tract:			Block:	Lot:
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?
Architect/Designer:			Contractor:
Original Use:			Present Use:
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7) Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



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.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
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):

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.
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:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

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

Nomination Preparer/Applicant's Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 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) | 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.	
✓	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.
✓	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.
✓	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

BRYAN LEBIT
Name:

MAR. 18, 2019
Date:

[Signature]
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

7. WRITTEN STATEMENTS

A. Proposed Monument Description

Site

The Hawk House is located in the Silverlake neighborhood of Los Angeles on Silver Ridge Avenue. Silver Ridge Avenue is a hilly and curving street with sharp turns; Hawk House is built toward the top of the hill. The rectangular parcel is located on the west side of the street with views of Silverlake Reservoir to the west. The steeply sloped site rapidly falls away to the west. The house is set at a 45-degree angle to the parcel boundaries and the street, with a separate garage set adjacent and almost parallel with the street. The one-story garage is rectangular in plan with a flat roof and a low parapet along the west elevation. The structure is clad with redwood siding. A metal roll-up door faces north. A laundry/utility room is located at the south side of the garage.

The driveway is finished with stone pavers. Several concrete steps down from driveway access the main entry. The steps are lined by metal pipe rail. The angle of the house allows for a patio between the garage and southeast elevation of the house. The patio is shaded by a mature tree and is paved with brick. A short flight of concrete steps lines the east side of the garage and leads to the laundry/utility room. A second patio is located along the house's southwest elevation with direct access to the master bedroom. A concrete stair runs along the southwest elevation to the south elevation. The hillside northwest of the house is very steep with uncultivated landscaping.

Exterior

The two-story house is built into the hillside with the main entrance at the upper level and bedrooms at the lower level. The house is designed in a Modern style, devoid of applied decoration, with wood frame construction and redwood siding set on a concrete foundation. Fenestration generally consists of wood sash, primarily casement windows and fixed sash windows. The second floor has a hipped roof with widely overhanging eaves. Set at a 45-degree angle to the parcel boundaries, the house consists of a series of three, intersecting, rectangular volumes. A stair tower is located at the northeast elevation, at the intersection of two, rectangular volumes, while a brick chimney is located at the southwest elevation, at the opposite side of that intersection. The easterly and central volumes consist of the second floor with the kitchen and dining room in the easterly volume and the living room in the central volume. The westerly volume contains the bedrooms and bathroom topped by a terrace that wraps the northwest and southwest elevations.

The main entrance is deeply inset along northeast elevation. The entrance is screened on the northwest side by vertical wood slats that extend between the roof eaves and solid porch railing. The door consists of a single wood panel flanked on either side by fixed glass sidelights.

The northwest elevation, which faces the Silverlake Reservoir, can be divided into three, unequal sections. The east section consists of the entry porch that wraps around from the northeast elevation, the center section contains the stair tower, and the west section has bedrooms on the first floor with the terrace and living room above. The stair tower is mostly solid with one long, vertical, fixed window spanning the floors. First floor bedrooms have aluminum sliding doors flanked on either side by tall, fixed sash windows. On the second floor, two pairs of wood-frame doors with glazing open out onto the terrace. A wood screen hides the north part of the terrace. A solid, low wood railing defines the edge of the terrace. Along the northwest side of the terrace, two horizontal members extend from the roof and are supported by metal posts.

A sliding aluminum door sided by a large fixed window opens out onto the patio at the southwest elevation. On the second floor, a pair of wood-frame doors with glazing opens out onto the terrace.

The southeast elevation can also be divided into three sections with the first floor at the west section and the second floor at the east side, separated by the brick chimney. Two, square, aluminum, horizontal-sliding sash windows are located on the first floor at the west side. At the east side, three pairs of wood-frame doors open onto the brick patio. Three square, wood casement windows are placed at the east side of the elevation.

Interior

The main entry opens onto a second-floor entry foyer. The entry foyer has a small coat closet and access down to the first floor. The second floor contains the public spaces: the living room, dining room and kitchen. Sliding doors with a wood frame and textured panels separate each of the spaces. All three rooms have a picture rail encircling them, with some areas stepped out from the wall elevation as a fascia with a ledge above. The living room has a hipped ceiling above the picture rail/facia. A fireplace flanked by brick and no mantel is located toward the southwest corner of the room, adjacent to built-in bookshelves. A two-way cupboard between the kitchen and dining room allows for access on either side. The fascia in the kitchen runs above the windows and functions as a lightbox.

First floor bedrooms and bathroom also have a picture rail. Bedrooms have wood-frame, multi-light glass doors and feature built-in bureaus with a mirror above.

Alterations

The Hawk Residence appears much as it did when it was constructed in 1939 and there have been few alterations, and none that were made with a permit. Most notably, aluminum sliding doors in first floor bedrooms were installed in the 1960s and replaced wood-frame, multi-light doors. Aluminum windows in the bathroom were likely changed at the same time. Sidelights flanking the front door broke and were replaced. The wood screen adjacent to the front door was extended and the wood screen at the east side of the terrace was added in the 1960s. In addition, the HVAC system was installed circa 1978.¹

¹ Edith Liu, interview with Jenna Snow and Bryan Libit, February 28, 2019.

B. Statement of Significance

Hawk House is significant under criterion 3 for its exceptional design by Harwell Hamilton Harris, one of the most influential Los Angeles architects of the twentieth century. Harris was recognized for his achievements during his lifetime; he received numerous design awards and his work published extensively. The house, completed in 1939 for Stan and Ethyle Hawk, features innovative Modern design situated on a distinctive hillside location. The design exemplifies Harris's important architectural themes of the time and evokes the feeling of a Japanese pavilion based on a modular system. The Hawk House is also significant under criterion 1, as the headquarters for the company that designed the Hawk House barbeque-braziers, an iconic Mid-Century Modern furnishing that epitomized indoor-outdoor living. The Hawk barbeque-brazier has received national recognition and is currently part of the Los Angeles County Museum of Art's Decorative Arts and Design Collection.

Harwell Hamilton Harris (1903-1990)

Born in Redlands, California, Harwell Hamilton Harris was a third generation Californian. While his father worked both as a rancher and an architect, Harris was not drawn to architecture until a visit in the mid-1920s to Frank Lloyd Wright's Hollyhock House. After reading Wright's 1911 Wasmuth Portfolio, Harris applied to University of Berkeley School of Architecture and was accepted. However, between the time of his admission and the first day of classes, he met Richard Neutra, who convinced Harris to change his plans. Rather than attend school, Harris worked in Neutra's office between 1928 and 1933.² In Neutra's office, Harris worked on drawings of two of Neutra's important early projects: the Lovell Health House and Rush City competition.

Harris's formal educational background was in art. Although he spent a year studying at Pomona College before his father died and the family moved to Los Angeles, once in Los Angeles, Harris attended Otis Art Institute. Influences during this period on his later architecture included a sculpture class, where his modeling in clay informed his future design process. In addition, he took a painting class with S. Macdonald-Wright, an American painter who founded Synchronists Group in Paris. The color philosophy of this class guided his later work, specifically in the way he "attenuated the plane into line. In the Hawk House (1939) it was a gold line suggesting a cornice beneath the hipped ceiling"³ throughout the house.

Modern architecture in the 1930s was viewed with some distain and it was difficult to get financing for new and innovative materials and designs. As a result, for Harris' first completed house, the Lowe House in Altadena (1934), he used wood frame construction with redwood siding and a hipped roof, all of which would become signature elements of his Modern designs and are evident at the Hawk House. Architectural historian, Esther McCoy explains, "He would remain a Modern, but he soon learned (as did all the Moderns during the 1930s) that steel and concrete were not the sole criteria."⁴ McCoy went on to comment that "Los Angeles critics saw Harris as someone who bridged the years between Greene & Greene and the 1930s, using wood more directly and economically, but with grace and elegant detailing."⁵

² Gregory Ain worked in Richard Neutra's office at the same time as Harris. After both had left Neutra's employment, Harris and Ain briefly worked together for less than a year.

³ Esther McCoy, *The Second Generation*, (Salt Lake City: Bibbs M. Smith, Inc., 1984), 40. The "gold line" of the cornice is now painted peach.

⁴ McCoy, 42.

⁵ McCoy 49.

While it is not known how Stan and Ethyle Hawk met Harris, the architect notes that “most of my early clients came in with copies of architectural magazines with my work in them.”⁶ Harris received quite a bit of publicity early in career almost by accident. George Oyer, editor of *California Arts & Architecture*, noticed that the winning design for the 1934 General Electric small house competition, submitted by Schweikher and Lamb of Chicago, had copied the design of Harris’s Lowe House. Oyer, who had previously published plans of the Lowe House, printed both sets of drawings in 1935. *Architectural Forum* also published both sets of plans, with a letter from Schweikher and Lamb. Rather than hurting his career, the plagiarism made the Lowe House one of the most widely published houses of the 1930s.⁷

The same issue of *Architectural Forum* also published photos of Harris’s work on his own house and studio located at Fellowship Park in the Echo Park neighborhood of Los Angeles (1935). The house cantilevers out over a former Audubon Society picnic spot, providing woodsy views from nearly continuous glazing on two sides of the house. As the house appeared more as a pavilion, many remarked on the house’s Japanese influence. Esther McCoy wrote, “All traces of the heavy masonry forms of the International style had faded in the lightweight Japanese pavilion with modular sliding screens and exposed wood framing.”⁸ The Fellowship Park house won the 1936 House Beautiful Small House Competition and “established his reputation in California.”⁹

The majority of Harris’s work is located in California and Texas, where he moved in 1952 to direct the University of Texas School of Architecture. While his focus was on his architectural practice in the 1930s and 1940s, Harris also taught courses at Chouinard & Art Center (1938), as well as served as design critic at University of Southern California (1943 and 1945) and lectured at Columbia University (1944). Harris left the University of Texas in 1955 over tensions in teaching philosophy and moved to Dallas where he continued practicing architecture. In 1962, Harris accepted a teaching position at North Carolina State University School of Architecture in Raleigh.

In addition to his Fellowship Park house, Harris’s other notable early residential designs include a small house designed for John Entenza (1937), who became publisher of *Arts & Architecture* magazine and established the influential Case Study House program. The house Harris designed for Entenza was “as close to the International style as Harris would ever come.”¹⁰ Harris’s most notable work during this period is the Havens House in Berkeley, CA (1941), which cantilevered over a steep hillside and overturned his typical hipped roof.

Harris was recognized in his lifetime and received numerous awards, including the Richard Neutra Medal for Professional Excellence (1982). His work was published extensively, and he was included in several major exhibitions, the Museum of Modern Art (1939, 1943, 1943, 1945, and 1953), the National Gallery of Art (1957), and the Cooper-Hewitt Museum (1977). In addition, Harris was one of the five architects included in Esther McCoy’s book *The Second Generation* and a monograph of his life and work was written by Lisa Germany, published in 2002. He became a fellow of the American

⁶ McCoy, 62.

⁷ Alan Michelson, “Harwell Hamilton Harris (Architect),” *Pacific Coast Architecture Database*, PCAD id 41, <http://pcad.lib.washington.edu/person/41/>.

⁸ McCoy, 37.

⁹ “Biographical Sketch of Harwell Hamilton Harris,” Alexander Architectural Archives, University of Texas Libraries, <https://legacy.lib.utexas.edu/taro/utaaa/00001/aaa-00001.html>.

¹⁰ McCoy, 50.

Institute in 1965. His archives are located at the University of Texas Austin Alexander Architectural Archives.

In addition to the Hawk House, there are 15 other houses in Los Angeles designed by Harris between 1935 and 1951. Only two have been designated Historic Cultural Monuments: Birtcher-Share House (1942, HCM #621) and Johnson House (1949, HCM #1127). Harris's residential architecture of the 1930s and 1940s, including the Hawk House, combined variations on repeating themes. Specifically, most of the Los Angeles and other California homes were small and based on a modular system,¹¹ which established a Japanese influence. In addition, the houses featured wood frame construction with redwood siding and a hipped roof.

The Hawk House exemplifies Harris's architectural themes of the 1930s and 1940s. Completed in 1939 for a cost of \$5,700, the house was built at an angle to the parcel to take full advantage of site. In notes on the house, Harris wrote that the "house is parallel to the contour lines to simplify the floor levels. This places it at a 45 degree angle to the garage and the property lines, but provides a better sun exposure for the kitchen and dining room, and a better view exposure for the living room."¹² Construction into a hillside was not new to Harris. In addition to his own Fellowship Park house, Hawk House is most commonly compared with the Joel (Walther) House, also located nearby in Silver Lake (1937), which was similarly built into a hillside with the main entrance at the second floor. On the exterior, the Hawk House features wood frame construction with redwood siding and a hipped roof. The hipped roof is expressed on the interior in the living room. As noted above, the cornice line, in areas of the living room and kitchen, becomes a shelf. The feeling of a Japanese pavilion is enhanced through use of sliding screens for doors on the interior and grouping fenestration, wrapping it around corners in the living room, dining room, and both bedrooms. Although the house is only 1,160 square feet, the size is enhanced by views out. Harris wrote about the house, "the house expands to include the outdoor rooms that are the terraces and gardens. Within the house sliding panels replace swinging doors wherever possible for they infringe less on the space of the rooms."¹³ The Hawk House was featured in March 1940 issue of *Architectural Form* in a two-page spread of photographs and drawings. Photographs of the innovative two-way cupboards between the kitchen and dining room were included in October 1941 issue of *Architectural Forum*. The house was also included in the Museum of Modern Art publication, *What is Modern Architecture?*¹⁴

Edwin Stanton Hawk, Jr. and Ethyle M. Hawk

Edwin Stanton Hawk, Jr. (1904-1958) and Ethyle M. Hawk (1903-1987) were the original owners of Hawk House. Edwin Hawk, who went by the nickname, "Stan," was born in Los Angeles, the youngest of four children of Edwin Stanton Hawk Sr. and Julia Spang Bruff Hawk.¹⁵ Stan lived with his parents until he married Ohio-born Ethyle O. Miller in October 1935.¹⁶ Prior to moving into

¹¹ "Biographical Sketch of Harwell Hamilton Harris," Alexander Architectural Archives, University of Texas Libraries, <https://legacy.lib.utexas.edu/taro/utaaa/00001/aaa-00001.html>.

¹² "Hawk House," Alexander Architectural Archives, University of Texas Libraries, Box 14, Folder 12.

¹³ "Hawk House," Alexander Architectural Archives, University of Texas Libraries, Box 14, Folder 12.

¹⁴ Museum of Modern Art, New York, *What is Modern Architecture*, 2nd edition, (New York, Simon & Schuster, 1942).

¹⁵ United States of America, Bureau of the Census. Fourteenth Census of the United States, 1920, Los Angeles Assembly District 72, Los Angeles, California, Page 4A, Enumeration District 327.

¹⁶ California, County Birth, Marriage, and Death Records, 1830-1980, California Department of Public Health.

Prior to their marriage, census records list Stan first as an ice salesman, and later a merchant. After 1940, Stan is listed as a salesman for an Electric company while Ethyle worked as a Hollerith Operator for an insurance company, and later as a clerk. (United States of America, Bureau of the Census, Fifteenth Census of the United States, 1930, Los Angeles, Los Angeles, California, Page 6A, Enumeration District 0267; United States of America, Bureau of the Census. Sixteenth Census of the United States, 1940,

their new home designed by Harris on Silver Ridge Avenue, Stan and Ethyle briefly lived one block away at 2387 Lake View Avenue¹⁷ in a house that appears to be a relatively common example of Craftsman style.

Four years after their marriage, when they were in their mid-30s,¹⁸ Stan and Ethyle Hawke commissioned Harris to design their new home. When the Hawks first moved into their new home, Stan was working as a salesman at B & A Radio and Tire Company, while Ethyle worked at an insurance company.¹⁹ Little information could be found on the Hawks' personal lives. Eight years after moving into the house, by 1948, the Hawks had apparently left their jobs and begun a small scale "home accessories" company out of their home. The company was dubbed "Hawk House" and produced a number of iconic pieces, most notably several variations of "a brazier that could also be used for barbecuing."²⁰ The versatility of the barbecue-brazier was advertised as for use "both indoors and outdoors and could also function as a coffee table, wine cooler, or plantar."²¹ Hawk House also produced other distinctive products, included lamps and ashtrays.

The barbecue-brazier first received national recognition appearing in a 1950 Museum of Modern Art's exhibition house, which was designed by noted architect Gregory Ain (see Historic Photo 45). The barbecue-brazier later appeared in a *California Design* exhibition in 1954-55, as well as a traveling exhibition in 1958.²²

The Hawk barbecue-brazier and a garden lamp also appeared on the cover of the *Los Angeles Times* "Home" magazine in 1951 with an accompanying article titled, "What Makes the California Look."²³ The cover photo featured Hawk House designs and other products that exemplified "the most recognized characteristics of California culture—indoor/outdoor living."²⁴ Hawk House products were sold alongside other modern "California Design" products in modern design shops like the Pacific Shop on Sutter Street in San Francisco, and Carroll Sagar & Associates in Los Angeles.²⁵ Advertisements described the barbecue-brazier as "one of the oldest cooking devices given modern functional application," and allowed for "cooking over open fire indoors or out...merit specified for

Washington, D.C.: National Archives and Records Administration, Los Angeles, Los Angeles, California, Page 2B, Enumeration District 60-1056).

¹⁷ *Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1939).

¹⁸ United States of America, Bureau of the Census. Sixteenth Census of the United States, 1940, Washington, D.C.: National Archives and Records Administration, Los Angeles, Los Angeles, California, Page 2B, Enumeration District 60-1056

¹⁹ *Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1941).

²⁰ Wendy Kaplan, ed., *California Design, 1930-1965: Living in a Modern Way* (Los Angeles County Museum of Art, Los Angeles and MIT Press, Cambridge, MA: 2011), pages 148, 175. The barbecue-brazier came in several sizes. The barbecue-brazier owned by LACMA is dated 1948, based on a Hawk barbecue-brazier brochure from 1948, Study files, Balch Art Research Library, LACMA.

Interestingly, the Hawk barbecue-brazier was designed by Roberto Coehlo-Cordoza. Roberto Coehlo Cordoza (1923-2013), was one of the most influential Mid-Century Modern landscape architects in San Paulo, Brazil. He is credited with "introduce[ing] the North American modernist garden design tradition in Brazil." (Rossana Vaccarino, "The Inclusion of Modernism: *Brasildade* and the Garden," in Marc Treib, ed., *The Architecture of Landscape, 1940-1960*, (University of Pennsylvania Press, 2002).) After studying landscape architecture at the University of California, Berkeley, Coehlo Cordoza worked for Garrett Eckbo between 1947 and 1950. It is not known how Coehlo Cordoza and the Hawks became acquainted.

²¹ Bobbye Tigerman, *A Handbook of California Design*, (MIT Press, 2013), 122.

²² Tigerman, 122.

²³ "What Makes the California Look," *Los Angeles Times*, "Home" magazine, October 21, 1951, cover.

²⁴ Wendy Kaplan, ed., *California Design, 1930-1965: Living in a Modern Way* (Los Angeles County Museum of Art, Los Angeles and MIT Press, Cambridge, MA: 2011), page 27-28.

²⁵ Tigerman, 122-123; Wendy Kaplan and Staci Steinberger, "The Dissemination of California Design, 1945-65," in Kaplan, *California Design, 1930-1965: Living in a Modern Way* (Los Angeles County Museum of Art, Los Angeles and MIT Press, Cambridge, MA: 2011), page 304-305. Hawk House products were also sold at Joel in Spokane Washington in 1951. See Hawk House hurricane lamp advertisement, *Spokane Daily Chronicle*, 1951.

all CS [Case Study]-Houses.”²⁶ One ad suggested Stan “designed, perfected barbecue equipment to satisfy his own requirements and those of his friends.”²⁷ The Hawk barbeque-brazier became an iconic symbol of California Modern living and appears in historic photos of many Mid-Century Modern homes.

Stan Hawk died in March 1958. After Stan’s death in 1958, Ethyle Hawk sold their home two years later to Mr. and Mrs. Liu and moved to Glendale where she remained until her death. However, Ethyle Hawk continued to return to the house to rearrange Edith Liu’s furniture.²⁸ Ethyle Hawk also gifted a barbeque-brazier to the Lius, which was later, reluctantly gifted by Edith Liu to the Los Angeles County Museum of Art for their blockbuster exhibition, *California Design, 1930–1965: “Living in a Modern Way”* (2011 – 2012). The Hawk barbeque-brazier was also featured in the LACMA catalogue published in conjunction with the exhibition and is currently part of their Decorative Arts and Design Collection. Numerous architectural tours have opened the Hawk House to the public. A tour given by architectural historian Esther McCoy, had surprise guest appearances at the Hawk House by Harris, who had long since moved away from Los Angeles and was returning to the house for the first time, as well as Ethyle Hawk (see Historic Photograph 46. Hawk House was also highlighted in a 1999 “Modernist Silver Lake” architectural festival, along with six other Modern houses designed by Rudolph Schindler, Richard Neutra, Gregory Ain, and John Lautner.

Silver Lake Modernism

The Silver Lake neighborhood where the Hawk House is located is a hotbed of pre-war, early Modernism and “contains one of the most important concentrations” of Early Modern architecture in Los Angeles.²⁹ Several other notable Modern houses are located nearby the Hawk House on Silver Ridge Avenue, including the How House (HCM #895), designed by R.M. Schindler in 1925 and located directly across the street at 2422 Silver Ridge Avenue; the Scharlin Residence, designed by Gregory Ain in 1937 and located at 2363 Silver Ridge Avenue; and the Sabsay House, designed by J.R. Davidson in 1941, with later additions by R.M. Schindler, located at 2351 Silver Ridge Avenue. Development of Silver Lake took place in the first half of the twentieth century, primarily during a construction boom in the mid-1920s.³⁰ The following developmental history of Silver Lake is excerpted from SurveyLA:³¹

The Silver Lake neighborhood was originally called Ivanhoe, named by Scotsman Hugo Reid after the book by Sir Walter Scott. Due to its proximity to downtown Los Angeles, the area developed with residential neighborhoods relatively early in the city’s history. Lots began to be sold during the real estate boom in 1887. The area was made more attractive to homebuyers after the Pacific Electric railroad provided access in 1904. Early residential tracts including Childs Heights, Rowland Heights, and Mabery Heights were subdivided on either side of Sunset Boulevard, which was the path of a streetcar line. Like Echo Park, many of the early tracts in Silver Lake featured public stairways because of the hillside terrain of its neighborhoods. The

²⁶ “Design for 54: Some Accessories,” *Los Angeles Times*, October 25, 1953, page 270.

²⁷ “Accessories and Attitudes,” *Los Angeles Times*, October 21, 1951, pg. F12.

²⁸ Edith Liu, interview with Jenna Snow and Bryan Libit, February 28, 2019.

²⁹ GPA Consulting, Inc., “Historic Resources Survey Report: Silver Lake-Echo Park-Elysian Valley Community Plan Area,” Survey LA, City of Los Angeles Department of City Planning, Office of Historic Resources, May 2014, pages 12 and 44.

³⁰ GPA Consulting, Inc., “Historic Resources Survey Report: Silver Lake-Echo Park-Elysian Valley Community Plan Area,” Survey LA, City of Los Angeles Department of City Planning, Office of Historic Resources, May 2014, pages 11-12.

³¹ GPA Consulting, Inc., “Historic Resources Survey Report: Silver Lake-Echo Park-Elysian Valley Community Plan Area,” Survey LA, City of Los Angeles Department of City Planning, Office of Historic Resources, May 2014, pages 11-12.

land in the northern portion of Silver Lake became part of the City of Los Angeles as part of the East Hollywood Annexation in 1910. The completion of Glendale Boulevard in 1915, which connected Los Angeles to Glendale by a bridge over the Los Angeles River, stimulated interest in the development of the Silver Lake neighborhood.

The community was centered around the Silver Lake and Ivanhoe Reservoirs (HCM #422). It is from the Silver Lake Reservoir that the community gets its present name. The reservoir was named in honor of Herman Silver, a Jewish pioneer who was elected to the City Council and served as the Chairman of the City's Water Commission. Both reservoirs were designed by Chief Engineer William Mulholland, and were constructed in 1906 and 1907. They were only to be utilized in the event of an emergency at first; it was not until 1920s, when demand for water rose with the area's increasing population, that they were used on a regular basis...

Many of the individuals who purchased lots in the Moreno Highlands, as well as the other tracts that make up present-day Silver Lake, commissioned the pioneers of modern architecture to design their homes. Many such homes employed engineering techniques that allowed the houses to be perched on the edge of hillside lots that were previously considered to be unbuildable. Single- and multi-family residences by Rudolph Schindler, Richard Neutra, Raphael Soriano, John Lautner, Gregory Ain, Harwell Hamilton Harris, and J.R. Davidson, to name a few, are sprinkled throughout the hillsides... The fact that many of the more avant-garde architects in Los Angeles, including Richard Neutra, John Lautner, and A.E. Morris, lived and worked in the area also helps explain the rich history of modern architecture in Silver Lake. This history has been added to in subsequent decades by a whole new generation of architects who have also pushed the traditional boundaries of architecture.

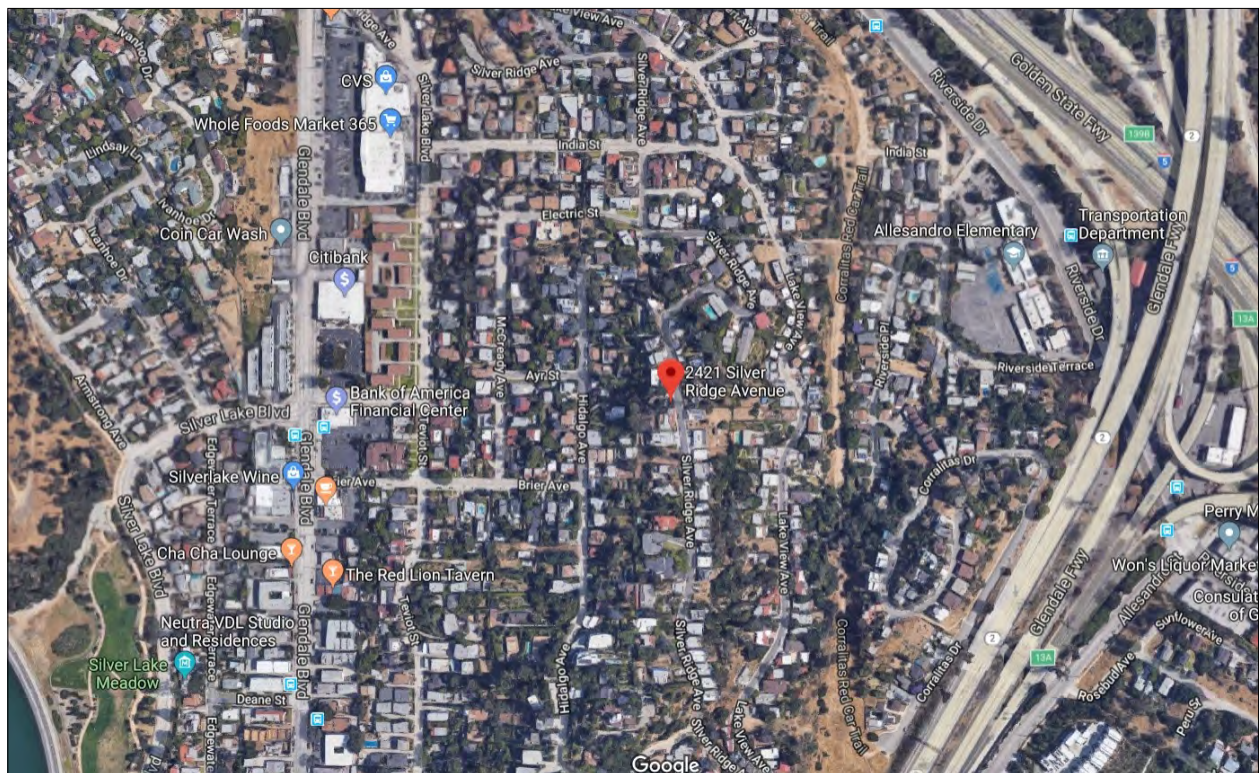
BIBLIOGRAPHY

- “Accessories and Attitudes.” *Los Angeles Times*, October 21, 1951, F12.
- “Biographical Sketch of Harwell Hamilton Harris.” Alexander Architectural Archives, University of Texas Libraries, <https://legacy.lib.utexas.edu/taro/utaaa/00001/aaa-00001.html>.
- California, County Birth, Marriage, and Death Records, 1830-1980. California Department of Public Health.
- “Design for 54: Some Accessories.” *Los Angeles Times*, October 25, 1953, 270.
- Germany, Lisa. *Harwell Hamilton Harris*. Los Angeles: University of California Press, 2000.
- GPA Consulting, Inc. “Historic Resources Survey Report: Silver Lake-Echo Park-Elysian Valley Community Plan Area.” Survey LA, City of Los Angeles Department of City Planning, Office of Historic Resources, May 2014.
- Kaplan, Wendy ed. *California Design, 1930-1965: Living in a Modern Way*. Los Angeles County Museum of Art, Los Angeles and MIT Press, Cambridge, MA: 2011.
- Liu, Edith. Interview with Jenna Snow and Bryan Libit, February 28, 2019.
- Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1939, 1941).
- McCoy, Esther. *The Second Generation*. Salt Lake City: Bibbs M. Smith, Inc., 1984.
- Michelson, Alan. “Harwell Hamilton Harris (Architect).” *Pacific Coast Architecture Database*, PCAD id 41, <http://pcad.lib.washington.edu/person/41/>.
- Museum of Modern Art, New York. *What is Modern Architecture*, 2nd edition. New York, Simon & Schuster, 1942.
- Tigerman, Bobbye. *A Handbook of California Design*. MIT Press, 2013.
- United States of America, Bureau of the Census. Fourteenth Census of the United States, 1920, Los Angeles Assembly District 72, Los Angeles, California, Page 4A, Enumeration District 327.
- United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930, Los Angeles, Los Angeles, California, Page 6A, Enumeration District 0267.
- United States of America, Bureau of the Census. Sixteenth Census of the United States, 1940, Los Angeles, Los Angeles, California, Page 2B, Enumeration District 60-1056.
- USModernist, “Harwell Hamilton Harris, FAIA,” <http://usmodernist.org/harris.htm>.
- Vaccarino, Rossana. “The Inclusion of Modernism: *Brasilidade* and the Garden.” in Marc Treib, ed., *The Architecture of Landscape, 1940-1960*. University of Pennsylvania Press, 2002.
- “What Makes the California Look.” *Los Angeles Times* “Home” Magazine, October 21, 1951.

Attachment 1: Maps



Map 1: Hawk House highlighted yellow (source: Los Angeles County Assessor, 2019)



Map 2: Hawk House noted with red dot (source: Google, 2019)

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA



Figure 1: Hawk House, garage (left) and house (right, view west (Snow, 2019)



Figure 2: Hawk House, northwest elevation, view southeast (Snow, 2018))

Attachment 2: Contemporary Photos



Figure 3: Hawk House, northwest elevation, view southwest (Snow, 2018)



Figure 4: Hawk House, northwest elevation, main entry (left), stair tower (center), and lower level bedrooms (right) topped by terrace, view southwest (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 5: Hawk House, main entry, view southwest (Snow, 2018)



Figure 6: Hawk House, southwest elevation, view northeast (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 7: Hawk House, southeast elevation, view west along south property line (Snow, 2018)



Figure 8: Hawk House, southeast elevation, view south (Snow, 2018)



Figure 9: Hawk House, southeast elevation, view north (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 10: Hawk House, terrace, view northwest (Snow, 2018)



Figure 11: Hawk House, terrace, view south (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 12: Hawk House, terrace, view northeast (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 13: Hawk House, interior, living room, view northeast toward main entry (Snow, 2018)



Figure 14: Hawk House, interior, living room, view west (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 15: Hawk House, interior, living room, view southwest (Snow, 2018)



Figure 16: Hawk House, interior, dining room, view south (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 17: Hawk House, interior, kitchen, view south (Snow, 2018)



Figure 18: Hawk House, interior, kitchen, view northeast (Snow, 2018)

Attachment 2: Contemporary Photos

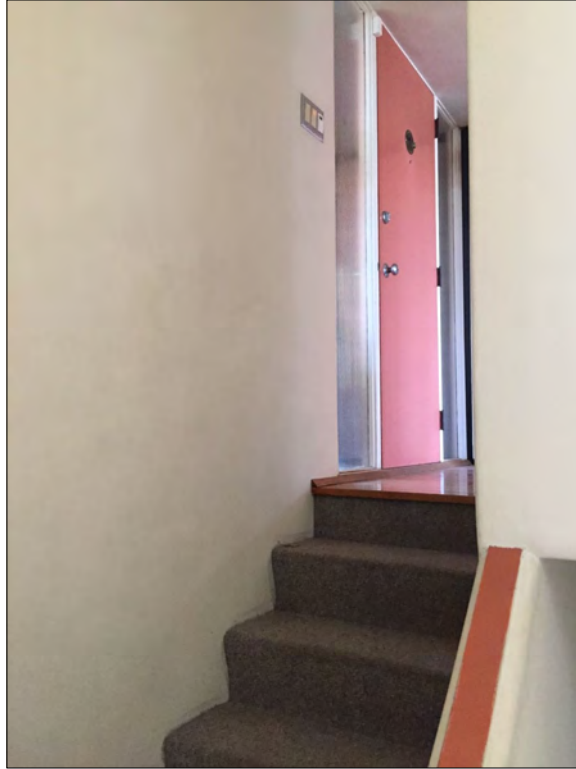


Figure 19: Hawk House, main entry from stair landing, view southeast (Snow, 2018)



Figure 20: Hawk House, stair tower, view northwest (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 21: Hawk House, master bedroom, view west (Snow, 2018)



Figure 22: Hawk House, master bedroom, view southeast (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 23: Hawk House, bedroom #2, view north (Snow, 2018)



Figure 24: Hawk House, bedroom #2, view southwest (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 25: Hawk House, bathroom, view southwest (Snow, 2018)

Attachment 2: Contemporary Photos



Figure 26: Hawk House, Garage (left) and house (right), view southwest (MLS, 2018)



Figure 27: Hawk House, northeast elevation, main entry at right, view south (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 28: Hawk House, southwest elevation, view northeast (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 29: Hawk House, southeast elevation, view northeast of dining patio (MLS, 2018)



Figure 30: Hawk House, southeast elevation, view south of dining patio (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 31: Hawk House, terrace, view west (MLS, 2018)



Figure 32: Hawk House, terrace, view southwest (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 33: Hawk House, terrace, view northeast (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 34: Hawk House, interior, living room, view northeast (MLS, 2018)



Figure 35: Hawk House, interior, living room, view west (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 36: Hawk House, interior, living room, view west (MLS, 2018)



Figure 37: Hawk House, interior, dining room, view southeast (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 38: Hawk House, interior, kitchen, view southwest (MLS, 2018)



Figure 39: Hawk House, interior, kitchen, view east (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 40: Hawk House, interior, master bedroom, view northeast (MLS, 2018)



Figure 41: Hawk House, interior, master bedroom, view west (MLS, 2018)

Attachment 2: Contemporary Photos



Figure 42: Hawk House, interior, bedroom #2, view north (MLS, 2018)



Figure 43: Hawk House, interior, bathroom, view southwest (MLS, 2018)

Attachment 3: Historic Photos



Historic Photo 1: Future site of Hawk House, view southwest (circa 1939)



Historic Photo 2: Future site of Hawk House, view north (circa 1939)

Unless otherwise noted, all historic photos provided by current owner. A hard-bound book of photographs has stayed with the property since it was constructed.

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA

Attachment 3: Historic Photos



Historic Photo 3: Grading for Hawk House, view south (circa 1939)



Historic Photo 4: Grading for Hawk House, view southwest (circa 1939)

Attachment 3: Historic Photos



Historic Photo 5: Grading for Hawk House, view south (circa 1939)



Historic Photo 6: Hawk House under construction, view southwest (circa 1939)

Attachment 3: Historic Photos



Historic Photo 7: Hawk House under construction, view south (circa 1939)



Historic Photo 8: Hawk House under construction, view south (circa 1939)

Attachment 3: Historic Photos

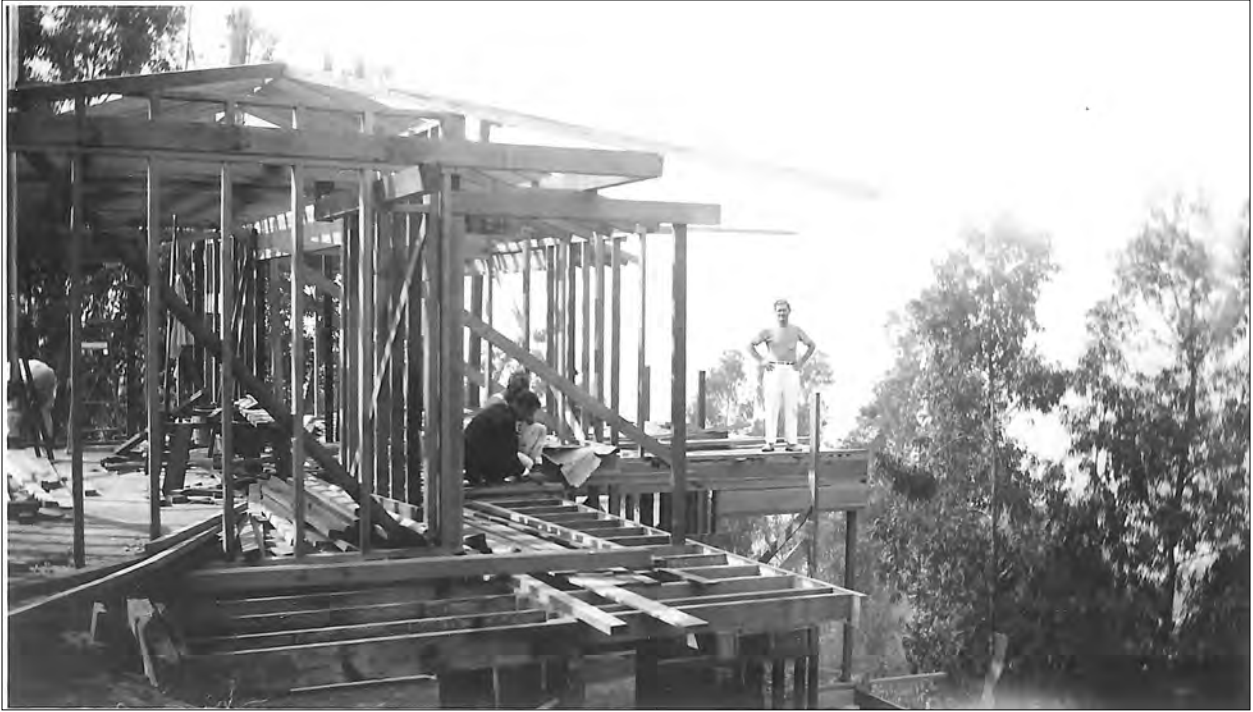


Historic Photo 9: Hawk House under construction, view south (circa 1939)



Historic Photo 10: Hawk House under construction, view north (circa 1939)

Attachment 3: Historic Photos



Historic Photo 11: Hawk House under construction, view southwest (circa 1939)



Historic Photo 12: Hawk House under construction, view south (circa 1939)

Attachment 3: Historic Photos



Historic Photo 13: Hawk House under construction, view west (circa 1939)



Historic Photo 14: Hawk House under construction, view north (circa 1939)

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA

Attachment 3: Historic Photos



Historic Photo 15: Hawk House under construction, view east (circa 1939)



Historic Photo 16: Hawk House under construction (circa 1939)

Attachment 3: Historic Photos



Historic Photo 17: Hawk House under construction, view west (circa 1939)

Attachment 3: Historic Photos



Historic Photo 18: Hawk House, garage (left), house at right hidden from view, view west (circa 1940)



Historic Photo 19: Hawk House, southeast elevation (left) and northeast elevation (right), view west (circa 1940)

Attachment 3: Historic Photos



Historic Photo 20: Hawk House, southeast (left) and northeast (right) elevations at second (entry) level, view west (circa 1940)

Attachment 3: Historic Photos



Historic Photo 21: Hawk House, northeast elevation, main entry (left), stair tower (center), first floor bedroom (right) topped by terrace, view southwest (circa 1940s)



Historic Photo 22: Hawk House, northeast elevation, main entry (left), stair tower (center), first floor bedroom (right) topped by terrace, view southeast (Architectural Forum, 1940)

Attachment 3: Historic Photos



Historic Photo 23: Hawk House, northeast elevation, view northwest toward main entrance (circa 1940s)



Historic Photo 24: Hawk House, northeast elevation, view northwest toward main entrance (circa 1940s)

Attachment 3: Historic Photos



Historic Photo 25: Hawk House, main entrance, view southwest (circa 1940s)



Historic Photo 26: Hawk House, northeast elevation (left) and stair tower (right), view southwest (circa 1940s)

Attachment 3: Historic Photos



Historic Photo 27: Hawk House, northwest elevation, main entry (left), stair tower (center), first floor bedroom (right) topped by terrace, view southeast (circa 1940s)



Historic Photo 28: Hawk House, northwest elevation, main entry (left), stair tower (center), first floor bedroom (right) view southeast (circa 1950s)

Attachment 3: Historic Photos



Historic Photo 29: Hawk House, terrace, view south (January 12, 1949)



Historic Photo 30: Hawk House, terrace, view northeast (January 12, 1949)

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA

Attachment 3: Historic Photos



Historic Photo 31: Hawk House, terrace, view southwest, note several size barbeque-braziers (circa 1950s)



Historic Photo 32: Hawk House, terrace, view south (circa 1950s)

Attachment 3: Historic Photos



Historic Photo 33: Hawk House, terrace, view south (circa 1960s)



Historic Photo 34: Hawk House, terrace, view northwest (circa 1960s)

Attachment 3: Historic Photos



Historic Photo 35: Hawk House, interior living room, view south (circa 1940s)

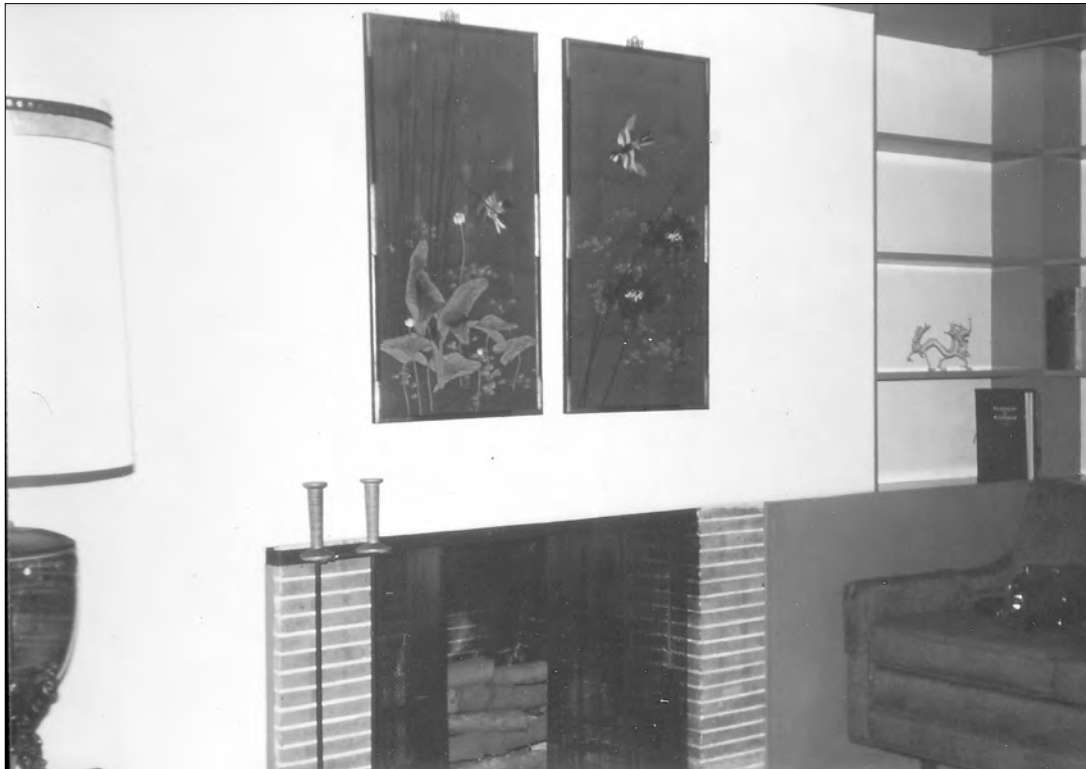


Historic Photo 36: Hawk House, interior living room, view east (Architectural Forum, 1940)

Attachment 3: Historic Photos



Historic Photo 37: Hawk House, interior living room, view north-east (circa 1940s)



Historic Photo 38: Hawk House, interior living room, view southeast (circa 1950s)

Attachment 3: Historic Photos



Historic Photo 39: Hawk House, interior kitchen, view north (circa 1950s)



Historic Photo 40: Hawk House, interior kitchen, view south (Architectural Forum, 1940)

Attachment 3: Historic Photos



Historic Photo 41: Hawk House, interior master bedroom, view south (circa 1950s)



Historic Photo 42: Hawk House, interior bedroom #2, view south (circa 1950s)

Attachment 3: Historic Photos



Historic Photo 43: Hawk House, interior master bedroom, view northeast (Architectural Forum, 1940)



Historic Photo 44: Hawk House, interior bathroom, view southwest (Architectural Forum, 1940)

Attachment 3: Historic Photos



Historic Photo 45: Museum of Modern Art Exhibition House, designed by Gregory Ain, note Hawk Barbeque-Brazier at lower left (MOMA, 1950)



Historic Photo 46: Harris in living room of Hawk House (left), Harris, Ethyl Hawk, and Esther McCoy in driveway of Hawk House (right) (circa 1960s)

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA

Attachment 3: Historic Photos



Historic Photo 47: Los Angeles County Museum of Art 2011 exhibit, display arranged by Richard Petterson, (LACMA, 2011)

The image displays a set of architectural drawings for a house, including a foundation plan, first floor plan, second floor plan, and various sections and elevations.

FOUNDATION PLAN: Shows the layout of the foundation walls and footings, with dimensions and notes.

FIRST FLOOR PLAN: Shows the layout of the first floor, including the living room, dining room, kitchen, and bedrooms. It includes dimensions and notes.

SECOND FLOOR PLAN: Shows the layout of the second floor, including the bedrooms and bathroom. It includes dimensions and notes.

SECTIONS: Includes sections A-A, B-B, C-C, and D-D, showing the vertical dimensions and structural details of the house.

ELEVATIONS: Includes the front elevation and side elevation, showing the exterior appearance of the house.

DETAILS: Includes details of the roof, chimney, and other structural elements.

LEGEND: A key for the symbols used in the drawings, including notes for materials and construction details.

NOTES: A list of notes providing additional information about the drawings, such as material specifications and construction details.

DATE: The date of the drawings is noted as 1924.

DESIGNED BY: The drawings were designed by J. M. Smith.

DRAWN BY: The drawings were drawn by J. M. Smith.

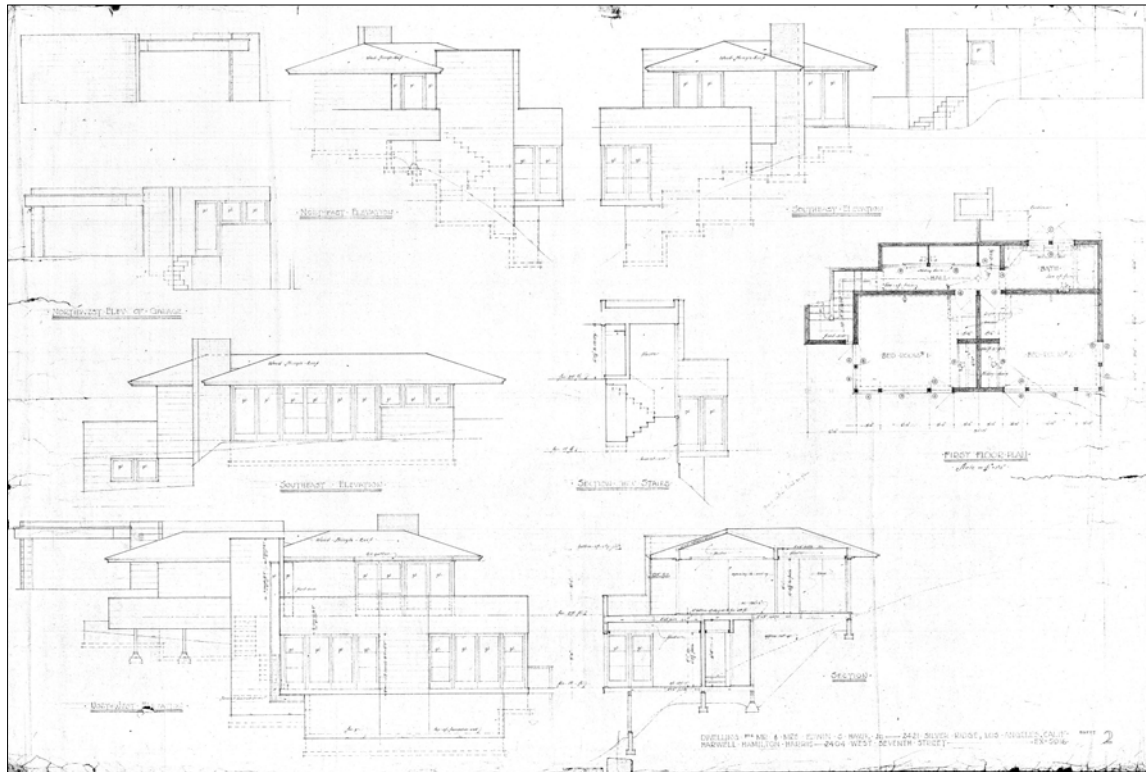
CHECKED BY: The drawings were checked by J. M. Smith.

APPROVED BY: The drawings were approved by J. M. Smith.

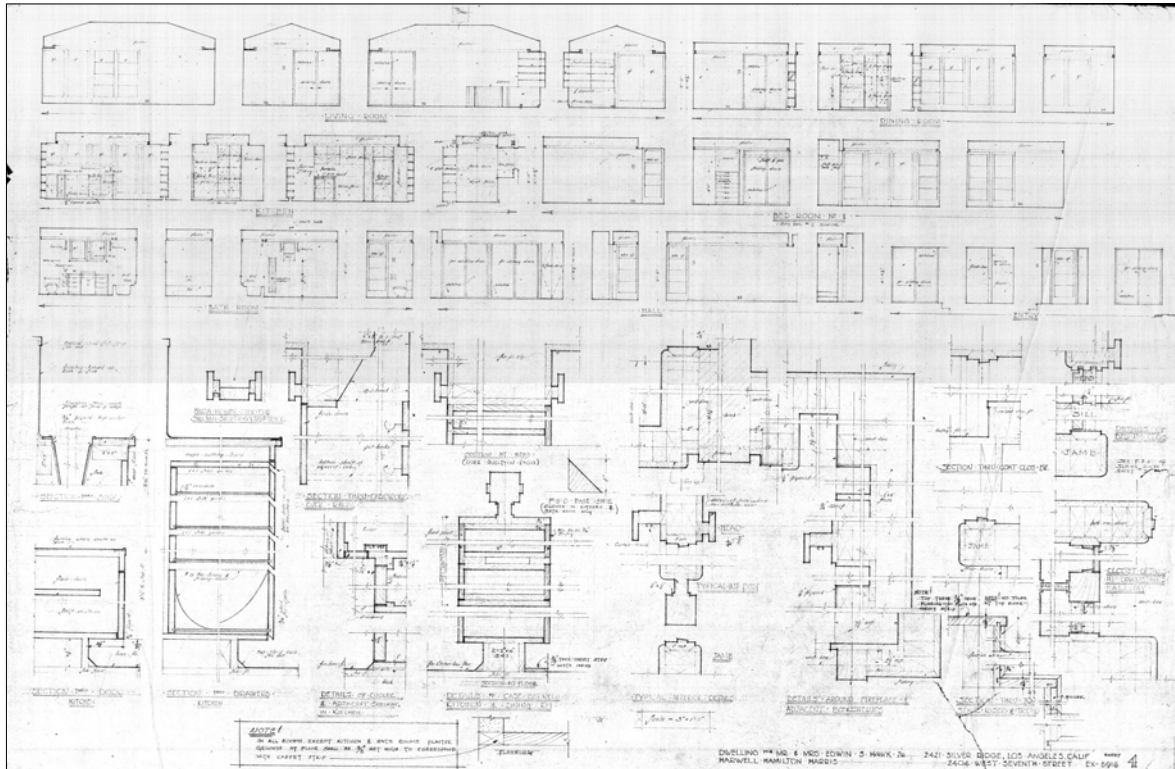
[illegible]

Hawk House, 2421 Silver Ridge Avenue, Los Angeles, CA

Attachment 4: Historic Drawings

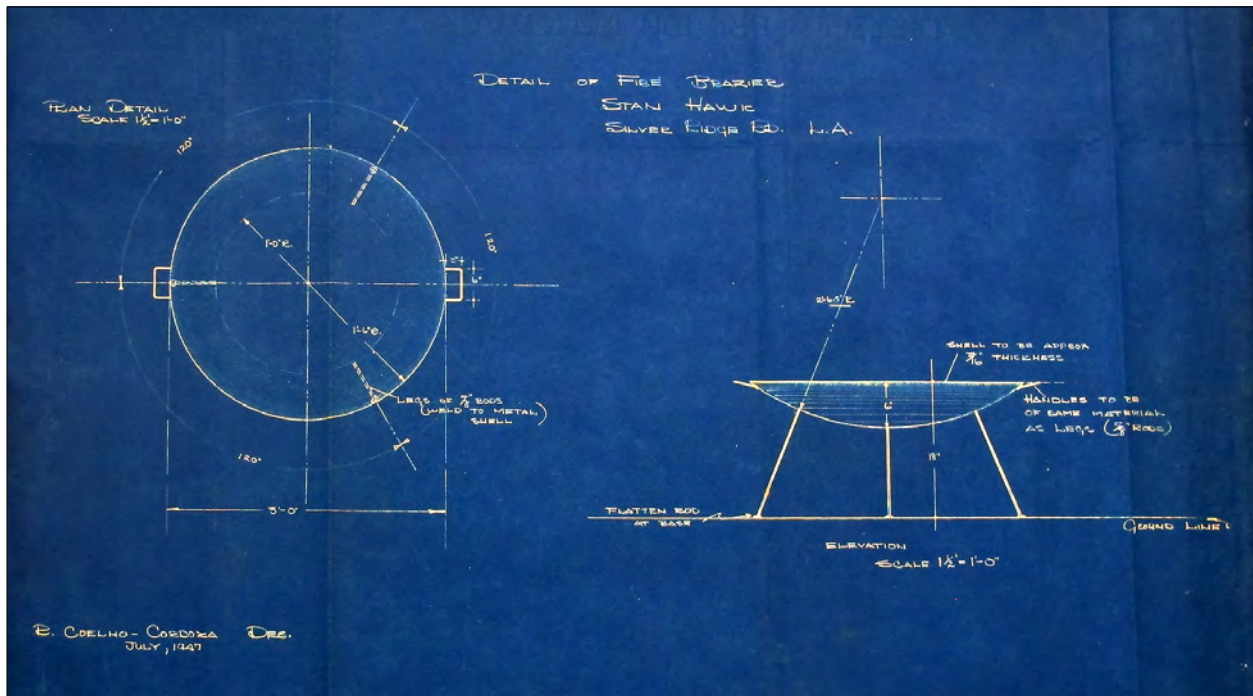


Drawing 3: First floor plan and exterior elevations and sections

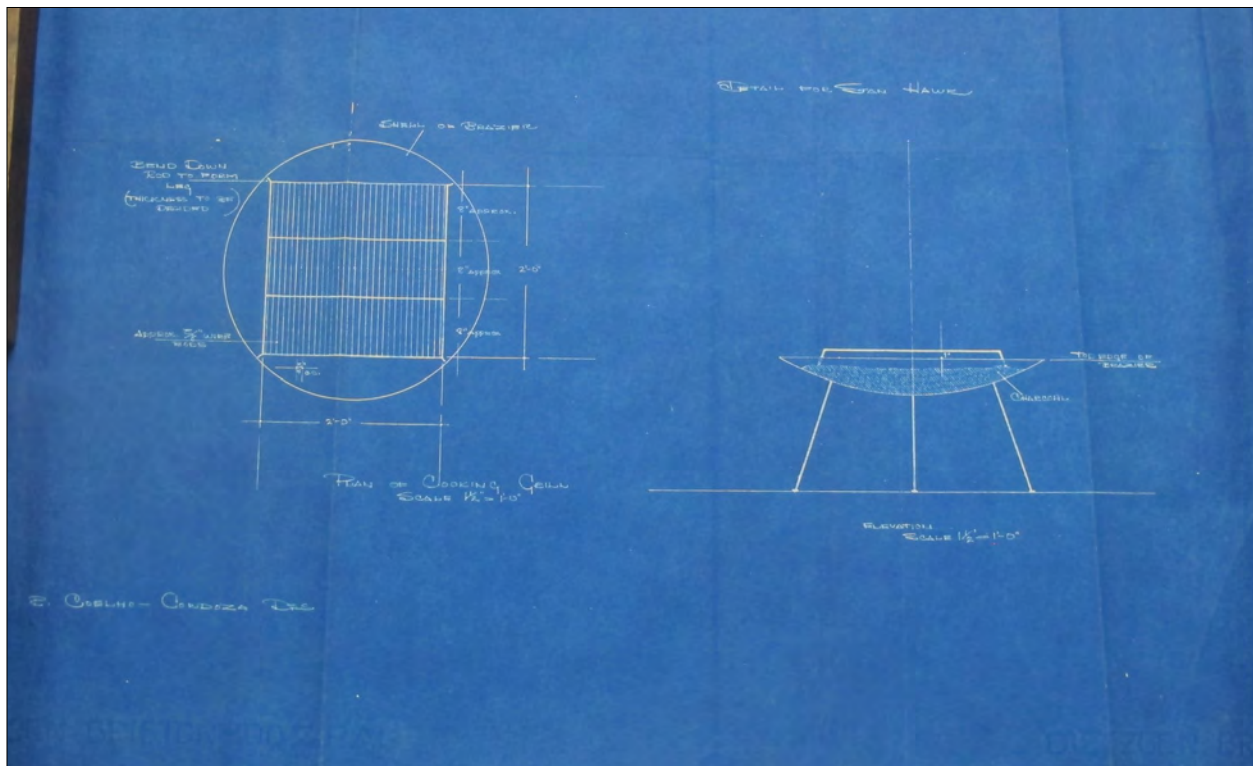


Drawing 4: Interior elevations and details

Attachment 4: Historic Drawings



Drawing 5: Drawings for Hawk barbeque-brazier (Faculty of Architecture and Urbanism of the University of São Paulo)



Drawing 6: Drawings for Hawk barbeque-brazier (Faculty of Architecture and Urbanism of the University of São Paulo)

Attachment 5: Copies of Building Permits



There are two ways to request a copy of the document image.

- 1) By fax using the request form. Click on the following link
http://ladbs.org/LADBSWeb/LADBS_Forms/Administrative/AD-Form.01.pdf to download the request form.
- 2) In person. Bring the following summary to one of the following Records counters.
- 3) If you have any questions, please visit one of our Records Counters.

RECORDS COUNTER HOURS
MONDAY, TUESDAY, THURSDAY, FRIDAY: 7:30 AM to 4:30 PM
WEDNESDAY: 9:00 AM to 4:30 PM

Metro	Van Nuys
201, N. Figueroa St. 1st Floor, Room 110 Record Counter Los Angeles,CA 90012	6262 Van Nuys Blvd Record Counter Van Nuys,CA 91401

Address: 2421 SILVER RIDGE

Document Type	Sub Type	Document Date	Document Number	Reel Batch Frame	
BUILDING PERMIT	BLDG-NEW	10/5/1939	1939LA39019	HIST: P1313 001 1354	
BUILDING PERMIT	BLDG-NEW	10/5/1939	1939LA39020	HIST: P1313 001 1356	
BUILDING PERMIT	NEW CONSTRUCTION	10/5/1939	1939LA39019	IDIS: P5318 00677 0000 thru P5318 0001 HIST: P1313 001 1354	
BUILDING PERMIT	NEW CONSTRUCTION	10/5/1939	1939LA39020	IDIS: P5318 00678 0000 thru P5318 0001 HIST: P1313 001 1356	

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 16Tract. 6599

Location of Building

2421 Silver Ridge Ave
(House Number and Street)Approved by
City Engineer

Between what cross streets

India & Lake View

Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Garage PA LAundry
(Store, Residence, Apartment House, Hotel, or any other purpose) Families..... Rooms.....
2. Owner (Print Name) MR. AND MRS. EDWIN S. HARK Phone HO 14990
3. Owner's address 2387 Lakeview Los Angeles
4. Certificated Architect Narwell M. Narris State License No. Phone EX 5916
5. Licensed Engineer Elmer Lakso State License No. Phone
6. Contractor Elmer Lakso State License No. 58543 Phone Yark 3226
7. Contractor's address 1315 Hauser Blvd LA
8. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 490.00 OK RPS
9. State how many buildings NOW } None on lot and give use of each. } 20 (Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 26 x 10 No. Stories 1 Height to highest point 10 Size lot 45 x 113
11. Type of soil Rock Foundation (Material) Concrete Depth in ground 10"
12. Width of footing 1-0' Width of foundation wall 6" Size of redwood sill 2 x 6
13. Material exterior wall Siding Size of studs: (Exterior) 2 x 4 (Interior bearing) x
14. Joist: First floor 2x8 Second floor x Rafters 2 x 8 Material of roof Asph/Flt
15. Chimney (Material) None Size Flue x No. inlets each flue Depth footing in ground

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.

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

Sign here

Edwin S. Hark
(Owner or Authorized Agent)

By

Elmer Lakso

PERMIT NO. 39020	FOR DEPARTMENT USE ONLY 5009				Fee..... <u>2.50</u> Stamp here when Permit is issued OCT -5 1939
	Plans and Specifications checked	Zone <u>R4</u>	Fire District No. <u>70</u>	Stamp Widening	
	Corrections verified	Blkg. Lins <u>70</u> Fl.	<u>70</u> Fl.		
	Plans, Specifications and Application collected and approved	Application checked and approved <u>10/5/39</u> <u>Hark</u>			
PLANS	For Plans Fee	Filed with	Required	Specified	Inspector
Rec'd.....			Inspection Included	Fee-40	

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 16

Tract 6599

Location of Building 2421 Silver Ridge Ave } Approved by
(House Number and Street) } City Engineer

Between what cross streets India & Lake View } Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residence Families 1 Rooms 5
(Store, Residence, Apartment House, Hotel, or any other purpose)
2. Owner (Print Name) MR. & MRS. EDWIN S. HANK Phone MO 14990
3. Owner's address 2381 Lakeview Los Angeles
4. Certificated Architect Harrell M. Harris State License No. 1511 Phone EX 5916
5. Licensed Engineer Elmer Lakso State License No. 58543 Phone 20 3226
6. Contractor Elmer Lakso State License No. 58543 Phone 20 3226
7. Contractor's address 1315 Hauser Blvd L.A.
8. VALUATION OF PROPOSED WORK { Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. } \$ 4000.00
9. State how many buildings NOW } None }
on lot and give use of each. (Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 32 x 40 No. Stories 2 Height to highest point 26 Size lot 75 x 143
11. Type of soil Rack Foundation (Material) Concrete Depth in ground 12"
12. Width of footing 16 Width of foundation wall 8 Size of redwood sill 2 x 6
13. Material exterior wall Brick Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 8 Second floor 2 x 8 Rafters 2 x 4 Material of roof Shingles
15. Chimney (Material) Brick Size Flue 9 x 14 No. inlets each flue 1 Depth footing in ground 2'-0"

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

Sign here Edwin S. Hank
(Owner or Authorized Agent)

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

No Alley

By Elmer Lakso

PERMIT NO. 39019	FOR DEPARTMENT USE ONLY				Fee <u>15.00</u> Stamp here when Permit is issued OCT -5 1939
	Plans and Specifications checked	Zone <u>R4</u>	Fire District No. <u>NO</u>		
	Corrections verified	Bldg. Line <u>NO</u> Ft.	Street Widening <u>NO</u> Ft.		
	Plans, Specifications and Application checked and approved	Application checked and approved			
PLANS	For Plans See	Filed with	Required	Specified	Inspector
			Yes-No	Yes-No	

FOR DEPARTMENT USE ONLY			
Application <i>AK</i>	Fire District <i>AK</i>	Bldg. Line <i>AK</i>	Forced Draft Ventil.
Construction	Zoning	Street Widening	

(1) REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(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)

(2) The building referred to in this Application will be more than 100 feet from

.....Street

Sign Here.....
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....
(Owner or Authorized Agent)

REMARKS:

ALL wood and lumber below the first floor boards will be ~~RESIST~~ *RESIST* treated as required by Sec. 91.121 of the Los Angeles Municipal Code AND WILL BE KEPT MORE THAN 6 INCHES ABOVE THE GROUND EXCEPT WHEN PRESSURE TREATED WITH CREOSOTE.

Owner or Authorized Agent.

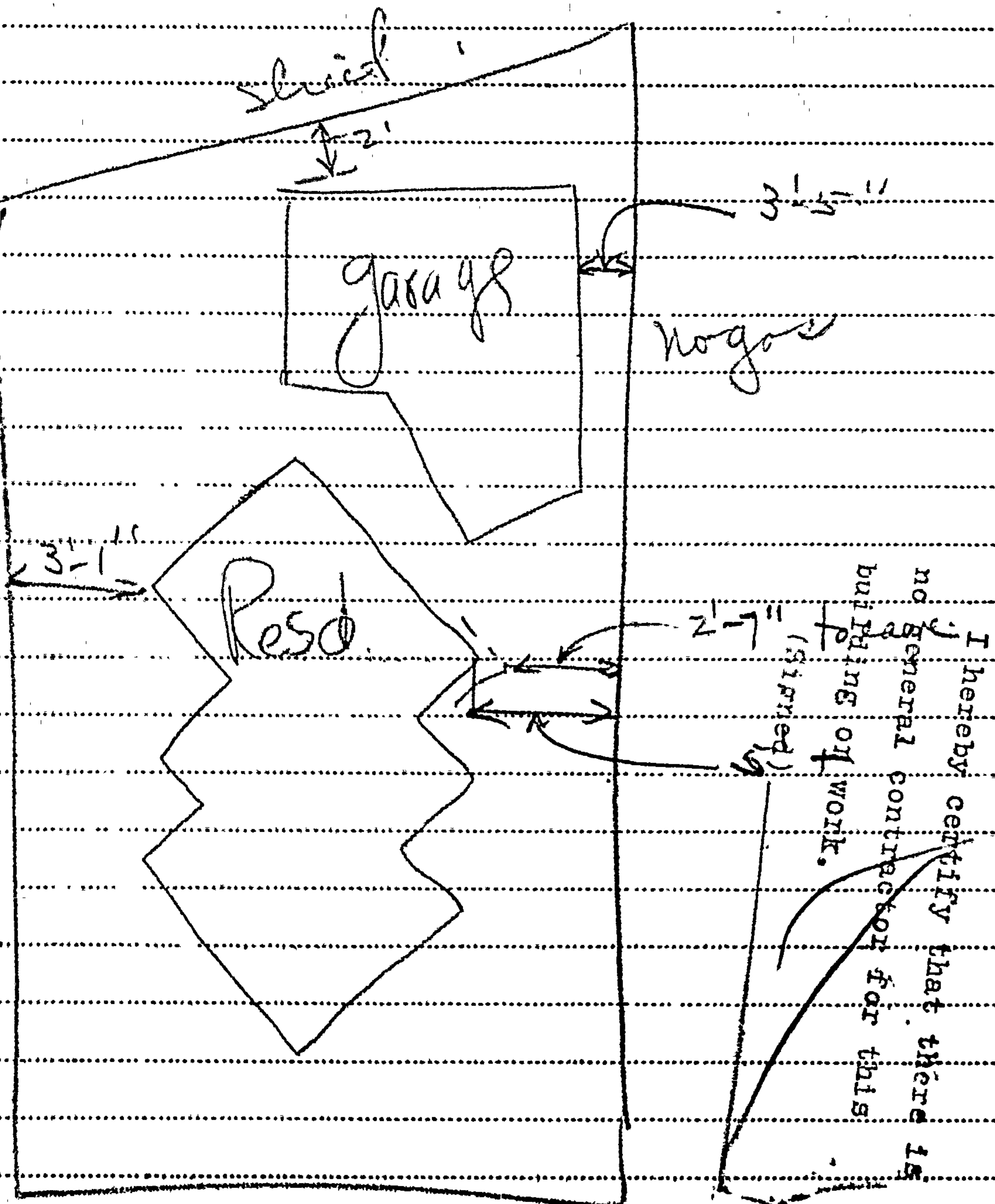
Gas in S. Haul IV

THERE WILL NOT BE A BASEMENT UNDER THIS BUILDING.
Gas in S. Haul IV
OWNER OR AUTHORIZED AGENT

This lot is in a hillside subdivision.
No..... along street frontages.
3 feet setback from all inside lot lines.

Board of City Planning Commissioners

By *Dr. Brown*



I hereby certify that there is no general contractor for this building of work.
(Signed)

2421 N Silver Ridge Ave



Permit #:
Plan Check #: B19LA00770
Event Code:

19016 - 10000 - 01101

Printed: 03/20/19 11:56 A.M

Bldg-Addition GREEN - MANDATORY 1 or 2 Family Dwelling Regular Plan Check Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 03/20/2019 Last Status: Issued Status Date: 03/20/2019
--	--	---

1. TRACT TR 6599	BLOCK 16	LOT(s) 16	ARB M B 74-54	COUNTY MAP REF # M B 74-54	PARCEL ID # (PIN #) 148-5A209 323	2. ASSESSOR PARCEL # 5440 - 014 - 042
----------------------------	--------------------	---------------------	-------------------------	--------------------------------------	---	---

3. PARCEL INFORMATION Area Planning Commission - East Los Angeles LADBS Branch Office - LA Council District - 13 Certified Neighborhood Council - Silver Lake Community Plan Area - Silver Lake - Echo Park - Elysian Vall	Census Tract - 1873.00 District Map - 148-5A209 Energy Zone - 9 Fire District - VHFHSZ Hillside Grading Area - YES	Hillside Ordinance - YES Earthquake-Induced Landslide Area - Yes Near Source Zone Distance - 1 Thomas Brothers Map Grid - 594-E4
--	--	---

ZONES(S): R2-1VL

4. DOCUMENTS ORD - ORD-129279 ORD - ORD-165167-SA625 HLSAREA - Yes CPC - CPC-1986-255
--

5. CHECKLIST ITEMS Special Inspect - Epoxy Bolts Fabricator Req'd - Prefabricated Joist Permit Flag - Not a Fire Life Safety Project	Std. Work Descr - Seismic Gas Shut Off Valve Combine Plumbg - Wrk. per 91.107.2.1.1.1 Combine Elec - Wrk. per 91.107.2.1.1.1	Combine HVAC - Wrk. per 91.107.2.1.1.1
--	--	--

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION Owner(s): LIBIT, BRYAN A 2421 SILVER RIDGE AVE, LOS ANGELES CA 90039 -- Tenant: Applicant: (Relationship: Architect) BRYAN LIBIT - -- (310) 920-4412

For Cashier's Use Only W/O #: 91601101

7. EXISTING USE (01) Dwelling - Single Family (07) Garage - Private	PROPOSED USE
--	---------------------

8. DESCRIPTION OF WORK REMODEL OF EXISTING SINGLE FAMILY RESIDENCE; 44 SF BATH ADDITION AND 101 SF CONVERSION OF BASEMENT TO HABITAL PURPOSE FOR NEW TOTAL AREA OF 1346 SF
--

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION BLDG. PC By: Monica Ramiroz OK for Cashier: Adimika Thomas Signature: Date: 03/20/2019	DAS PC By: Coord. OK:
--	--------------------------

11. PROJECT VALUATION Permit Valuation: \$90,000 Sewer Cap ID:	Final Fee Period PC Valuation: Total Bond(s) Due:
---	---

12. ATTACHMENTS Owner-Builder Declaration Plot Plan
--

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 ANDR 103150545 3/20/2019 11:56:43 AM	
BLDG PERMIT RES	\$828.00
ELECT PERMIT RES	\$215.28
HTG/REF PERMIT RES	\$107.64
PLBG PERMIT RES	\$215.28
BLDG PLAN CHECK	\$0.00
PLAN MAINTENANCE	\$16.56
EI RESIDENTIAL	\$11.70
DEV SERV CENTER SURCH	\$41.83
SYSTEMS DEV FEE	\$83.67
CITY PLANNING SURCH	\$50.67
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$59.12
CA BLDG STD COMMISSION SURCHARGE	\$4.00
BLDG PLAN CHECK	\$0.00
LINKAGE FEE	\$0.00

Sub Total: \$1,643.75

Permit #: 190161000001101
Building Card #: 2019LA21265
Receipt #: 0103016584



* P 1 9 0 1 6 1 0 0 0 0 0 1 1 0 1 F N *

13. STRUCTURE INVENTORY

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

19016 - 10000 - 01101

(P) Floor Area (ZC): +145 Sqft / 1346 Sqft
(P) Height (ZC): 0 Feet / Feet
(P) Length: 0 Feet / Feet
(P) Stories: 0 Stories / 2 Stories
(P) Width: 0 Feet / Feet
(P) Dwelling Unit: 0 Units / 1 Units
(P) R3 Occ. Group: +145 Sqft / Sqft
(P) U Occ. Group: 0 Sqft / Sqft
(P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / 2 Stal
(P) Type V-B Construction

(P) Floor Construction - Raised Wood
(P) Wall Construction - Infill
(P) Wall Construction - Wood Stud

14. APPLICATION COMMENTS:

** Approved Seismic Gas Shut-Off Valve may be required. ** Proposed FAR= (E) 1201 SFD + (N) 145
ADDITION = 1346 SQ FT
Linkage Fee Exempt: Single-family detached homes (or additions) that result in less than 1,500 of net
square feet

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

(A) LIBIT,, BRYAN	253 S BROADWAY UNIT 209,	LOS ANGELES, CA 90012		
(E) GARCIA,, FRANCISCO JAVIER	2705 S FREMONT AVE APT D,	ALHAMBRA, CA 91803		
(O) OWNER-BUILDER				

C33010
C76510
0

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. OWNER-BUILDER DECLARATION

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

☐ I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

OR

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

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 / 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. 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:

- I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, and Final Declaration; and
- This permit is being obtained with the consent of the legal owner of the property.

Print Name: BRYAN LIBITSign: Date: 03/20/2019

Owner



Authorized Agent

**OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF
INFORMATION**

(OWNER-BUILDER DECLARATION)

Application Number: 19016-10000-01101

Project Address: 2421 SILVER RIDGE AVE.

DIRECTIONS: Read and initial each statement below to signify you understand or verify this information.

- B 1. I understand a frequent practice of unlicensed persons is to have the property owner obtain an "Owner-Builder" building permit that erroneously implies that the property owner is providing his or her own labor and material personally. I, as an Owner-Builder, may be held liable and subject to serious financial risk for any injuries sustained by an unlicensed person and his or her employees while working on my property. My homeowner's insurance may not provide coverage for those injuries. I am willfully acting as an Owner-Builder and am aware of the limits of my insurance coverage for injuries to workers on my property.
- B 2. I understand building permits are not required to be signed by property owners unless they are responsible for the construction and are not hiring a licensed Contractor to assume this responsibility.
- B 3. I understand as an "Owner-Builder" I am the responsible party of record on the permit. I understand that I may protect myself from potential financial risk by hiring a licensed Contractor and having the permit filed in his or her name instead of my own.
- B 4. I understand Contractors are required by law to be licensed and bonded in California and to list their license numbers on permits and contracts.
- B 5. I understand if I employ or otherwise engage any persons, other than California licensed Contractors, and the total value of my construction is at least five hundred dollars (\$500), including labor and materials, I may be considered an "employer" under state and federal law.
- B 6. I understand if I am considered an "employer" under state and federal law, I must register with the state and federal government, withhold payroll taxes, provide workers' compensation disability insurance, and contribute to unemployment compensation for each "employee." I also understand my failure to abide by these laws may subject me to serious financial risk.
- B 7. I understand under California Contractors' State License Law, an Owner-Builder who builds single-family residential structures cannot legally build them with the intent to offer them for sale, unless all work is performed by licensed subcontractors and the number of structures does not exceed four within any calendar year, or all of the work is performed under contract with a licensed general building Contractor.
- B 8. I understand as an Owner-Builder if I sell the property for which this permit is issued, I may be held liable for any financial or personal injuries sustained by any subsequent owner(s) that result from any latent construction defects in the workmanship or materials.
- B 9. I understand I may obtain more information regarding my obligations as an "employer" from the Internal Revenue Service, the United States Small Business Administration, the California Department of Benefit Payments, and the California Division of Industrial Accidents. I also understand I may contact the California Contractors' State License Board (CSLB) at 1-800-321-CSLB (2752) or www.cslb.ca.gov for more information about licensed contractors.



OWNER'S ACKNOWLEDGMENT AND VERIFICATION
OF INFORMATION

(OWNER-BUILDER DECLARATION, cont.)

Application Number: 19016-10000-0101

Project Address: 2421 SILVER RIDGE AVE

B 10. I am aware of and consent to an Owner-Builder building permit applied for in my name, and understand that I am the party legally and financially responsible for proposed construction activity at the following address: 2421 SILVER RIDGE AVE.

B 11. I agree that, as the party legally and financially responsible for this proposed construction activity, I will abide by all applicable laws and requirements that govern Owner-Builders as well as employers.

B 12. I agree to notify the issuer of this form immediately of any additions, deletions, or changes to any of the information I have provided on this form. Licensed contractors are regulated by laws designed to protect the public. If you contract with someone who does not have a license, the Contractors' State License Board may be unable to assist you with any financial loss you may sustain as a result of a complaint. Your only remedy against unlicensed Contractors may be in civil court. It is also important for you to understand that if an unlicensed Contractor or employee of that individual or firm is injured while working on your property, you may be held liable for damages. If you obtain a permit as Owner-Builder and wish to hire Contractors, you will be responsible for verifying whether or not those Contractors are properly licensed and the status of their workers' compensation insurance coverage. Before a building permit can be issued, this form must be completed and signed by the property owner and returned to the agency responsible for issuing the permit.

B 13. I understand that to obtain an Owner-Builder permit for electrical, plumbing or mechanical work that require a qualified installer, I must abide by all of the following restrictions:

- (1) Perform the work prior to sale of the dwelling
- (2) Be a homeowner that has resided in the residence for at least 12 months prior to the completion of the work described in the permit
- (3) Obtain Owner-Builder permit for not more than two structures during any three year period

I declare that I have complied or will comply with these requirements by the time the work described in the permit is completed.

Note: A copy of the property owner's driver's license, form notarization, or other verification acceptable to the agency is required to be presented when the permit is issued to verify the property owner's signature.

Owner's Name: BRYAN LIBIT

Signature of property owner: Bryan Libit Date: 03/20/2019

SEC. 3. Section 19830 of the Health and Safety Code is repealed.

SEC. 4. Section 19831 of the Health and Safety Code is repealed.

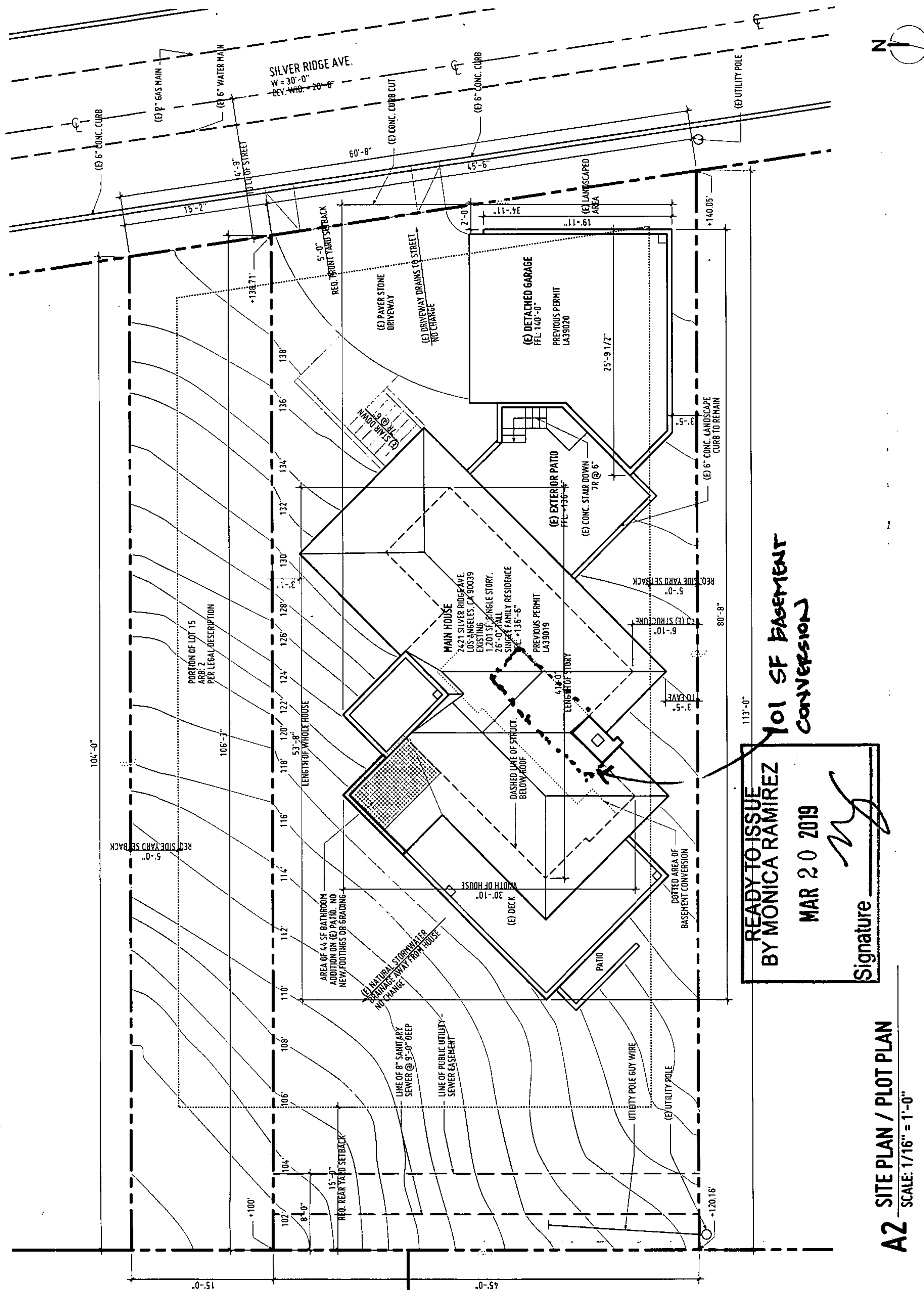
SEC. 5. Section 19832 of the Health and Safety Code is repealed.

Bldg-Addition
1 or 2 Family Dwelling
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B19LA00770
Initiating Office: METRO
Printed on: 02/15/19 11:34:13

PLOT PLAN ATTACHMENT



READY TO ISSUE
BY MONICA RAMIREZ

MAR 20 2019

Signature

A2 SITE PLAN / PLOT PLAN
SCALE: 1/16" = 1'-0"

SCALE: 1/16" = 1'-0"

Archives

GENERAL

House for Mr. & Mrs. Edwin S. Hawk Jr., Los Angeles
Designed by Harwell Hamilton Harris

The house is parallel to the contour lines to simplify the floor levels. This places it at a 45 degree angle to the garage and the property lines, but provides a better sun exposure for the kitchen and dining room, and a better view exposure for the living room.

Bedrooms are a full story below the livingroom floor and project to form a view terrace off the livingroom. A plant ladder enables vines to clamber up a story and a half to tumble on to this terrace.

Gardens and terraces add visual and actual space to the livingroom, diningroom and kitchen. Thus they permit these rooms to be somewhat smaller than they would be otherwise. Not the least of the advantages of this reduced size is the reduced heating problem, for when it is cold outside the house shrinks within its weathertight walls, and when it is warm outside the house expands to include the outdoor rooms that are the terraces and gardens.

Within the house sliding panels replace swinging doors wherever possible for they infringe less on the space of the rooms.

The lot is only 45 feet wide.

Area of house: 1160 Sq. Ft.
" " garage & laundry: 380 Sq. Ft.
" " deck-terrace: 350 Sq.Ft.
" " covered porch: 170 Sq.Ft.

Walls - Exterior: Redwood; Interior: plaster
Roof - Garage: composition; House: wood shingle

Cost: \$5000.00 in 1939

location of house : 24 21 Silver Ridge, Los Angeles, Cal.

Name of owners: Mr. and Mrs. E.S. Hawk

Date of Completion: January 1940

Character of Climate: Mild

Character of Site: Narrow lot on steeply sloping hillside.

~~Slope on angle~~ Contour line at 45 degree to lot line

Special requirements of clients: Small living space for husband & wife only, with maximum of view.

Construction: Wood frame. ~~xxxxxx~~ siding. ^{with outside covering of wood & inside covering of plaster} stepped concrete foundations with all rooms but bathroom completely above ground.

Exterior finish: ^{Horizontal} 8" wide Redwood shiplap; V joint, clear oil finish

Kinds of wood employed for construction and finishing (description of any novel wood used). All framing lumber, including exposed posts, is Douglas fir. Entrance porch floor is 2" wide Douglas fir with open joints. Siding, trim, & roof is Redwood.

Special technical features and equipment All space heating - water heating, & cooking is electrical. Living room lighting is indirect; Kitchen & Bedroom lighting is from large area low intensity direct supply lights.

Cost per cubic foot including architects fee; \$4.20

Character of landscaping. Planned for natural appearing ground cover of all sloping surfaces, with ladder to bring vines up to living room deck, paved terraces on ground at dining room, kitchen, & south bedroom.

Your additional observations on general design

House was turned at 45 degree angle to property line to bring it parallel to contour lines. All rooms are above ground, the roof of the bedroom providing a view deck for the otherwise small living room.

THE LIVING ROOM

House for Mr. and Mrs. Edwin S. Hawk Jr., Los Angeles
Designed by Harwell Hamilton Harris

The wall opposite the fireplace is largely glass and opens to a deck above the bedrooms. The broad cornice in the livingroom provides a base for the gently sloping ceiling, and is the source of the room's artificial illumination. Livingroom, diningroom, entrance hall and kitchen are screened from one another by sliding panels. Visible in this photograph beyond the open panel is a corner of the entrance hall.

BATHROOM

House for Mr. and Mrs. Edwin S. Hawk Jr., Los Angeles
Designed by Harwell Hamilton Harris

Windows facing east provide morning sunlight. The lavatory is flanked by two counter-height cabinets with black bakelite tops. The heating is electric. The floor is linoleum.

ENTRANCE COURT (before paving)

The garage is parallel to the street to allow for off-street parking without setback losses. Broad steps lead from the entrance court to an entrance porch.

ENTRANCE COURT (before paving)

House for Mr. and Mrs. Edwin S. Hawk Jr., Los Angeles
Designed by Harwell Hamilton Harris

The garage is parallel to the street to allow for off-street parking without setback losses. Broad steps lead from the entrance court to an entrance porch.

OWNER OF HOUSE: Mr. and Mrs. Edwin S. Hawk, Jr.

LOCATION: Los Angeles, California.

DESIGNED BY: Harwell Hamilton Harris.

CONSTRUCTION OUTLINE

FOUNDATION:

Continuous concrete under exterior walls. Concrete piers under interior supports.

STRUCTURE

EXTERIOR WALLS: 1" x 8" Redwood ship lap over 15 lb water proof felt over 2" x 4" D.F. studs 16" c.c. with an inside facing of "La Habra" colored stucco on 3/8" gypsum board lath.

INTERIOR PARTITIONS: 2" x 4" D.F. studs 16" c.c. with facing of colored stucco or putty coat.

FLOORS:

FIRST FLOOR: 2" x 6" joists 16" c.c.

SECOND FLOOR: 2" x 8" D.F. joists 16" c.c.

ROOF

HOUSE: 16" 5-2 sawn Redwood shingles 4 1/2" to the weather.

GARAGE: "Pabco" built-up asphalt and felt, 2 layers of 15 lb. felt and an 85 lb. white mineral surfaced cap sheet.

CHIMNEY

STACK: Reinforced brick. LINING OF FIREBOX AND FACING: Fireclay splits. FLUE LINING: Smooth cement. DAMPER: "Superior". HEARTH: Reinforced concrete.

SHEET METAL WORK

FLASHING: 26 gauge "Armco" G.I.

GUTTERS AND DOWNSPOUTS: 24 gauge "Armco" G.I.

INSULATION

ROOF: Aluminum foil and two membranes of paper providing 4 air spaces.

WINDOWS

SASH: Outswinging wood casements.

FRAME: V.G.D.F.

GLASS: "Pennvernnon" quality "B"

SCREEN: #16 mesh bronze wire cloth.

STAIRS

Vertical grain D.F.

FLOORS

LIVING ROOM, DINING ROOM, BED ROOMS, HALLS: 2" x 2" plain select oak.

KITCHEN AND BATH ROOMS: "Plywood" linoleum

DECKS: 65 lb. composition cap sheet.

FLOOR COVERINGS:

KITCHEN AND BATH ROOMS: "Armstrong" linoleum.
OTHER ROOMS: Rugs.

WOOD WORK

TRIM: D.F.
SHELVING AND CABINETS: D.F.
INTERIOR DOORS: Hollow core slab.
EXTERIOR DOORS: Glazed except main entrance door which is Redwood solid core.
GARAGE DOOR: Redwood.

HARDWARE

LOCKS: Schlage.
BUTTS: Stanley.

PAINTING

INTERIOR

WALLS, CEILING AND CABINETS OF KITCHEN AND BATH: Semi-lustre enamel.
DOORS, WINDOWS AND CORNICES: Semi-lustre enamel.

EXTERIOR

Fuller's Logwood oil.
SASH: Lead and oil.

MATERIALS: Bauer.

ELECTRICAL INSTALLATION

WIRING SYSTEM: "BX" flexible metal conduit. Circuit breakers.
SWITCHES: Toggle type.
FIXTURES: Indirect in living room. Large flush panels in kitchen and bedrooms. Small direct elsewhere.

KITCHEN EQUIPMENT:

STOVE: "Thermador" electric.
REFRIGERATOR: "Norge" electric.
SINKS: "Standard"
REVOLVING METAL COOLER: "Roberts"
FAN: "Pryne" and Co.

LAUNDRY EQUIPMENT

TRAYS: "Standard"
IRONING BOARD: "Pryne"
WASHING MACHINE: "General Electric"

WATER HEATER

"Thermador" electric

BATH ROOM EQUIPMENT

LAVATORY: "Standard"
TUB: "Standard"
TOILET: "Standard"
BAT: "Church"
CABINET AND FITTINGS: "Hall-Mack"

PLUMBING

PIPING

SOIL AND WASTE: Cast iron.
SUPPLY: Galvanized iron.

HEATING

"Thermador" portable electric heaters.

BATH HEATER: "Thermador" long radiant electric.

TOTAL COST INCLUDING DESIGN FEE but exclusive of landscaping,
furniture, etc. \$5,700.00 (Not to be published)

TOTAL FOOTAGE, excluding garage, decks, entrances; 1206 sq. ft.

SIZE OF LOT: 45' x 110'

ORIENTATION: Entrance on east.

Articles



James H. Reed photo

Follis and Goode are noted for the distinctive garden ware they create in heroic sizes to use indoors or out

Accessories and Attitudes

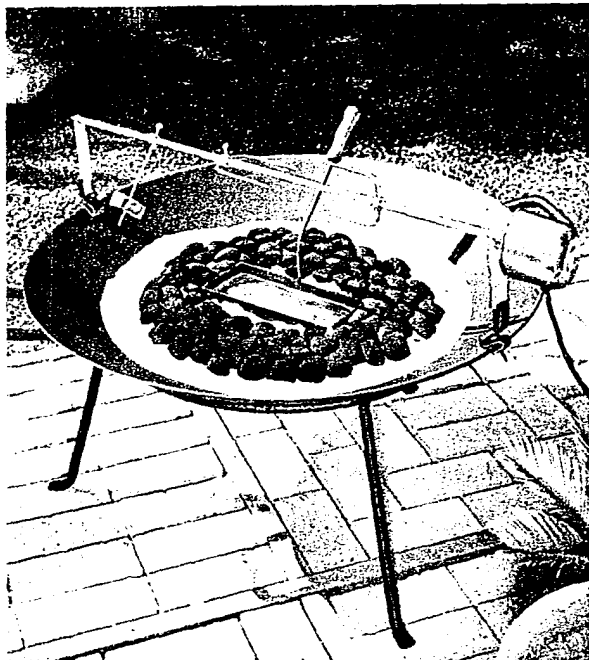
ACCESSORIES, says the dictionary, are items that add to the convenience or effectiveness of something else, but are not necessary to it.

But that is not the way the word is used in the home furnishing field. Accessories are vitally necessary to complement the chairs, the fabrics and other major articles. They complete the picture.

Here we show some examples that well express the attitudes behind the California look. Accessories in the recent past tended toward a contrived, "arty" look. These are straightforward and efficient as an axe handle.

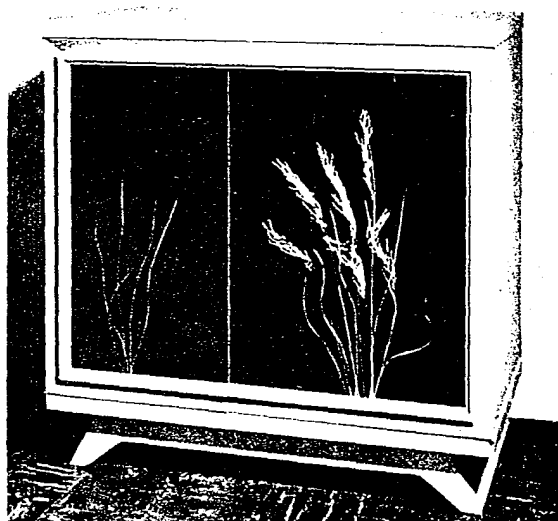
The Hawk brazier, the Follis and Goode pottery and the Bogart fireplace equipment are classics of their type. They are, paradoxically, so simple that they are original.

The work of Spencer Smilie is significant for its exploitation of plastic's unique qualities. Plastic remains just that, does not masquerade as glass or pottery.



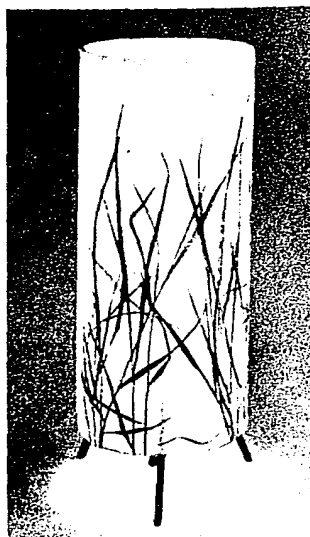
W. Roy Watson photo

Stan Hawk designed, perfected barbecue equipment to satisfy his own requirements and those of his friends.



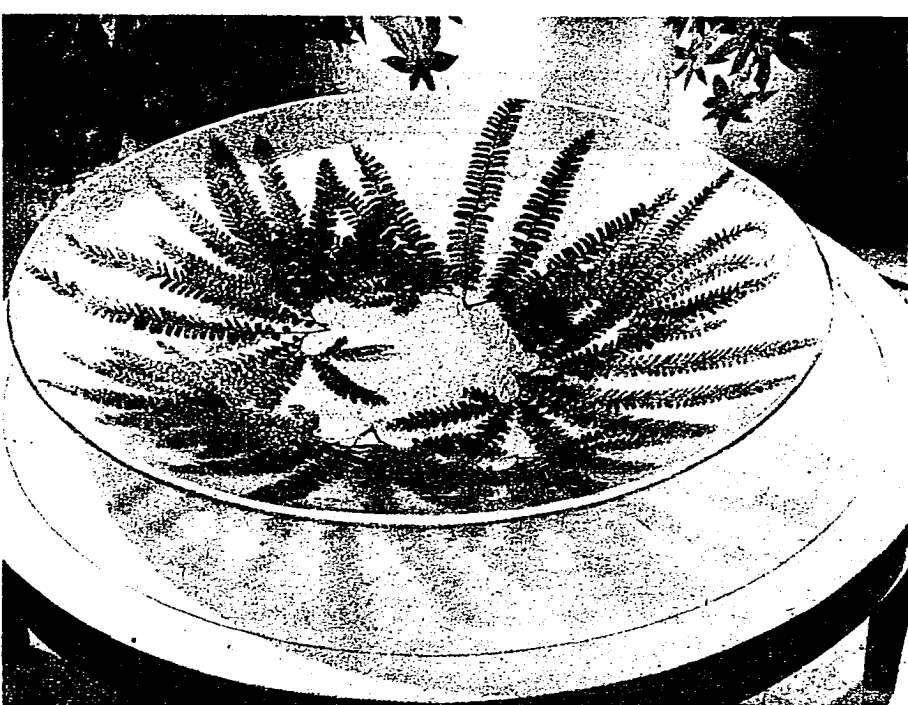
George R. Szanik photo

Spencer Smilie laminated sprays of grass against the black fabric onto the television door panels.



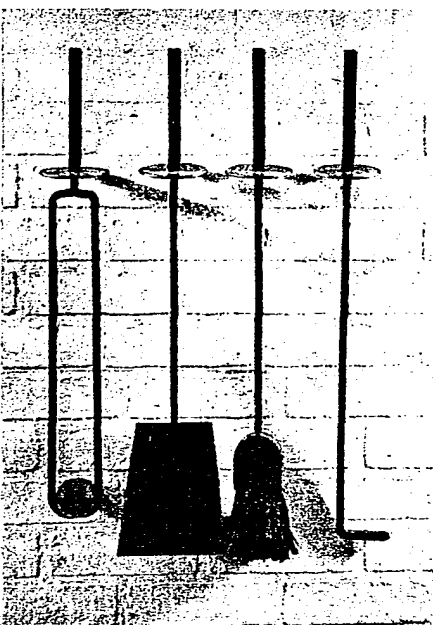
Fairchild Publications photo

Grass laminated to plastic makes lanai lamp by Smilie



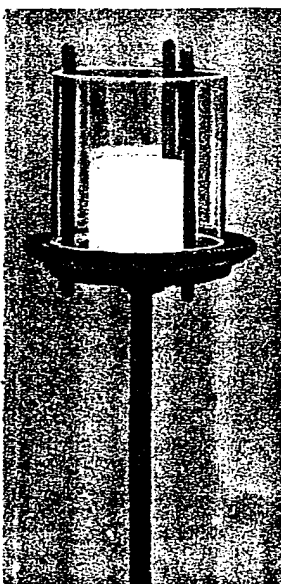
A. Halvorson photo

Ferns were cooked into the plastic of this bowl by Spencer and Virginia Smilie until color and imprint were transmitted, then the plant form was wire-brushed off the bowl.



George R. Szanik photos

Mel Bogart considers these accessories for the fireplace—the tools, left, and grate and curtain, right—his best work.



Stan and Ethyle Hawk did this lamp for their garden.



James H. Reed photos

Hawk braziers are decorative patio accessories. Model shown features legs which can be unscrewed from bowl.



Design for '54

Slam Hawk's new brazier is spun from heavy copper, rests on a ring supported by three legs. Put sand on the bottom to absorb heat and grease when using for barbecuing; add a glass top to the bowl and use it as a coffee table; fill with snow from the ice plant for a wine cooler or fill bowl with flowers.


W. Ray Watson

Some Accessories




Ho Fong's desk basket for incoming, outgoing mail is handsomer than it looks, might also be used to serve napkins, silver, party food.

Wang Studio



George E. Smith Contemporary club stand for home, office designed by Mel Bogart; interior of the bowl is gray, red and heavily weighted base black iron; ball top is red.

George E. Smith



Right: Surface design in white thread pattern was developed by Florence Thomas for spun aluminum ware in various colors.

Gardner Hancher



Gardner Hancher

ANNUAL DISCOUNT SALE

*10% OFF NATIONAL PRICE ZEPHYR

ALUMINUM, REDWOOD, or PLASTIC All-Season AWNINGS

OVER 1,000,000 INSTALLATIONS FROM COAST TO COAST



FOR DOORS, PATIOS, CANOPIES, WINDOWS, PORCHES,

Remember—Old-fashioned awnings merely shut out the sun. And they shut out everything else, as well. But the patented Zephyr awning shuts out heat and glare—and admits light and air! That is why Zephyr awnings are, on the average, 20° cooler on hot summer days. Zephyrs over a few years, actually cost less than conventional awnings, because they need not be replaced. Your choice of many styles and all colors.

As advertised in Better Homes and Gardens, House Beautiful, House and Garden, American Home, Sunset Magazine.

SOME TYPICAL SOUTHERN CALIF. INSTALLATIONS



- UNCONDITIONALLY GUARANTEED—Against Defective Material or Workmanship. Lifetime Construction.
- ALL-SEASON AWNINGS—Give Year-Round Protection Against Heat, Rain, Fading, Glare.
- EFFECTIVE VENTILATION—Exclusive thermo-syphon action.
- DIFFUSED LIGHTING—Will not darken your rooms.
- DISTINCTIVE—Selected by discriminating home owners for over 14 years.
- MANUFACTURED IN LOS ANGELES—Made by Southern Calif. labor for Southern Calif. climate.

ADAMS 3-7201

651 E. Gage Ave., Dept. T-103
Los Angeles 1, Cal.

NAME _____
STREET _____ PHONE _____
CITY _____ ZONE _____

***OFFER EXPIRES NOV. 30th—Save This Ad. It Must Be Presented to Qualify for Discount**

LAT—10-25-53

MARCH 1940

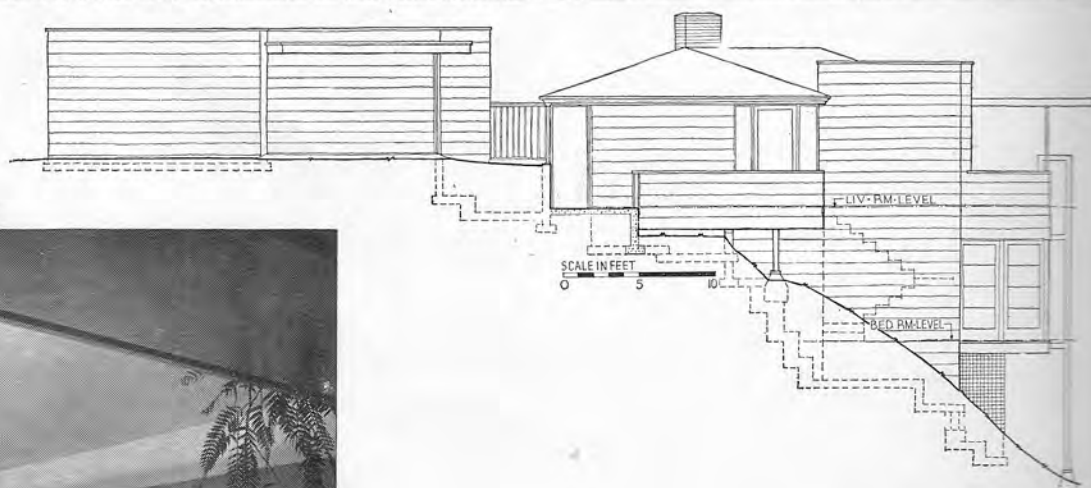
THE CHANGING CITY	141
New York's Bob Moses on Bob Moses' New York . . . the intimate story of the creation of the vast system of bridges, parkways, and recreation centers which are fast making the nation's largest city its most convenient and attractive.	
CONNECTICUT'S PALMER AUDITORIUM	157
Correlating the needs of college and community.	
PRODUCTS & PRACTICE	161
Insulation Economics . . . a method for estimating the saving due to varying amounts of insulation by figuring the combined cost of fuel and amortization for any set of conditions.	
BERKSHIRE MUSIC SHED	167
Strict economy and esthetics are wed.	
HOUSES BY HARWELL HAMILTON HARRIS	171
A portfolio of distinguished recent work by one of California's most original small house designers.	
THE ARCHITECT'S WORLD	187
Words from Hudnut, Maginnis, Gropius, Bragdon, Arnaud, Deskey, Labatut, John Burroughs, Rohde, Guild, and many more.	
THE DIARY	193
Random thoughts, news, personalities from a mobile observer.	
NOTES ON EXHIBIT TECHNIQUES	195
Excerpts from a forthcoming book . . . the New York World's Fair 1939 through the eyes of the designers of the Czechoslovakian exhibit at San Francisco.	
BUILDING MONEY	199
A modern Chicago subdivision boasts "small houses for civilized Americans" . . . Forum building cost index spotlights rising prices . . . From bank to haberdashery to jewelry shop—a Pittsburgh modernization in glass . . . A four-family Colonial house solves a Montana problem . . . Forum survey points to a nation-wide boomlet in under-\$2,500 houses . . . Building's vital statistics.	
MONTH IN BUILDING	2
FORUM OF EVENTS	8
A new type of measured drawing . . . Pittsburgh's Anniversary . . . News in pictures . . . Awards . . . Competitions.	
BOOKS	22
Two books on public building . . . Homes, a special issue of Survey Graphic . . . American painting . . . Structural engineering . . . building materials.	
LETTERS	28
Forum readers comment pro and con on the January 1940 feature, "Public Housing and the USHA."	

Editor, Howard Myers; Managing Editor, Ruth Goodhue; Associates, Paul Grotz, Joseph C. Hazen, Jr., George Nelson, Henry H. Saylor, Henry Wright; Assistants, John Beinert, Anna De Cormis, Richard E. Saunders, Madeline Thatcher, Nadia Williams. THE ARCHITECTURAL FORUM is published by Time Inc., Henry R. Luce, Chairman; Roy E. Larsen, President; Allen Grover, Eric Hodgins, P. I. Prentice, Vice Presidents; Charles L. Stillman, Vice President and Treasurer; David W. Brumbaugh, Secretary. Publication and Subscription Office, Erie Ave., P & G Streets, Philadelphia, Pa. Subscriptions may also be sent to 330 East 22nd Street, Chicago, Illinois. Executive, Editorial and Advertising Offices, Time & Life Building, Rockefeller Center, New York. Business Manager, H. A. Richter, Advertising Manager, George P. Shutt. Address all editorial correspondence to Time & Life Building, Rockefeller Center, New York. Yearly subscription, Payable in advance, U. S. and Possessions, Canada, Cuba, Mexico, South America, \$4.00. Elsewhere \$6.00. Single issues, including Reference Numbers, \$1.00. All copies Mailed Flat. Copyright under International Copyright Convention. All rights reserved under Pan American Copyright Convention. Copyright, 1940, by Time Inc. Printed in U. S. A.

HOUSE FOR EDWIN S. HAWK, JR. LOS ANGELES, CALIF.



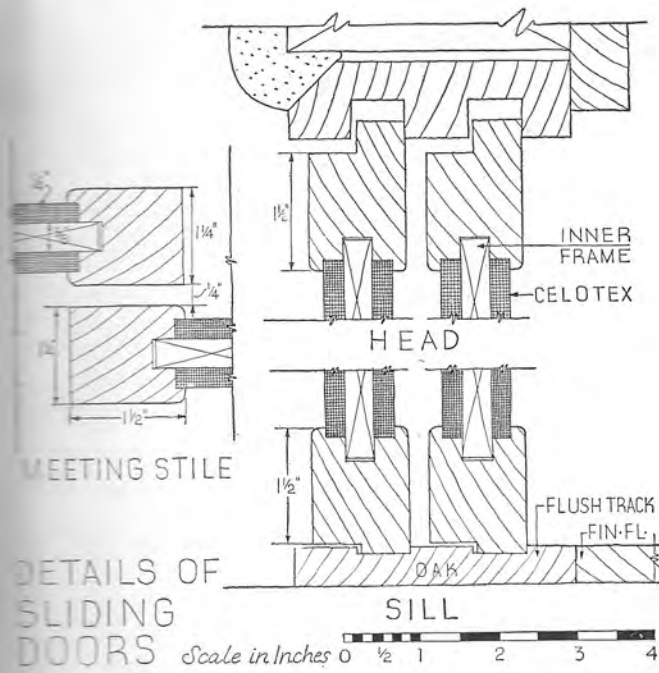
All photos, Fred R. Dapprich



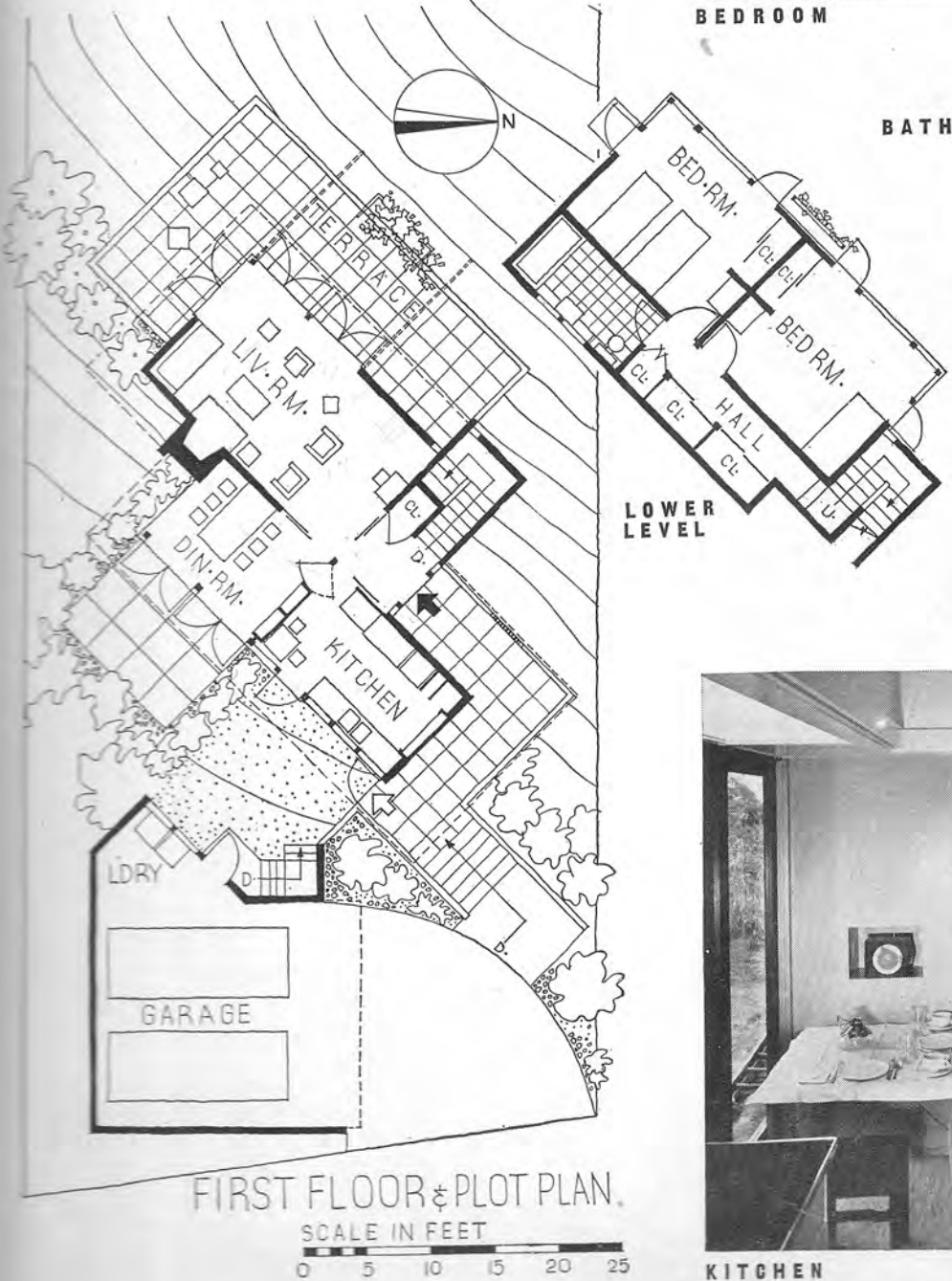
LIVING ROOM



A compact solution for a constricted site, this scheme is the reverse of the typical two-story house: access and living rooms are on the second floor, bedrooms on the first. Dictated by the steep slope of the lot, it has the advantage of providing rare outlook for the living room terrace, without sacrifice of direct connection to the ground. This is effected through the dining room terrace at the rear. The exterior shows a highly successful use of redwood siding, and frank treatment of a difficult foundation problem.



BED ROOM



BATH



KITCHEN

OCTOBER 1941

HOUSES FOR DEFENSE	211
Latest and best of the government's defense housing projects are designed by private architects. Plot plans, dimensioned unit plans, sections, details, perspectives, models, elevations and construction photographs:	
Windsor Locks, Conn.; Hugh Stubbins, Jr., Architect	212
Middletown, Pa.; George Howe, Louis I. Kahn, Associated Architects	216
New Kensington, Pa.; Walter Gropius, Marcel Breuer, Associated Architects	218
North Braddock, Pa.; James A. Mitchell, Dahlen K. Ritchey, Associated Architects	221
Stratford, Conn.; B. Sumner Gruzen, Architect, Hugh Kelly, Associate Architect and Engineer	224
Vallejo, Calif.; William W. Wurster, Architect	226
Center Line, Mich.; Eliel and Eero Saarinen, Architects, J. Robert F. Swanson, Associate	229
Etna, Pa. and Clairton, Pa.; Clarence S. Stein, Architect	232
Alexandria, Va.; Kastner and Hibben, Associated Architects	234
Bethlehem, Pa.; Antonin Raymond, Architect	236
Grand Prairie, Texas; Roscoe P. DeWitt, Architect, David R. Williams and Richard J. Neutra, Consultants	240
DESIGN FEATURES	243
More than 100 special features for increasing the livability and usability of houses, arranged according to type of use.	
PRIORITIES	2
Government comes to the assistance of privately financed defense housers, promises something for non-defense builders, too.	
BUILDING FOR DEFENSE	4
MONTH IN BUILDING	10
LETTERS	24
FORUM OF EVENTS	34
Prizewinning furniture at Manhattan's Museum of Modern Art . . . Competition awards . . . Announcements . . . Obituaries.	
BOOKS	44
Recent English and American publications on camouflage and civilian defense.	

Editor, Howard Myers; Managing Editor, Ruth Goodhue; Associates, Paul Grotz, Joseph C. Hazen, Jr., C. Theodore Larson, George Nelson, Henry Wright; Assistants, John Be'nert, Anna De Cormis, Richard E. Saunders, Madelaine Thatcher, Nadia Williams. THE ARCHITECTURAL FORUM is published by Time Inc., Henry R. Luce, Chairman; Roy E. Larsen, President; Charles L. Stillman, Vice President and Treasurer; Howard Black, Allen Grover, Er'c Hodgins, P. I. Prentice, Vice Presidents; David W. Brumbaugh, Secretary. Publication and Subscription Office, Orange, Conn. Subscriptions may also be sent to 330 East 22nd Street, Chicago, Illinois. Executive, Editorial and Advertising Offices, Time & Life Building, Rockefeller Center, New York. Business Manager, H. A. Richter. Advertising Manager, George P. Shutt. Address all editorial correspondence to Time & Life Building, Rockefeller Center, New York. Yearly subscription, payable in advance, U. S. and Possessions, Canada, Cuba, Mexico, South America, \$4.00. Elsewhere \$6.00. Single issues, including Reference Numbers, \$1.00. All copies Mailed Flat. Copyright under International Copyright Convention. All rights reserved under Pan American Copyright Convention. Copyright, 1941, by Time Inc., Printed in U. S. A.

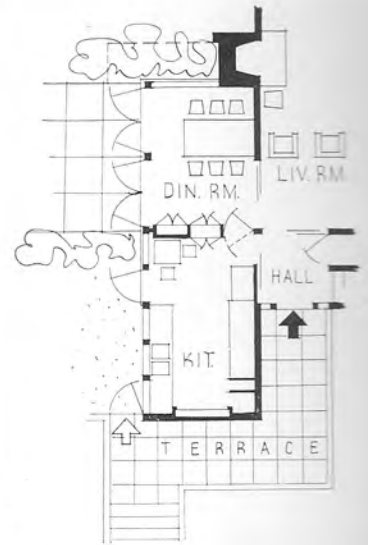
VOLUME 75—NUMBER FOUR

TWO-WAY CUPBOARDS

Fred R. Dapprich



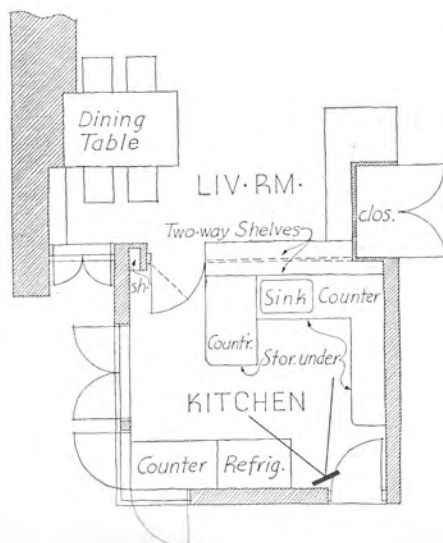
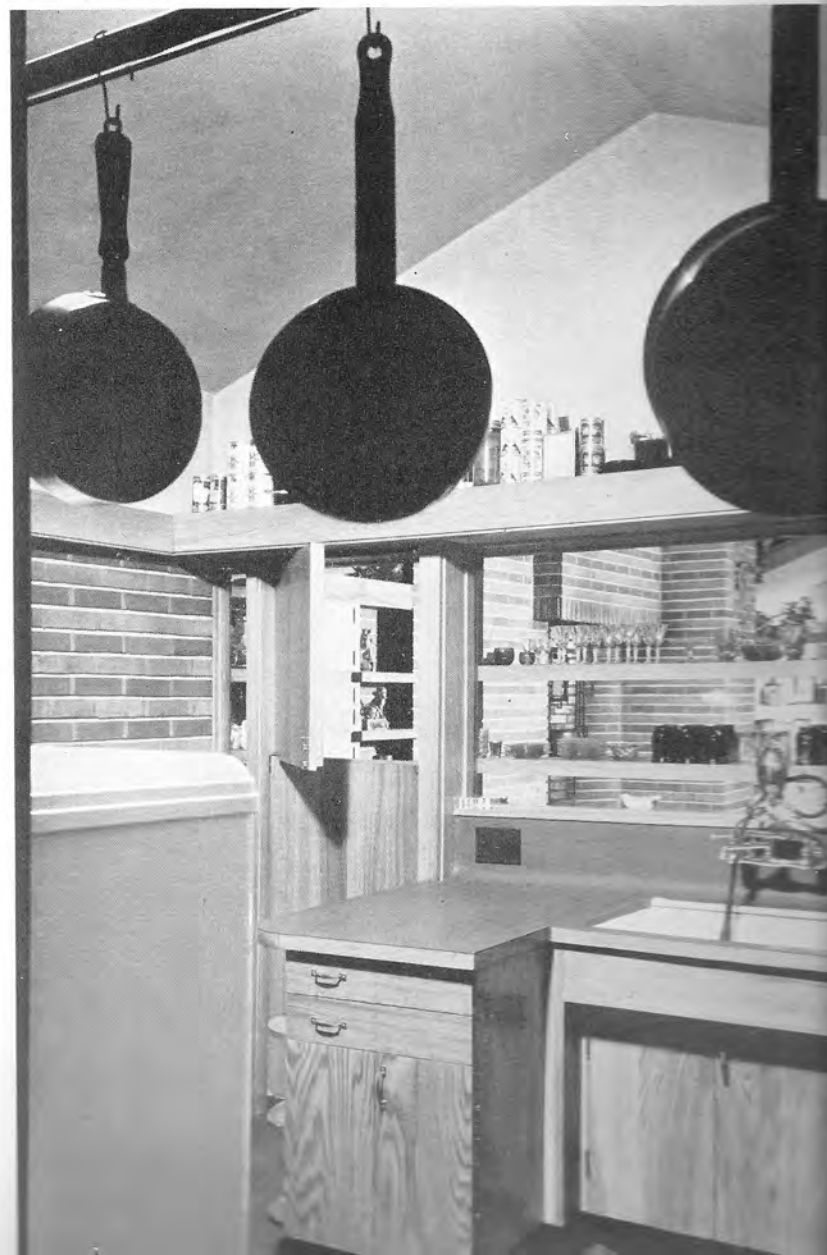
HARWELL HAMILTON HARRIS, Designer, Los Angeles, Calif.



China cupboards opening on both sides and accessible from both dining room and kitchen save much walking back and forth between the two rooms, whether or not an accompanying service counter is considered desirable. Both examples on this page are of the type where such a cupboard is used alone, the unit by Frank Lloyd Wright employing open shelves without doors on either dining or kitchen sides.

FRANK LLOYD WRIGHT, Architect, Spring Green, Wis.

Hedrick-Sim



OBITUARIES

Mrs. May F. Head

Funeral services for Mrs. May F. Head, 71, will be conducted today at 1:30 p.m. at Utter-McKinley's Cresse Eagle Rock Chapel. Interment will follow at Forest Lawn Memorial-Park. Mrs. Head lived at 1557 Munson Ave. and died Monday. She leaves her husband, Benjamin.

Stan Hawk Jr.

Stan Hawk Jr., 53, operator of Hawk House, designers and manufacturers of metal art products, died yesterday in a Glendale hospital. Private funeral services will be conducted tomorrow under direction of Kiefer & Eyerick Mortuary, Glendale. Mr. Hawk, who lived at 2421 Silver Ridge Ave., leaves his widow Ethyle and three sisters, Elizabeth Hersberger, Margaret Male and Ada Petersen. In lieu of flowers the family suggests donations to the Heart Association.

Mrs. Dollie Ginnaven

Funeral services for Mrs. Dollie S. Ginnaven, 81, will be conducted today at 1 p.m. in Pierce Bros. Los Angeles Chapel, followed by interment in Hollywood Memorial Park Cemetery. Mrs. Ginnaven lived at 3213 1/2 W 18th St., and died Saturday. She leaves a daughter, Edna Howell; two sons, Harry W. and John R. Ginnaven; three grandchildren and 10 great-grandchildren.

Morris G. Turk

Funeral services for Morris G. Turk, 82, of 670 N Hayworth Ave., will be conducted at 3 p.m. today at Hollywood Memorial Park Cemetery Chapel with Rabbi Franklyn Cohn officiating. Interment will follow in Beth Olam Cemetery. Mr. Turk died Monday. He leaves a sister, Johanna Sternberg, and one grandchild. Services will be under direction of Groman Mortuary.

Mrs. Bettie L. Leasman

Funeral rites for Mrs. Bettie Louise Leasman, 63, of 1421 Valencia St., will be conducted tomorrow at 2 p.m. at Edwards Bros. Colonial Mortuary. Mrs. Leasman had lived in Los Angeles for 33 years. She leaves her husband, Leo L. Leasman; two sisters, Erna Chapman and Stelle Pyatt, and a brother, Alfred Otto.

Mrs. Edna Parilla

Funeral services for Mrs. Edna Parilla, 54, will be conducted at 11 a.m. at the Church of the Recessional, Forest Lawn Memorial-Park, under the direction of Forest Lawn Mortuary. Mrs. Parilla lived at 1023 Sycamore Ave., South Pasadena. She died on Monday and leaves her husband, Rufe Parilla; two sons, Richard and Neil, and two daughters, Mrs. Doris Davis and Dolores J. Parilla.

Mrs. Anna L. Lain

Funeral services for Mrs. Anna L. Lain, 78, will be conducted today at 11 a.m. in W. A. Brown & Son Funeral Home, followed by interment in Inglewood Park Cemetery. Mrs. Lain lived at 1238 S Redondo Blvd., and died on Tuesday. She leaves a son, Harry M. Lain; two sisters, Mrs. G. C. Kempton and Mrs. F. H. Bonebrake, and a brother, Harry Gruber.

Russell H. Forbes

Funeral services for Russell H. Forbes, 72, investment broker, will be conducted by Pierce Bros. Santa Monica Mortuary today at 3 p.m. in St. Augustine Episcopal Church, followed by interment in Denver. Born in Ohio, Mr. Forbes died Monday at his home, 4900 Angeles Vista Blvd. He leaves his widow Rose; four daughters, Elizabeth Wilder, Rose F.

sons, Lynn Jr., Robert and Stephen. Burial will be in Woodlawn Cemetery with Moler, Murphy & Moler directing.

Ernest N. Harmon

Funeral services for Ernest Nelson Harmon, 59, retired Internal Revenue agent, will be conducted tomorrow at 11 a.m. at Edwards Bros. Colonial Mortuary. Private interment will follow. He leaves his widow Freddie S.; a daughter Eugenia Ritchie; a son Ernest N. Harmon Jr.; his mother, Mrs. Rose Harmon, and three brothers, Robert, Earl and John, and five grandchildren.

Mrs. Agnes M. Hills

Funeral services for Mrs. Agnes M. Hills, 74, will be

conducted at 3 p.m. today at the Little Church of the Flowers, Forest Lawn Memorial-Park, under the direction of Forest Lawn Mortuary. Mrs. Hills died in her home at 602 S Van Ness Ave., on Tuesday. She leaves two sisters, Mrs. Dorothy P. Aldrich and Mrs. Ruth Wagner, and a brother, Fred Philippi.

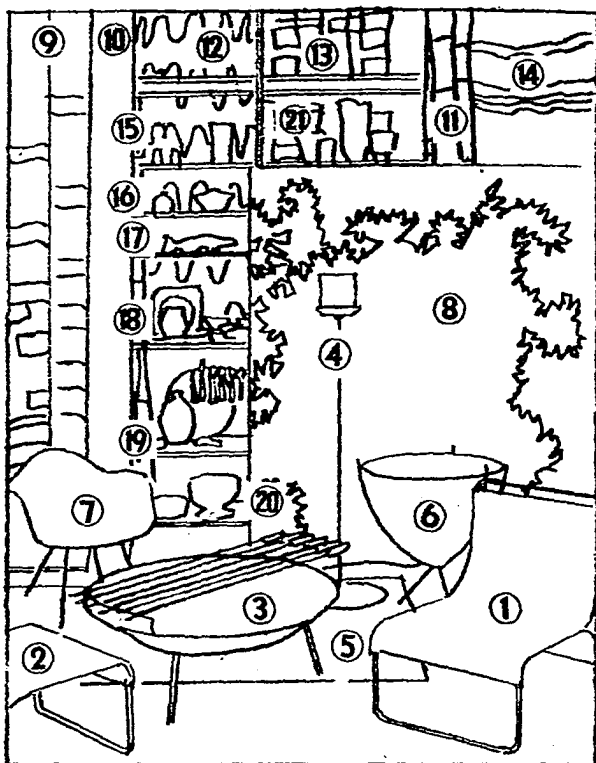


See Page 18
IN THIS ABSTRACT ARRANGEMENT ARE THE GLOWING COLOR, ORIGINALITY OF TREATMENT AND SIMPLICITY OF DESIGN THAT TYPIFY THE CALIFORNIA LOOK.

What Makes the California Look

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Cover



IDENTIFICATION of the articles appearing in the cover photo and their designers appears below. Numbers in the text refer to the numbers on the reproduction of the cover photo at the top of this column.

Several of the ceramic articles and fabrics shown in this issue of Home Magazine have been selected for a traveling exhibition of California crafts by the American Federation of Arts. This exhibition will be shown in New York City, Boston, Honolulu, Stanford University and other cities during 1951 and 1952. In addition, other articles illustrated here have been selected for an exhibition of American design which is now touring Europe under government auspices to promote cultural relations.

- 1, 2—Cord and metal lounge chair and ottoman designed and manufactured by Hendrick Van Keppel and Taylor Green of Beverly Hills.
- 3, 4—Brazier with skewers on rack, and garden candle lamp by Stanley Hawk of Los Angeles.
- 5—Tufted rug by Joseph Blumfield of Los Angeles.
- 6—Architectural planting pot by John Follis and Rex Goode of Pasadena.
- 7—Molded plastic and fiberglass lounge chair by Charles Eames of Venice.
- 8—Curved plastic screen designed and made by Spencer Smith of Los Angeles.
- 9—Hand-woven drapery by Maria Kipp of Los Angeles.
- 10—Drapery fabric designed and hand woven by Alfred Richard Barkley of Beverly Hills.
- 11—Drapery fabric designed and woven by Maxwell Hawker of Beverly Hills.
- 12—"Walking Cats" and
- 13—"Caged," drapery fabrics designed and hand printed by Eric Erickson of Los Angeles.
- 14—Stick drapery designed and woven by William Webb of Pasadena.
- 15—On the shelf, ceramic salt shakers, Rupert Deese, Claremont; animal, John Caruthers of Los Angeles; martini mixer by Deese.
- 16—Shelf contains ceramic bottle by Harry McIntosh of Claremont; covered dish by Harold D. Strawn of Los Angeles.
- 17—On this shelf, fish (ceramic sculpture) by John Caruthers.
- 18—Shelf contains silver water pitcher by Allan Adler of Beverly Hills; porcelain tableware by Gabriel of Pasadena; square crystal and gold plate by Alice Petterson of Claremont.
- 19—Shelf holds ceramic bottle by Marc Hansen of Van Nuys; ash tray by Deese; crystal plate by Alice Petterson; silver flatware by Lewis A. Wise.
- 20—Blue bowl by Harry McIntosh; bowl by Don Schaumburg of Claremont; enamelware by El-lamarie Woolley of San Diego.
- 21—Footed pot by Laura Andreson of Los Angeles, and three other ceramic pieces by John Polikowsky of Claremont.



Books

Loan, Hickory, N.C. 54. Gen. Types: 1,2,3,4,7. Mem: 1st Presb. Ch, Deacon; Loyal Order of the Moose, since 54; Phi Delta Theta Frat, 46-50. Educ. Activities: Instr, Ga. Inst. of Tech, 49-50. Subj. Taught: Freshman Drawing. AIA Mem: N.C. Chapter.

HARRELL, GEORGE FOSTER. (AIA)

Office: 819 Republic Nat. Bank Bldg, Dallas, Tex. Home: 3840 Turtle Creek Dr, Dallas.
b. Norfolk, Va, Aug. 29, 06. M. 35, Children 1. Educ: Ga. Tech, B.S. in Arch, 30; Univ. of Penn, M. of Arch, 31. 1st Medal, Class A Proj, BAID, 29; 1st Prize in Div. 4, & 2nd Prize in Div. 2, Libby-Owens-Ford Modernize Main St. Compet. Paul Cret Fellowship to Univ. of Penn, 30. Arch. Draftsman, Carrere & Hastings, 29; Hobart B. Upjohn, 32-34; Store Archt, B. Altman & Co, 35-37; Job Capt, W. D. Teague, 37-39. Prev. Firms: Williams & Harrell, N.Y.C., & Dallas; Gill & Harrell, Dallas. Present Firm: George F. Harrell, Archt. Reg: N.Y. Tex. Prin. Wks: Downtown Club of Dallas, Tex, 47; Hale County State Bk, Plainview, Tex, 52, G & H; J. Dowdy Res, Rocky Mount, N.C., 53; Republic Nat. Bk, Dallas, 54, Archt. Assoc, Harrison & Abramovitz; Dallas Power & Light Co, Greenville Ave, Distribution Cen, & Womens Bldg, State Fair of Tex, D, 54, G & H. Con. Archt: Rio Grande Nat. Life Bldg, D, 49. Gen. Types: 1,2,3,4,6,12,13,15. Hon: 1st Honor Award, AIA Chapter, Dallas, 50, Rio Grande Bldg. Mem: Phi Gamma Delta, Downtown Club of D, BAID, Unit. Ch. of D. Gov. Serv: U.S. Navy, Lt, 42-45. Mag. Articles: Retailing, 40; Dallas News, 53. AIA Mem: Dallas Chapter. Profll. Practice Comm, 54-55.

HARRELL, PIERREPONT. (AIA)

Office: 2816 Morton St, Ft. Worth, Tex. Home: 2901 Princeton St, Ft. Worth.
b. Sulphur Springs, Tex, Jan. 22, 21. M. 41, Children 2. Educ: Tex. A & M Col, Arch, 39-41 & 46-48. Draftsman, Brown & Chapman, Sherman, Tex, 48-50; Richard S. Colley, Corpus Christi, Tex, 50-51; Adams & Adams, Dallas, Tex, 51-52; Gill & Harrell, Dallas, Tex, 52-53. Prev. Firms: Scott-McDonald & Harrell, Ft. Worth, Tex, Engrs. & Archt, 53-55; Scott & McDonald were const. civil engrs. Present Firm: Pierrepont Harrell, Archt, org. 55. Reg: Tex. Prin. Wks: County Jail, Haskell; Stonewall County Jail, Aspermont, & Scott Res, Ft. Worth, 54; Bapt. Parsonage, Henriette, & Alt. to Stonewall County Courthouse, 55; Henrietta Swimming Pool, Henrietta, 55; all Tex. Gen. Types: 1,2,4,6,7,8,9. Gov. Serv: U.S.N.R., 43-46. AIA Mem: Ft. Worth, Chapter.

HARRER, ANTHONY FRANKLIN. (AIA)

2659 Conn. Ave, N.W., Wash. D. C.

HARRIMAN, ALONZO J(ESSE). (AIA)

Office: 292 Court St, Auburn, Maine. Home: 88 Shepley St, Auburn.
b. Bath, Maine, July 6, 98. M. 22, Children 1. Educ: Univ. of Maine, B.S. Mech, Eng, 20; Harvard Univ, M.A. Arch, 28. For. Trav: Mex. Designer & Draftsman, Cram & Ferguson, 25-28 (part time). Prev. Firm: Coombs & Harriman, Lewiston, Maine, 28-38. Present Firm: Alonzo J. Harriman - Alonzo J. Harriman, Inc, org. 39; Treas, since 45. Reg: Maine, Mass, N.H., R.I.; NCARB Cert. Prin. Wks: S. Portland Shipyard, 43; Tel. Bldg, Lewiston, 47; Argonne Worsted Mill, Ellsworth, 54; Therapeut. Clinic Bldg, Togus, & Mens Dorm, Univ. of Maine, Orono, 55; Bldgs. at Loring Air Force Base, Limestone, still bldg; all Maine. Gen. Types: 1,2,3,5,6,7,11,13. Hon: Blue Ribbon, Amer. Assn. of Sch. Admin, 51, Bar Harbor Sch; Blue Ribbon, Progressive Arch, 52, Bath Box Factory; Hon. Mention, Sch. Executive, 55, Westerly Sch. Mem: Harvard Clubs, Boston & N.Y.; Cumberland Club, Portland; Newcomen Soc. Educ. Activities: Occasional Lecturer, Univ. of N.C., Seminar, Sch. of Design, 50-51; New Paltz, N.Y., Seminar, Sch. Design, 51; AASA Conv, Atlantic City, 54. Mag. Articles: Arch. Record, 49 (2), 50. AIA Mem: Maine Chapter; Mem. of Comm. on Sch. House Constr, 51-55; Chapter Sec, 50-51; Pres, 52-53.

HARRINGER, OLAF CARL. (AIA)

Office: 6 W. Ontario St, Chicago 10. Home: 1123 N. Shore Ave, Chicago 26.
b. Hamburg, Ger, Apr. 29, 19. M. 46. Educ: Evanston Acad. of F.A.; New Bauhaus, Chicago, 37-38; Ill. Inst. of Tech, 42-45. Designer, Raymond Loewy, Assoc, 46; H. Allan Majestic & Assoc, 48; Holabird & Root & Burgee, 51. Present Firm: Olaf Harringer, Archt, org. 54. Reg: Ill. Prin. Wks: DuPage Serv. Co, Villa Park, 52, & Andrew Lynch Res, Deerfield, Ill, 54, Archt. Assoc, Jack K. Ota. Gen. Types: 1,2. Mem: The Triangle Assn, since 53; Menomonee Boys Club, since 53. AIA Mem: Chicago Chapter.

HARRINGTON, ELMER G.* (AIA)

Office: 1104 Portland Trust Bldg, Portland 4, Oreg.

HARRINGTON, F(RANK) D(ONALD). (AIA)

Office: 441 C St, San Diego 1, Calif. Home: 3868 Chamoune Ave, San Diego 5.
b. Fairmount, Ind, Apr. 13, 88. M. 22, Children 2. Educ: Univ. of S. Calif, Universite de Besancon, Fr. For. Trav: Fr. Ital, Eng, Switz. Draftsman, Scott Quintin, Archt, 17-18; H. H. Whiteley Archt, 20-22. Present Firm: F. D. Harrington, Archt. Reg: Calif. Prin. Wks: 5 Story Apt, Hollywood, 24; 1st Evan. United Brethren Ch, San Diego, 53; 1st Meth. Ch, La Mesa, & Wesley Meth. Ch, San Diego, 54; Christ Luth. Ch, L.M., & Bethesda Luth. Ch, S.D., 55. Gen. Types: 1,2,4,7,9. Mem: Ch. Arch. Guild of Amer, Amer. Conc. Inst, Wesley Meth. Ch. Pub. Serv: Bldg. Inspector on Reinf. Conc. Los Angeles. AIA Mem: San Diego Chapter.

HARRIS, ALFRED WILSON.* (AIA)

Office: 468 Hanna Bldg, Cleveland 15.

HARRIS, ARTHUR B. (AIA)

Office: 321 W. Second, Wichita, Kans. Home: 3025 Aloma, Wichita.
b. Portland, Kans, Nov. 9, 98. M. 24, Children 2. Educ: Univ. of Kans, B.S., 23. Tau Beta Pi, Sigma Tau; AIA Sch. Medal, & Thayer Medal. Present Firm: Thomas, Harris, Calvin & Assoc. Archts. & Engrs, org. 20-44-53; joined firm, as partner, 44. Reg: Kans. Prin. Wks: 1st Bapt. Ch, 49; Womans Res. Hall, Wichita Univ, 52, both Wichita; H.S. West, 53; Munic. Airport Terminal 54; Kans. Gas & Elec. Co. Off. Bldg, 54, both Wichita; Rural H.S., Lindsborg, Kans, 54. Gen. Types: 1,2,3,4,5,6,7,9,12. Mem: Wichita Rotary Club; Kans. Builders Forum; Hillside Christ. Ch. AIA Mem: Kans. Chapter. Chapter: Exec. Comm, 52-55.

HARRIS, BERNARD PHILLIP. (AIA)

Office: 15 Kelly Bldg, 2003 San Pedro Ave, San Antonio 12, Tex. Home: 1631 Highland Blvd, San Antonio 10.
b. San Antonio, Tex, Sep. 13, 28. Educ: San Antonio Col. 46-47; Univ. of Tex, B. of Arch, 47-52. Phi Theta Kappa, 47; Tau Sigma Delta, 51. For. Trav: Japan, Mex. Designer-Draftsman, Marvin Eickenroht, 47-52. Present Firm: org. 52. Reg: Tex. Prin. Wks: Alpha Epsilon Pi Frat. House, Austin, Tex, 54, Archt. Assoc, Marvin Eickenroht. Gen. Types: 1. Mem: Alpha Epsilon Pi Frat, 47-52. Gov. Serv: U.S. Army Engrs, 1st Lieut, 53-55. AIA Mem: W. Tex. Chapter.

HARRIS, CLARKE E(DGAR). (AIA)

Office: 2200 Michigan Nat. Tower, Lansing, Mich. Home: 4681 Woodcraft Rd, Okemos, Mich.
b. Maple Pk, Ill, Aug. 7, 06. M. 35, Children 1. Educ: Univ. of Mich, 24-29. Draftsman, C. L. Monnot, Archt, 29-32; Sr. Draftsman, Warren Holmes Co, 35-42; Archt, Mich. State Bldg, Div. 42-44. Present Firm: Warren Holmes Co, org. 20, joined firm 44. Reg: Ind, Mich, Ohio, Wisc. Prin. Wks: Bryant Sch, Owosso, Mich, & Wilson Sch, Hammond, Ind, 52; Sr. HS, Grand Haven, & Cantrick Sch, Monroe, Mich, 53; Gier Sch, Hilldale, & Riverside Sch, Grand Rapids, Mich, 53. Gen. Types: 5. Hons: Grand Award, Western Mich. Chapter, AIA, 52, Bryant Sch; Mention Award, Sch. Executive, 53, Gier Sch & Lyons Sch, 52. AIA Mem: W. Mich. Chapter; Chmn. Rels. w. Bldg. Indust, 53-54.

HARRIS, GEORGE KAISER, JR.* (AIA)

1625 Northlawn, Birmingham, Mich.

HARRIS, GEORGE RODNEY.* (AIA)

1740 E. 12th St, Cleveland 14.

HARRIS, GLYNN L. (AIA)

Office: 1710 Dayton St, Wichita Falls, Tex. Home: 1211 Polk St, Wichita Falls.
b. San Angelo, Tex, Sep. 5, 15. M. 37, Children 2. Educ: Tex. A & M Col, 32-36. For. Trav: S. Amer, Europe, Asia, Africa. Draftsman, Page & Southard, 36-39. Prev. Firms: Glynn L. Harris, Archt, Corpus Christi, Tex, 39-41. Present Firm: Harris & Killebrew, Archts. & Engrs, Wichita Falls, Tex, org. 53. Reg: Okla, Tex. Prin. Wks: Officers Mass, Omaha, Nebr, 50; Night Hawk Restaurant, 51, & La Luz Catholic Ch, 52, Austin, Tex; Elem. Sch, Wichita Falls, Tex, 55. Gen. Types: 1,2,3,4,5,6,7,8,9,10,11,12. Gov. Serv: U.S. Air Force, 41-50. Books Pub: Longhorn Col. Yearbook, 36. AIA Mem: Fort Worth Chapter; TSA Conv. Chmn, Cent. Tex. Chapter, 53.

HARRIS, HARWELL HAMILTON. (AIA)

Office: 2410 San Antonio St, Austin, Tex. Home: 915 W 22nd St, Austin.
b. Redlands, Calif, July 2, 03. M. 37. Educ: Pomona Col. Prev. Firms: H. H. Harris, 34-51. Present Firm: H. H. Harris, org. 54. Reg: Tex. Prin. Wks: Lowe House, Altadena, Calif, 34; Fellowship Pk. House, L.A., 35; Havens House, Berkeley, 41; Birtcher House, L.A., 42; Johnson House, L.A., 49; State Fair House, Dallas, Tex, 54. Gen. Types: 1,5. Hon: Honor Award, S. Calif. Chapt, AIA, 37, Fellowship Pk. House; 1st Prize-Res, Pittsburg Glass, 37, Fellowship Pk. House; 1st Prize, Res. Pittsburg Glass, 38, Bauer House; Who's Who in America. Mem: C.I.A.M. Am. Sec, Chapt, 44-45. Educ. Activities: Dir, Sch. of Arch, Univ. of Tex, 51-55; Visiting Critic, Sch. of Arch, Columbia Univ, 44; Visiting Critic, Dept. of Arch, Yale Univ, 50 & 53. Mag. Articles: Calif. Arts & Arch, 39; AIA Journal, 52; House Beautiful, 53. AIA Mem: C. Tex. Chapter.

HARRIS, HENRY GEORGE.* (AIA)

305 Broadway, N.Y.

HARRIS, IRVING DROUGHT.* (AIA)

154 E. 61st St, N.Y.

HARRIS, JOHN ROBERT. (AIA)

Office: 12441 Ventura Blvd, Studio City, Calif. Home: 3995 Sunswet Dr, Studio City.
b. Cattle Ranch, Clay Co, Tex, Mar. 25, 00. M. 22. Educ: Univ. of Tex, 21-23; Univ. of S. Calif, 25. For. Trav: Europe, 35; Mex, 37. Engr, U.S. Reclamation, 24. Present Firm: John Robert Harris, org. 31. Reg: Calif. Prin. Wks: Creque Off. Bldg, Hollywood, 32; U.S. Post Off, Van Nuys, 35; Bldg Crosby Res, N. Hollywood, 38; Geo. Vanderbilt Res, Mt. Shasta, 46; Schmidt Litho Bldg, L.A., 47; Ranchito Ave. Sch, L.A., 54. Super. Archt: U.S. Govt. as Capt. C.E., 42-44. Gen. Types: 1,2,4,5,11,13. Mem: Soc. of Amer. Mil. Engrs; Archts. of San Fernando Valley, (1st Pres). Gov. Serv: U.S. Army.

Los Angeles

An Architectural Guide



David Gebhard and Robert Winter

the designs of Armet and Davis are **Romeo's, Times Square** (1955; now **Johnie's**), at the corner of Fairfax Avenue and Wilshire Boulevard; **Pann's** (1956), at the corner of La Cienega Boulevard, Centinela Avenue, and La Tijera Boulevard in Inglewood; and **Norm's** (1957), at the corner of Overhill Drive and Slauson Avenue.

27. Hawk House, 1939

Harwell H. Harris

2421 Silver Ridge Avenue

Although very close to the road, this house is easy to miss. It is in dense foliage, but you can still see enough of this horizontal board house with its low, hovering roof to recognize the work of a consummate artist. The serene Oriental interior has always been beautifully maintained.

28. Howe House, 1925

R. M. Schindler

2422 Silver Ridge Avenue

The exterior is horizontal board and batten and concrete, very boxy. The house was originally flat-roofed. The interior is a tour de force in interlocking spaces. Incidentally Eads Howe was known as the "King of the Hoboes." The floor of the house below street level was, according to legend, a sort of dormitory for tramps who would come up from the railroad below. We cannot vouch for this, but it should be true.

29. Duplexes, 1958-62

A. E. Morris

2378-2390 Silver Ridge Avenue

Morris is sort of a Schindler undisciplined by Loos, who was a great disciplinarian. These two-story buildings shoot out blocky stucco volumes with apparent abandon. Number 2390 is Morris's own Studio Building (1957). The studio has a Wrightian flavor, realized in steel, glass, and brick. Equally theatrical is Morris's **Murakakami House** (1962) at 2378 Silver Lake.

30. Sabsay House, 1940

J. R. Davidson

2351 Silver Ridge Avenue

Rather quiet and bulky looking from the street, this is one of the few works by Davidson that you can actually see.

31. Duplexes, 1964

A. E. Morris

2330-2350 Silver Ridge Avenue

Another group of Morris's stucco box duplexes, similar to those nearby.

32. Bungalow Court, circa 1926

Glendale Boulevard at Loma Vista Place

A lovely grouping of Hansel and Gretel Medieval bungalows.

33. House, circa 1965

2384 Loma Vista Place

One of the most conscious imitations of Antonio Gaudi in America. It is most strange to see the Barcelona architect's special style coupled with louvered windows.

34. Eltinge House, 1921

Pierpont and Walter Davis

Charles G. Adams, landscape architect

2327 Fargo Street (reached from Apex Street)

A Spanish Colonial garage plus garden walls are about all you can see of this extensive Mediterranean villa and its terraced Italian gardens. The Eltinge House was one of L.A.'s first major essays in the Mediterranean style.

35. Presley House, 1946

Gordon Drake

2114 Fargo Street

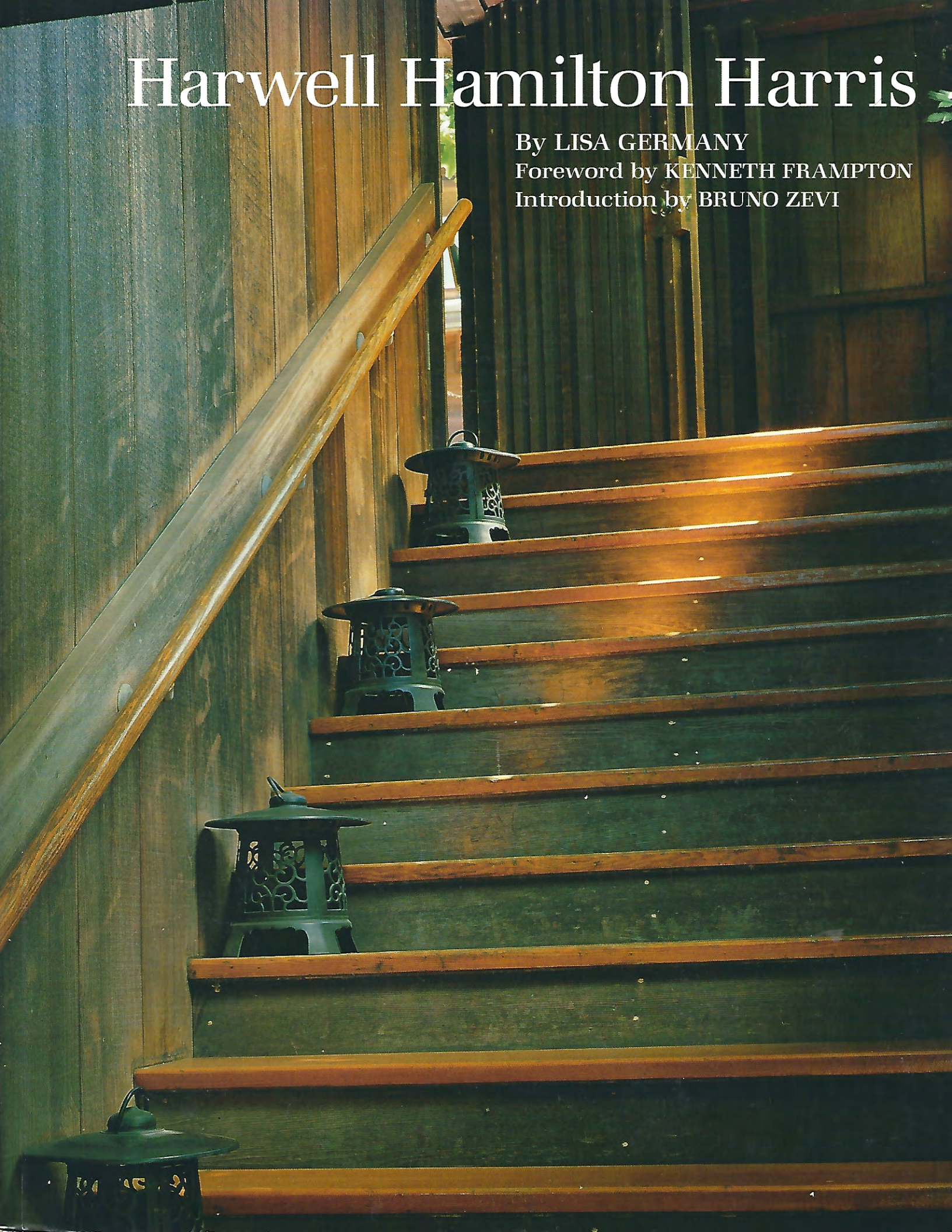
Drake was one of California's gifted young architects in the immediate post-World War II years. His early death cut short a promising career. Unfortunately there are few of his houses in existence, and none of them remains unaltered. This is one of the least changed.

Harwell Hamilton Harris

By LISA GERMANY

Foreword by KENNETH FRAMPTON

Introduction by BRUNO ZEVI



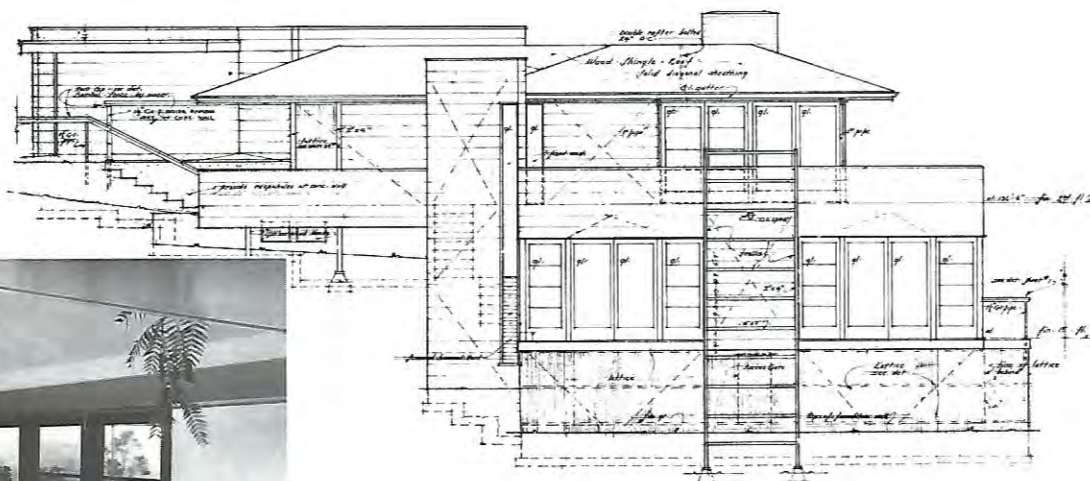


Harris, house for Edwin (Stan) Hawk, Los Angeles, 1939.
 Photograph by Fred R. Dapprich

out, and each room had one wall of glass opening into a garden or terrace. The furniture line was low and the pieces were few and far between. This allowed not only for a more generous display of the floor but also showed the Alvar Aalto chairs and Harris-designed couch and dressing table to their full advantage.

In the Edwin Hawk, Jr., house, built the same year against another Los Angeles hillside, Harris reversed the order, making the entrance level living room the top floor and two bedrooms one floor lower. The Hawk house, to which the Blair house is often compared, shared with its predecessor not only its redwood siding but its emphasis on the unfolding of the interior forms. To look at the exteriors of these houses is to see how dedicated Harris was to the idea that an architect worked from the inside out. Gone were the houses that "looked like houses" (even though he did use hipped roofs in sections of each house). The Hawk and Blair houses were compositions of boxlike masses, abutting each other in unexpected ways. They were completely different from Neutra's very orderly hillside houses, where a unified exterior idea prevailed and where interior plans could be inferred from the outside. Harris, in a spirit much closer to Schindler, was looser, more like a sculptor feeling his way around the form of the interior, draping it and articulating it with wood.

David Gebhard has mentioned that Schindler was drawn to wood after an early rejection of it not only because of the popularity of Harris's houses and those of the Bay Area architects but also because Frank Lloyd Wright's Usonian houses, mostly wood, were beginning to appear.¹⁶ Harris also continued to be influenced



Harris, Hawk house northwest elevation.



Harris, Hawk house living room and balcony.

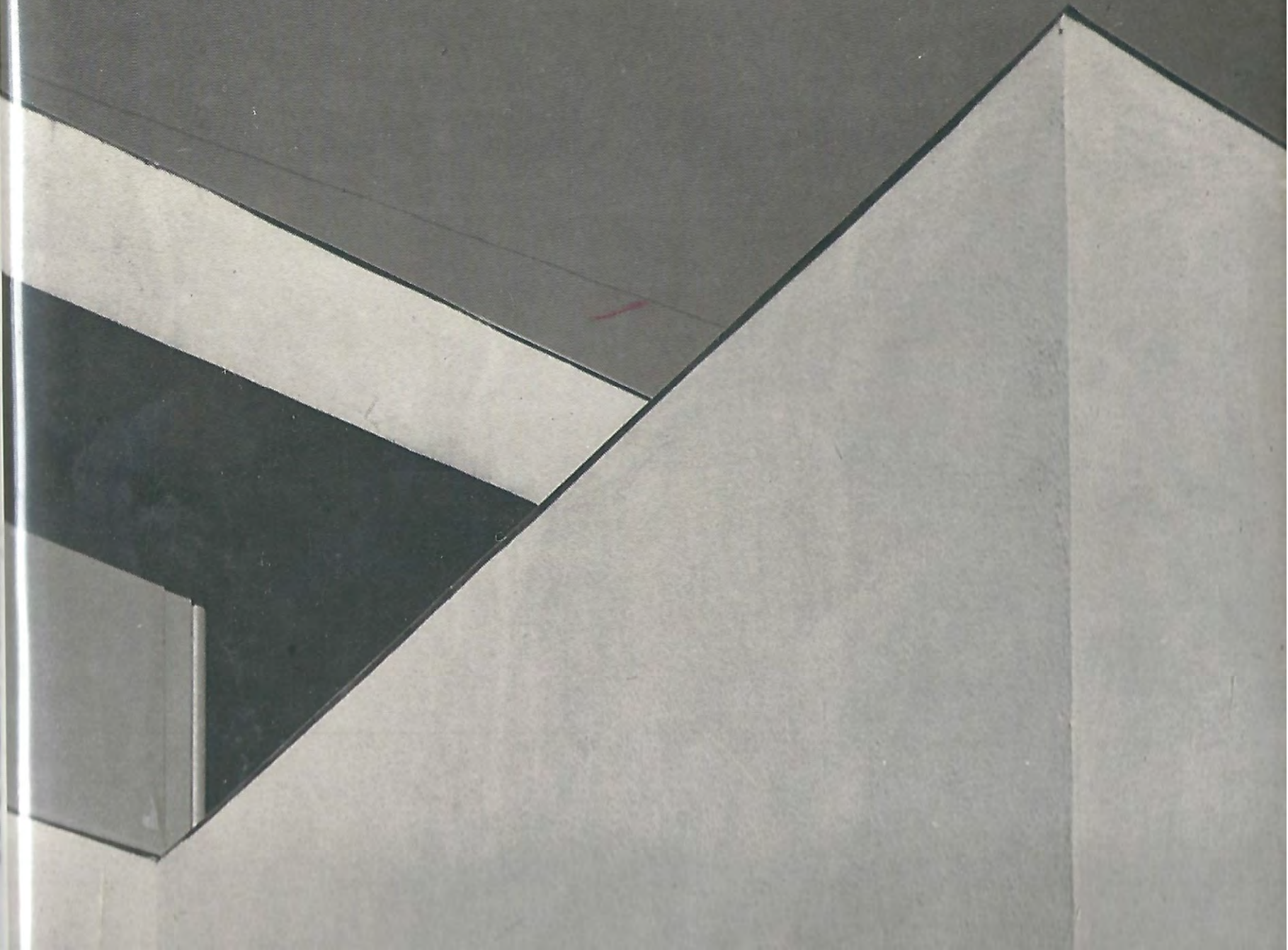
Photograph by Fred R. Dapprich

by Wright, but it wasn't wood that kept the connection with the master alive (wood was too much Harris's own medium). The Usonian houses nevertheless reiterated ideas that Harris had first seen in the Hollyhock House, ideas about the integration of building and landscape. In the stuccoed Fred Harris house of this period, overlooking a small, idyllic pond in Pasadena, Harris introduced a garden between the garage and entrance to balance the dramatic view on the opposite side of the house. Like the architect's imaginary playwright, the Fred Harris family could have an active, busy experience with a landscape that came in through an abundant exposure of glazed doors or they could have a quiet, contemplative contact with a more private patch of nature. There is a color photograph of this house by Fred Dapprich illustrating Harris's palette of crimsons, purples, and yellows.

David Gebhard and Robert Winter have commented that Harris's small house for Dr. and Mrs. Herbert Alexander in Silver Lake showed him working with the compositions of Wright's Usonian houses, the hipped roofs, the simple walls, and so on, but other houses of the period show how much more sophisticated Harris could be with a Wrightian idea. His dwelling for Mr. and Mrs. J. E. Powers in La Cañada shows him using the thirty- and sixty-degree angles that so appealed to Wright. An ingenious back-to-back fireplace for the living room and study exploited these angles. And here, too, Harris's love of delicacy of form boldly asserted itself. Translucent panes of glass, with overtones of Japanese rice paper, let light into the hallways of the Powers house without disturbing the privacy of the inhabitants. Like the Paul Frankl chair that Harris placed in the living room when he and

THE SECOND GENERATION

ESTHER McCOY



A complex plan evolved in 1938 in the Bauer house in Glendale. It went through five studies. First Harris discarded the L-shaped plans, with equal and unequal legs, because the twenty-foot setback requirement did not allow the bedrooms and living room to open to the patio. Then he began revolving walls at 45 degrees; he shortened the house by revolving the dining bay, which also allowed for a door to the patio. The plan fell into place as he revolved a third wall, the entry hall.

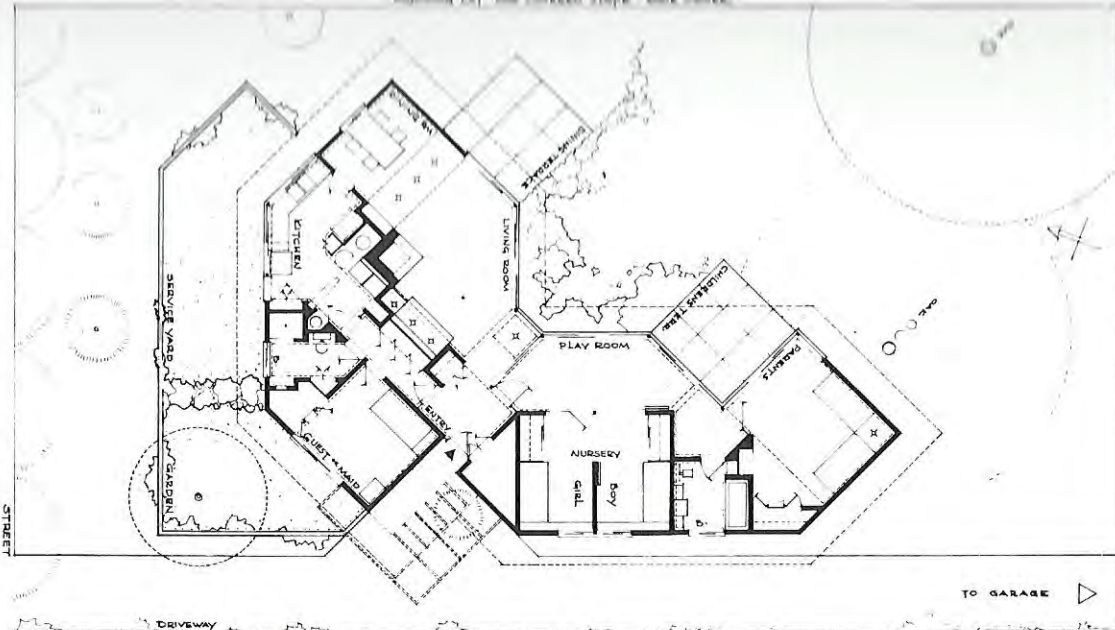
Harris returned to the L-shaped Lowe house plan in the Pumphrey house (1939) on a flat site at the bend of a steep road in Santa Monica Canyon. But the house is two-story, of stucco, and a separate studio is entered from the walk to the front door. The vertical surfaces were stucco and outsloping planes of balconies were lapped redwood boards, a practice Harris always followed.

Two houses on downslopes were the Joël house (1937) and the Hawk house (1939), both entered from the top level. The Joël living room was placed below the entrance to gain a better view of Silver Lake, and the shed roof covering both levels ended in a heavy sculptured form. Large-scale elements—a big window pressing against a fireplace—were concentrated in a corner below the heavy dark cornice which divided the room horizontally.

The Hawk house living room, more delicate in scale, opened to a canyon view on two sides, and by pleated doors to a patio carved out of the slope. Indeed, the three-level house is part of the slope. In a dressing room in the Hawk house was a lacquered Japanese-like gold and orange wallpaper, a patternless paper giving the impression of pure color enameled on the wall.

Harris's most successful house for a slope was for Lee Blair, an artist, in the hills between Laurel Canyon and Caluenga Pass, with a wide view of San Fernando Valley. The site was a 45-degree upslope with a 30-foot rise from the street to the first level; to the third level of the house was another 25-foot rise.

In vertical sections, the house steps up the hillside in full steps, the middle level at right angles to the other two levels. The second and third levels open to roof decks



Bauer house plan.
The ends were angled to face the living and bedrooms toward the patio.

Bauer house, Los Angeles, 1938. Living room. Photo: Fred Dapprich.

at the front and hillside gardens at the back. The site was sensitively read. Every live oak was considered, every view, every glimpse of morning sun and evening sunset, and the valley at night blooming with light. Yet the land was little disturbed except for the stepped retaining walls of the bedroom level. The spots for terraces on the living room level left the slope a strong

presence. Harris managed hipped roofs flattened at the center for view decks.

In 1938 two Chinese brothers, aged twenty-one and twenty-four, came to Harris with a grand scheme for a restaurant in New Chinatown, rising then in picture-book splendor, while authentic streets of Old Chinatown were being ripped out to

Excerpt

The Museum of Modern Art-Woman's home companion exhibition house, 14 West 54 Street, New York

Gregory Ain, architect, Joseph Johnson and Alfred Day, collaborating

Author

Ain, Gregory, 1908-1988

Date

1950

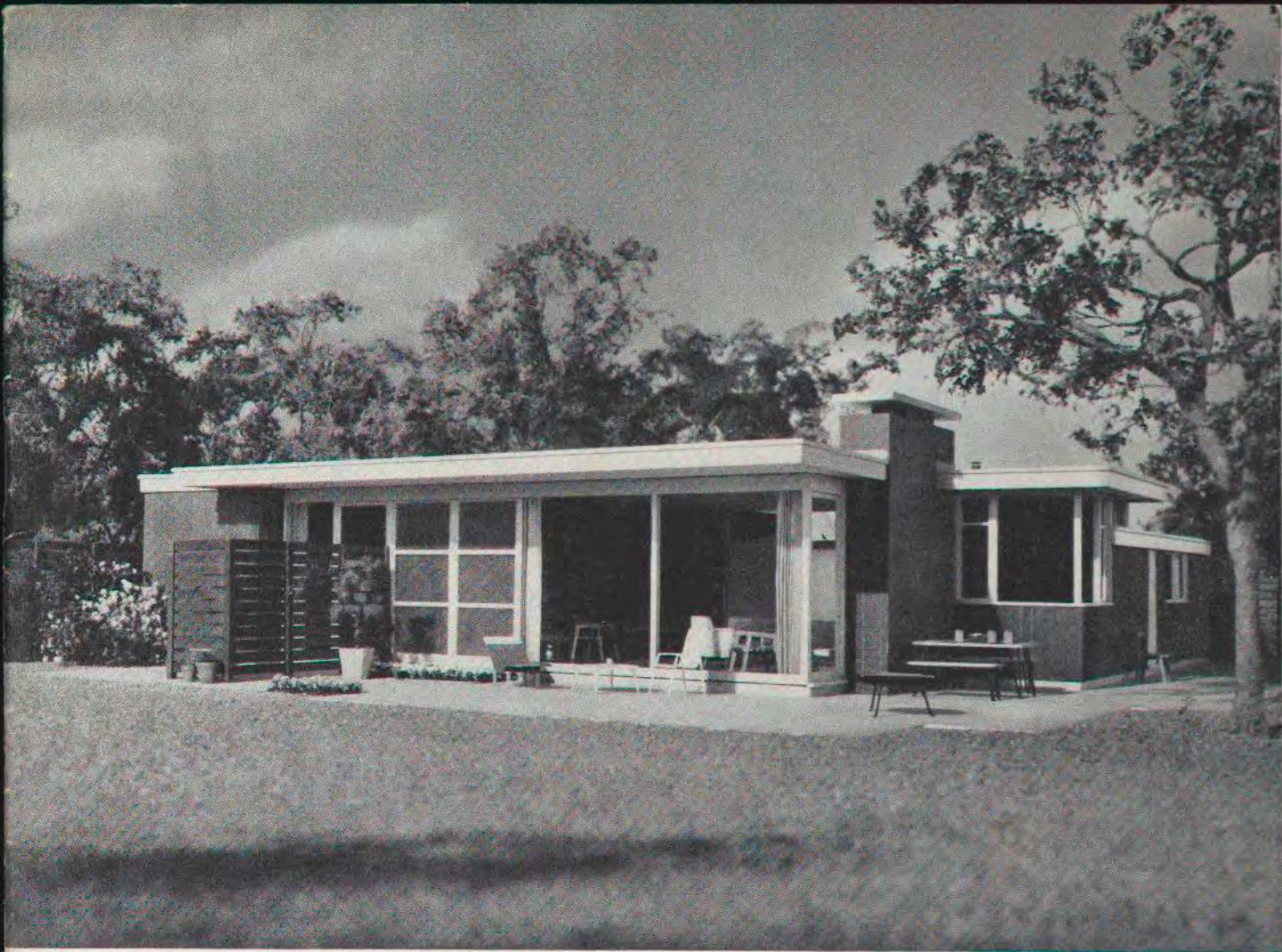
Publisher

The Museum of Modern Art

Exhibition URL

www.moma.org/calendar/exhibitions/2746

The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.



The Museum of Modern Art—Woman's Home Companion
Exhibition House

14 West 54 Street New York

Gregory Ain *Architect*

Joseph Johnson and Alfred Day *Collaborating*

Price List for Furnishings **in The Museum of Modern Art—Woman's Home Companion** **Exhibition House**

May 19—October 29 1950
 4 West 54 Street New York
 Gregory Ain Architect

Living Room

LIBRARY TABLE: black iron rod frame,
 glass top, 34 x 54"
mfr. Pacific Iron Products Co.,
 Los Angeles, Calif.
ret. James McCreery & Co.*

retail price

\$64.98

SIDE CHAIR: black iron rod frame, sheet
 metal seat
 Foam rubber pillow, fabric covered
 (A prize winner in the Museum's International
 Competition for Low-cost Furniture Design)
des. Donald R. Knorr
mfr. Knoll Associates, New York
ret. Sachs Quality Stores, Inc.

27.50

31.00

SOFA-CHAISE: adjustable black metal frame,
 foam rubber mattress and bolsters
 Navy nylon, dyed to order (Arundell Clarke)
des. Van Keppel-Green
mfr. Balboa Pacific Corp., Fullerton, Calif.
ret. New Design, Inc.

225.00

yd. 8.10

ARMCHAIR: black iron rod frame, molded
 plastic shell, upholstered
des. Eero Saarinen
mfr. Knoll Associates, New York
ret. James McCreery & Co.;
 Bloomingdale Bros., Inc.

246.00

SIDE TABLE (stacking stool):
 ebonized plywood
mfr. Pascoe Industries, Inc., New York
ret. Pascoe New York, Inc.

set of 4, 19.80

FLOOR LAMP: black lacquered metal,
 adjustable; linen shade
des. David Wurster
mfr. Richards-Morgenthau Co., New York
ret. Georg Jensen, Inc.

\$29.50

RUG: Wunda Weve, dove grey cotton, 9 x 12'
mfr. Belrug Mills, Inc., Greenville, S.C.
ret. Bloomingdale Bros., Inc.

94.50

FIREPLACE EQUIPMENT:
 Screen, iron, 28½ x 40"
 Log Grabs, wrought iron
 Fire Dogs, iron
mfr. & ret. William H. Jackson Co., New York
 Log Basket, woven reed
 Hearth Broom
ret. Bloomingdale Bros., Inc.

30.00

35.00

12.00

2.50

1.98

RADIO: table model, grey metal case
des. Raymond Loewy
mfr. The Hallicrafters Co., Chicago
ret. Davega Stores

79.95

TALL VASE: pottery, white, Italian
ret. Bloomingdale Bros., Inc.

30.00

TALL VASE: clear glass
ret. Bloomingdale Bros., Inc.

5.00

CIGARETTE BOX: enamel on copper
ASHTRAYS: enamel on copper,
 3" to 7" diam.

12.98

1.98 to 8.98

des. E. H. Lichtblau
mfr. Joseph Franken, New York
ret. Bloomingdale Bros., Inc., Georg Jensen, Inc.

*all retailers listed are in New York City

Sanette, step-on garbage can, white enamel	\$2.95
Munising, rolling pin, wood	2.09
Maggie, magnetic memo board, metal	1.00
Measuring cup, Pyrex glass	.75
French ovenware bowl	2.19
Cooking spoons, wood	set of 4, .79
Batter bowl, Portuguese pottery	3.50

WINDOW SHADES: $\frac{1}{8}$ " horizontal bamboo	sq. ft. .42
dstr. Arundell Clarke, New York	plus fittings
ret. through decorators	

FLOOR MACHINE: 9" disk, metal	110.00
mfr. Kent Electric Co., Rome, N.Y.	
ret. Edmar Equipment Co.	

Terrace

TABLE: black iron frame, wood slats, 30 x 60"	\$ 35.00
--	----------

BENCHES: black iron frame, wood slats, 18 x 48"	ea. 21.00
des. Pipsan Saarinen Swanson	
mfr. Ficks Reed Co., Cincinnati, Ohio	
ret. W. & J. Sloane	

BARBEQUE BRAZIER: black steel, 36" diam.	89.00
des. R. Coelho-Cordova	
mfr. Hawk House, Los Angeles, Calif.	
ret. Bloomingdale Bros., Inc.	

Handbook California Design

1930-1965

Craftspeople, Designers,
Manufacturers

Hawk House

1950s

Home accessories manufacturer Hawk House produced affordable metal housewares in the 1950s. Stan Hawk Jr. (1904–1958) and his wife, Ethyle Hawk (1903–1987), operated the small firm from their Harwell Hamilton Harris–designed home in Silver Lake. Their products, which included lamps, ashtrays, and several variations on a barbecue-brazier, were sold at modern design shops such as the Pacific Shop in San Francisco and Carroll Sagar & Associates in Los Angeles. The simple but versatile iron barbecue-brazier attributed to R. Coelho-Cordoza—which could be used both indoors and outdoors and could also function as a coffee table, wine cooler, or planter—garnered national recognition, appearing in the first *California Design* exhibition (1954–55) and in the Albright Art Gallery's traveling exhibition *20th Century Design: U.S.A.* (1958–59), as well as in several design publications. ss

Websites

Harwell Hamilton Harris (Architect)



(/media/pcad-images/3643.png)

Exterior view of the Naylor House from Arden Way, Berkeley, 2014; from Google Maps/Street View (/image/3643/)

[view all images \(/thumbs/person/41/\)](#) (1 of 1 shown)

Male, US, born 1903-07-02, died 1990-11-18

Associated with the firms

 [network \(/person/41/network/\)](/person/41/network/)

Harris and Anderson (/firm/8/); Harris, Harwell H., Architect (/firm/9/); Neutra, Richard J., Architect (/firm/143/)

^ Professional History

Résumé

Draftsman, Richard Neutra, Los Angeles, CA, 1928-1932.

Principal, Harwell H. Harris, Designer, Los Angeles, CA, 1933-1951. Early in his solo career, Harris became very well known for his Pauline Lowe House (Altadena, CA, 1934), one of the most widely published houses of the 1930s.

Principal, Harwell Harris, Architect, Austin, TX, 1952-1962.

Principal, Harwell Harris, Architect, Raleigh, NC, 1962-1975.

Teaching

Dean, University of Texas, Austin, School of Architecture, Austin, TX, 1952-Summer 1955.

Dean, North Carolina State University, School of Architecture, Raleigh, NC, 1962-1973.

Harris also taught as a visiting professor at the following institutions: Columbia University, New York, NY, Yale University, New Haven, CT, University of Minnesota, Minneapolis, MN, and University of Southern California (USC), Los Angeles, CA.

Professional Awards

Fellow, American Institute of Architects (FAIA), 1965.

Richard Neutra Medal for Professional Excellence, 1982.

North Carolina State University conferred an Honorary Doctorate of Fine Arts in 1985.

Archives

Harris's manuscript collection, "Harwell Hamilton Harris (1903-1990) Papers: Drawings, photographs and archival records, California, Texas and North Carolina," is housed at the Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin; they include: 3,874 drawings, 14 linear feet of archival material, 3,675 photographic images and approximately 1,100 slides. (See "Harwell Hamilton Harris: An Inventory of his Papers, Photographs and Drawings, 1906-1990," University of Texas, Austin, Alexander Architectural Archive, Accessed 06/04/2009.) This website contains extensive bibliography on Harris's work.

^ Education

Coursework, Pomona College, Pomona, CA; Coursework, Otis Art Institute, Los Angeles, CA; Coursework, Frank Wiggins Trade School, Los Angeles, CA;

^ Personal



Spouse

Harris married the architectural writer, Jean Murray Bangs (d. 1986), who had been married once before to Abe Plotkin.

^ Associated Locations

Raleigh, NC (Architect's Death)

PCAD id: 41

^  Buildings and other works  map (/person/41/map/)			
Name	Date	City	State
1955 House Beautiful Magazine Pace-Setter House, State Fair of Texas, Dallas, TX (/building/17612/)	1954	Dallas	TX
Adams, Edward Albert, House, Los Angeles, CA (/building/14080/)	1906	Los Angeles	CA
Alexander House, Silver Lake, Los Angeles, CA (/building/1604/)	1941	Silver Lake, Los Angeles	CA
Bauer, George C., Glendale, CA (/building/12872/)	1938	Glendale	CA
Entenza, John, House #1, Pacific Palisades, Los Angeles, CA (/building/504/)	1937	Los Angeles	CA
Granstedt, Greta, House, Los Angeles, CA (/building/7042/)	1938	Los Angeles	CA
Hansen House, Silver Lake, Los Angeles, CA (/building/10837/)	1951	Los Angeles	CA
Harris, Harwell H. and Bangs, Jean Murray House, Los Angeles, CA (/building/24/)	1935	Los Angeles	CA
Havens, John Weston, Jr., House, Berkeley Hills, Berkeley, CA (/building/10832/)	1940-1941	Berkeley	CA

Name	Date	City	State
Hawk House, Silver Lake, Los Angeles, CA (/building/1796/)	1939	Los Angeles	CA
Johnson, Ralph, House, Bel Air, Los Angeles, CA (/building/1840/)	1949-1951	Los Angeles	CA
Laing, Graham, House, Pasadena, CA (/building/1430/)	1935	Pasadena	CA
Lowe, Pauline House, Altadena, CA (/building/21/)	1934	Altadena	CA
Maier House, Los Angeles, CA (/building/5286/)	1942	Los Angeles	CA
McHenry, Dean, House, Westwood, Los Angeles, CA (/building/1476/)	1940	Westwood, Los Angeles	CA
Naylor, Linden, House, Berkeley Hills, Berkeley, CA (/building/21830/)	1940-1941	Berkeley	CA
Pumphrey House, Santa Monica, CA (/building/897/)	1939	Santa Monica	CA
Rush City Air Transfer Project (/building/9209/)	1930		
Sox House, Atherton, CA (/building/5289/)	1940-1941	Atherton	CA
Wyle, Clarence H., House, Ojai, CA (/building/11050/)	1946-1948	Ojai	CA

^ Publications

Neutra, Richard J., "Terminals?--Transfer!", *Architectural Record*, 68: 2, 99-104, 08/1930. (/publication/6989/)

Gebhard, David, Winter, Robert, "Meier House, 1942", *Architecture in Los Angeles A Compleat Guide*, 192, 1985. (/publication/4321/)

Hines, Thomas S., *Architecture of the Sun: Los Angeles Modernism 1900-1970*, 487-488, 2010. (/publication/11204/)

Guarneri, Andrea Bocco, *Bernard Rudofsky: A Humane Designer*, 30-31, 2003. (/publication/811/)

Adams, AnnMarie, "Sex and the Single Building: The Weston Havens House, 1941-2001", *Buildings and Landscapes: Journal of the Vernacular Architecture Forum*, 17: 1, 82-97, 2010 Spring. (/publication/13893/)

Mock, Elizabeth, *Built in USA, 1932-1944*, 23, 1945. (/publication/1146/)

Mock, Elizabeth, *Built in USA, 1932-1944*, 34-35, 1945. (/publication/20/)

Hitchcock, Henry-Russell, Drexler, Arthur, *Built in USA: Post-War Architecture*, 64-65, 1952. (/publication/4369/)

Lamprecht, Barbara, "Upgrading an Icon", *Echoes*, 37: 68-73, 97-98, 103, 9/2001. (/publication/376/)

Germany, Lisa, *Harwell Hamilton Harris*, 106-113, 1991. (/publication/12768/)

"Entenza House #1 Renovation", *Journal of the American Institute of Architects California Council*, 2003. (/publication/4324/)

Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 375, 1994. (/publication/1098/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 104, 1994. (/publication/1427/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 13, 1994. (/publication/623/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 179, 1994. (/publication/1218/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 410, 1994. (/publication/1803/)
Gebhard, David, Winter, Robert, "Granstedt House, 1938", <i>Los Angeles An Architectural Guide</i> , 164, 1994. (/publication/5452/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 180, 1994. (/publication/7888/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 181, 1994. (/publication/1360/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 111, 1994. (/publication/1131/)
Gebhard, David, Winter, Robert, <i>Los Angeles An Architectural Guide</i> , 13, 1994. (/publication/638/)
Ford, James, Ford, Katherine Morrow, <i>Modern House in America</i> , 54-55, 1940. (/publication/9137/)
Ford, James, Ford, Katherine Morrow, "House for George C. Bauer, Glendale, 1938", <i>Modern House in America</i> , 52-53, 1940. (/publication/9144/)
Fraser, C. Gerald, "Harwell Harris, 87, An Architect Known For House Designs", <i>New York Times</i> , 11/20/1990. (/publication/9756/)
Harris, Harwell H., "AIA gold medal, first in five years awarded to Neutra", <i>North Carolina Architect</i> , 8-11, 3/1977. (/publication/4323/)
Scully, Vincent, "Doldrums in the Suburbs", <i>Perspecta</i> , 9: 282, 288, 1965. (/publication/8047/)
Hunter, Paul Robinson, Reichardt, Walter L., <i>Residential Architecture in Southern California</i> , 108, 1939. (/publication/9138/)

^ Links

Exterior of the Weston Havens House, Berkeley (/link/7609/)
Family History (/link/5971/)
Friends of Havens House (/link/3905/)
HARWELL HAMILTON HARRIS, FAIA (1903-1990) (/link/2763/)
Havens House (/link/7610/)

[Weston Havens House \(/link/3904/\)](/link/3904/)

Pacific Coast Architecture Database (PCAD) — © 2005-2018 Alan Michelson

[About \(/about/\)](/about/) | [License \(/license/\)](/license/) | [Contact \(/contact/\)](/contact/)

Excerpt



USModernist®

- Archives ▼
- [USModernist Radio](#)
- Get Involved ▼
- About ▼



HARWELL HAMILTON HARRIS, FAIA (1903-1990)

Born in Redlands CA, Harris grew up in the Imperial Valley area and later attended San Bernardino High School. In 1923, he moved to Los Angeles to attend the Otis Art Institute and in 1925, he began to study drawing and painting with Stanton Macdonald-Wright at the Art Students League. He enrolled at the Frank Wiggins Trade School and found work in the studio of [Richard Neutra](#). His ambition to be a sculptor, however, was changed after visiting Frank Lloyd Wright's Hollyhock House. It was an epiphany for him to study architecture instead of art.

He applied to the architecture program at the University of California at Berkeley. He never attended, however, as he found employment with Richard Neutra and Rudolf Schindler. Neutra discouraged him from attending formal classes in architecture although he did study under Neutra at the Los Angeles Academy of Modern Art. While in Neutra's office, he worked on the Lovell Health House and the Rush City Competition. Neutra was a master of publicity, a skill Harris learned and applied to his own career.

In 1933, Harris left the Neutra office to establish his own independent practice in Los Angeles. His first commissions were for small homes, based on a modular system, in which he applied the Modernist principles learned in the offices of Neutra and Schindler. In 1937, John Entenza, the influential editor of the magazine *California Arts and Architecture*, commissioned Harris to design his own home.

In 1943, Harris moved to New York where he taught at Columbia University. He moved back to California by 1944 and in 1952, Harris accepted the position of Dean for the School of Architecture at The University of Texas. Although he lacked both formal architectural training and administrative experience, he expanded the School's programs and attempted to revolutionize the methods of teaching. Harris directly involved some of the students in the design process when he collaborated with them on the Texas State Fair House (1954), offering them actual experience with the design and construction process. Harris hired new faculty whose innovative ideas clashed with the traditional Beaux-Arts methods still in use in Texas. Later known as the "Texas Rangers," Harris hired Colin Rowe, John Hejduk, Robert Slutsky, Werner Seligmann, and Herbert Hirsche. The autocratic nature of Harris's new theory for teaching design, however, created enormous tensions within the school, which interfered with his own private practice. As a result, Harris resigned as dean in the summer of 1955. He moved to Dallas where he continued to practice until 1962, designing homes that were brilliantly adapted to the harsh Texas climate. That year Harris accepted a teaching position at the NCSU School of Design where he taught until retirement.

Harris received numerous awards, including the [Richard Neutra Medal for Professional Excellence](#) in 1982. Harris's work was published extensively and appeared in numerous exhibitions, including the Museum of Modern Art (1939, 1943, 1943, 1945, and 1953), the National Gallery of Art (1957), and the Cooper-Hewitt Museum (1977). In addition, several one-man exhibitions of his work have been held at North Carolina State University (1981), the Museum of Art in Fayetteville NC (1982) and The University of Texas at Austin School of Architecture (1985). Harris was made FAIA in 1965 and received an honorary doctorate from North Carolina State University in 1985.

When Harris died in 1990, he gave his drawings and other design materials to the Center for the Study of American Architecture at the University of Texas at Austin; his library of books to NCSU; his extensive

collection of Bernard and Ralph Maybeck materials to the Bancroft Library in Berkeley CA; and his extension collection of Henry and Charles Greene materials to the Avery Library at Columbia University. He left his home/office at 122 Cox Avenue to NCSU's School of Design to endow an annual lecture. Since then, the Harris lecture series has included Joseph Esherick, Glenn Murcutt, Enrique Norten, Rick Joy, Bernard Tschumi, Herman Hertzberger, and his close friend [Frank Harmon](#).

Biography adapted from the University of Texas Archives. Unless noted, this archive excludes renovations and additions for houses Harris did not originally design. Additional Resources: [1985 Oral History](#). [Additional Harris photos](#), taken from his glass slides given to [Frank Harmon](#). Architects [Frank Harmon](#) and [Audie Schechter](#) [remember their days with Harris](#).



Harris won this medal in 1938

- [PDF](#) [DOC](#) 2011 - Modern Magazine article
- [PDF](#) [DOC](#) 1987 - Harris Discusses Maybeck at NCSU
- [MP4](#) [VIDEO](#) 1976 - Interview of Harris at SCI-ARC part 1
- [MP4](#) [VIDEO](#) 1976 - Interview of Harris at SCI-ARC part 2

- [WMV](#) [VIDEO](#) [MP4](#) [VIDEO](#) 1941 - The John Weston Havens Residence.
- [WMV](#) [VIDEO](#) [MP4](#) [VIDEO](#) Additional video, Havens Residence. [More](#). [Even more](#).
- [WMV](#) [VIDEO](#) [MP4](#) [VIDEO](#) Short clips of the Wylie House, the Treanor Equipment Company, and the English House.

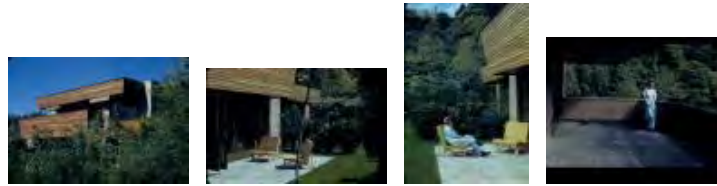
[Additional photos from Harris's slides](#).

The Tale of Genji, [part 1](#) and [part 2](#), is the story of high courtiers involved in an important battle between two important medieval feudal tribes. Jean Harris, architect Downing Thomas, and professional filmmaker Bob Jessup created the short unfinished film after discovering that the Harris' ornate folding screen exactly illustrated the classic tale.



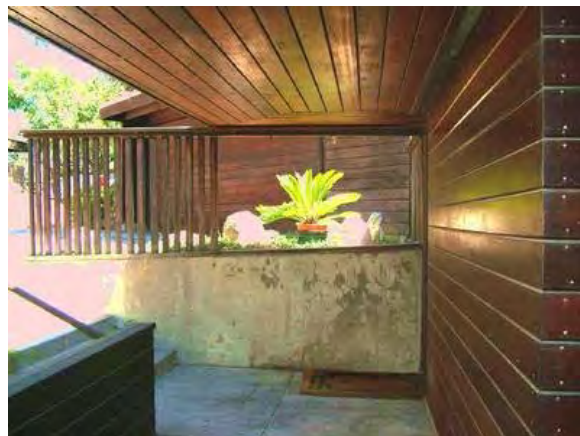
Harris with Henry Mather Greene, photo taken by Henry Dart Greene at the Greene home in Altadena CA at Henry Mather Greene's 80th birthday party, January 1950.

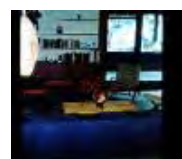
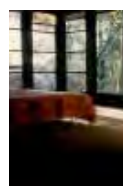
"An architecture that is only symbol—and a borrowed symbol at that—is a china egg. It will not hatch." --



1939 - The Byron Pumphrey House, [615 Kingman Avenue](#), Santa Monica CA. Sold to Cathy L. Cro several times. Sold to Christopher E. Beach in 2002. Restored by architect Michael Folonis. Sold ir Matthew Walsworth and Lori Michener. Small photos from Harris' slide collection.







1939 - The Edwin (Stan) Hawk House, [2421 Silver Ridge Avenue](#), in the Silver Lake area of Los Angeles. Sold in the 1960's to Edith Liu. Sold in 2001 to Wendy Bleiman. B/W photos by Fred Dapprich. Some photos from Harris' slide collection. Sold in 2018 to Bryan Andrew Libit.



1939 - The John Huston House, San Fernando Valley CA. Unbuilt.

1939 - The Alfred Pellicciotti House, Monta Vista Avenue, Tujunga CA. Unbuilt.



1939 - The Theodore Blau Residence, [933 Lucile Avenue](#), Los Angeles CA.

Attachment 6: Zimas Parcel Report



City of Los Angeles Department of City Planning

8/12/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2421 N SILVER RIDGE AVE

ZIP CODES

90039

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-255

ORD-165167-SA625

ORD-129279

Address/Legal Information

PIN Number	148-5A209 323
Lot/Parcel Area (Calculated)	4,967.0 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID E4
Assessor Parcel No. (APN)	5440014042
Tract	TR 6599
Map Reference	M B 74-54
Block	None
Lot	16
Arb (Lot Cut Reference)	None
Map Sheet	148-5A209

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1873.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R2-1VL
Zoning Information (ZI)	None
General Plan Land Use	Low Medium I 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
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5440014042
Ownership (Assessor)	
Owner1	LIBIT,BRYAN A
Address	2421 SILVER RIDGE AVE LOS ANGELES CA 90039
Ownership (Bureau of Engineering, Land Records)	
Owner	LIBIT, BRYAN A.
Address	2421 SILVER RIDGE AVE. LOS ANGELES CA 90039
Owner	LIBIT, BRYAN ANDREW
Address	2421 SILVER RIDGE AVE LOS ANGELES CA 90039
APN Area (Co. Public Works)*	0.149 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,200,000
Assessed Improvement Val.	\$300,000
Last Owner Change	07/23/2018
Last Sale Amount	\$1,500,015
Tax Rate Area	13
Deed Ref No. (City Clerk)	52
	2-221
	1088678
	103724
	1005063
	0732883
Building 1	
Year Built	1939
Building Class	D65B
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	1
Building Square Footage	1,201.0 (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
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No

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

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)	1.00739448
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	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
Ellis Act Property	No

Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1145
Fire Information	
Bureau	West
Battalion	5
District / Fire Station	56
Red Flag Restricted Parking	No

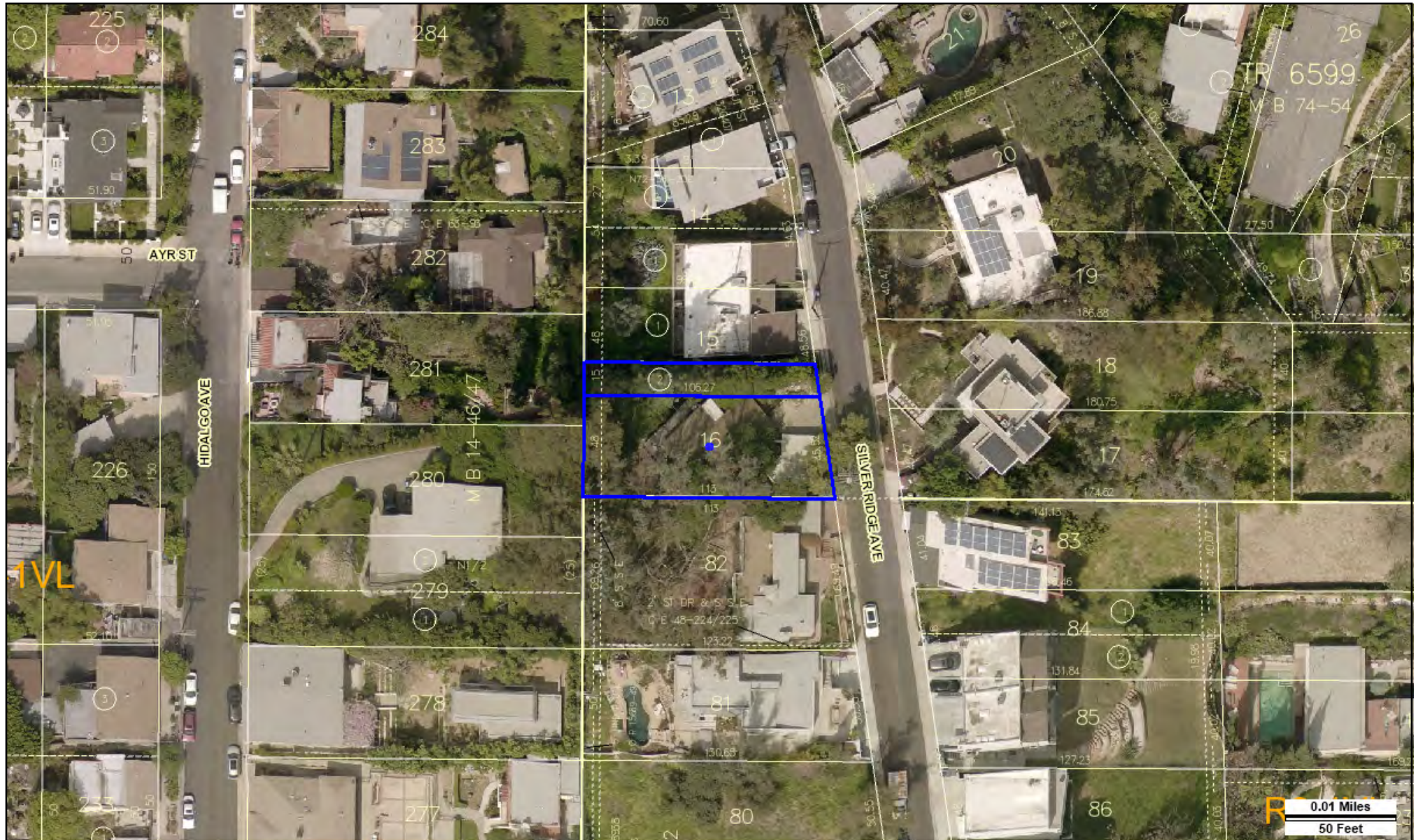
CASE SUMMARIES

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

Case Number:	CPC-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

ORD-165167-SA625
ORD-129279



Address: 2421 N SILVER RIDGE AVE

APN: 5440014042

PIN #: 148-5A209 323

Tract: TR 6599

Block: None

Lot: 16

Arb: None

Zoning: R2-1VL

General Plan: Low Medium Density Residential

