

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-6018-HCM  
ENV-2020-6019-CE

**HEARING DATE:** November 5, 2020  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 2440 North Neutra Place  
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 13108, Lot 12

**EXPIRATION DATE:** The original 30-day expiration date of November 7, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor’s March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency*

**PROJECT:** Historic-Cultural Monument Application for the DION NEUTRA/ REUNION HOUSE

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

**OWNERS:** Kimberly Valentine, Trustee  
Dion Neutra Trust  
600 Lincoln Avenue, #94  
Pasadena, CA 91109-9998  
Dion Neutra Trust  
2440 Neutra Place  
Los Angeles, CA 90039

**APPLICANT:** Dr. Raymond Neutra, President  
Neutra Institute for Survival Through Design  
651 Sinex Avenue, Apt K115  
Pacific Grove, CA 93950-4253

**PREPARER:** Barbara Lamprecht  
Modern Resources  
550 East Jackson Street  
Pasadena, CA 91104

**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, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Shannon Ryan, Senior City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment:                   Historic-Cultural Monument Application

## **SUMMARY**

The Dion Neutra/ Reunion House, built in 1951, is a one-story single-family residence with an apartment above an attached two-car garage located on the corner of Neutra Place and Earl Street in the Silver Lake neighborhood of Los Angeles. The subject property was originally designed as a single-family residence with an attached garage in the Mid-Century Modern architectural style by master architect Richard Neutra (1892–1970) for Arthur L. Johnson, Jr. and Kathryn Sweeney Johnson as a speculative venture. Envisioned as a hypothetical ‘grandparent’s house’ where family reunions would take place for purposes of Neutra’s design process, the subject property was named “Reunion House.” In 1963, the Neutra family purchased the property, and in 1966, Richard Neutra’s son, Dion Neutra (1926-2019), took over ownership. Dion continued to reside at the subject property until his passing in 2019; during this time, he made several refinements to his father’s design and added an apartment above the garage.

Almost completely obscured by dense plantings on a sloping lot, the subject property is a 2,155-square-foot building of wood-frame construction with stucco and board-and-batten wood cladding. Oriented to face Earl Street and accessed via a series of brick steps, the building is one story to the north and two stories to the south. It has a flat roof clad in rolled asphalt membrane with deep, overhanging eaves with undermount strip lighting. The north-facing elevation is a complex organization of lines and planes, and features a fixed window that wraps the corner to the west-facing elevation, a board-and-batten redwood wall that projects about two feet above the roof line, and a spider leg. A second spider leg extends to the west, framing the entry area that is sheltered by the roof overhang. The primary, west-facing elevation features the main entry consisting of a flush, birch panel door flanked by a full-height window of obscured glass and two wooden framed screens, and a long window wall with a sliding window. Adjacent to the window wall is an irregularly curved reflecting pool lined with brick. The west façade of the apartment and garage volume share some of the features of the original adjoining house; on the lower level, there is a garage door made of tongue-and-groove redwood plywood and at the second floor, there is a window wall of full-height sliding and fixed windows and a balcony bounded by a steel railing that run the width of the façade. The entrance to the apartment, consisting of a flush, panel door flanked by a narrow full-height sidelite, is accessed via a wood staircase on the rear, east-facing elevation. Fenestration across the property consists of operable casement windows, fixed, single-lite windows, clerestory windows, and full-height window walls. Interior features include wood ceilings, a brick fireplace, and built-in storage.

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

(1941, HCM #365), the Maxwell House (1941, HCM #808), the Cytron House (1961, HCM #1148), and The John Lary and Pauline Kuhns House (1964, HCM #1209).

Dion Neutra was born in Los Angeles on October 8, 1926 and started training under his father, Richard Neutra's, tutelage at the age of 11. In 1943, Dion enrolled in the University of Southern California School of Architecture, graduating in 1950, after he studied for a year at the Swiss Federal Institute of Technology in Switzerland. Following the completion of his architecture degree, Dion worked at his father's architectural office, a partnership between Richard Neutra and Robert E. Alexander, until the partnership ended in 1958 and he went to Alexander's practice. In 1965, Dion joined forces with his father as a partner, under the name Richard and Dion Neutra, Architects and Associates, which ended in 1970 with Richard Neutra's passing. Dion went on to practice architecture independently and completed several commissions that included the Huntington Beach Library (1972), the Lou Scheimer Residence (1972) in Tarzana, the Treetops Apartments (1980) in Los Angeles, and the Claremont Graduate Management School (1982) in Claremont. In the later years of his life, Dion Neutra dedicated himself to preserving Neutra works and the community, especially the Silver Lake Reservoir. He passed away in Los Angeles in November 2019 at the age of 93.

The subject property appears to have limited alterations that include a small addition of corrugated plastic and wood at the rear which was completed 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 Mid-Century Modern architecture and a work of noted architects Richard Neutra and Dion Neutra. It was also identified as eligible for historic designation as a Contributor to the potential Neutra Colony Residential Historic District.

## **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.

**BACKGROUND**

On October 8, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of November 7, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.



# 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

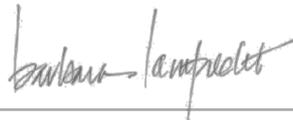
- |    |   |    |   |
|----|---|----|---|
| 1. | Nomination Form   | 5. | Copies of Primary/Secondary Documentation   |
| 2. | Written Statements A and B  | 6. | Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. | Bibliography  | 7. | Additional, Contemporary 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: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. | Historical Photos   |
|    |   | 9. | Zimas Parcel Report for all Nominated Parcels (including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Barbara Lamprecht

Date: 20 May 2020

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](http://preservation.lacity.org)

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## **Dion Neutra / Reunion House**

### **Historic Context, Architectural Description, Statement of Significance, and Bibliography**

#### **Physical and Historic Context**

Located in the northeast portion of Los Angeles between Echo Park and Elysian Valley, Silver Lake features dense, hillside neighborhoods comprising an eclectic mix of largely custom single-family homes, duplexes, and apartment buildings. Consisting of 2.75 square miles,<sup>1</sup> its narrow, irregular curvilinear streets running along the changing topography contrasts with larger busy arterial streets lined with commercial businesses.<sup>2</sup>

The land was originally part of the 6,647-acre Rancho Los Feliz, granted to Jose Vicente Feliz in 1796 following the founding of the pueblo (civil settlement) of Los Angeles that was created during the Spanish colonization of California. Named by Herman Silver, a powerful politician at states and local levels, including roles as president of the Los Angeles City Council from 1896 to 1900 and later as president of the City Water Commission, the neighborhood was originally known as “Ivanhoe” after the book by Sir Walter Scott, due to its resemblance to low, rugged Scottish hills. Although Silver Lake is really a development of the automobile era beginning in the 1920s, settlement in the area began in earnest following the establishment of mass transit lines, known as the Red Cars, constructed by the Pacific Electric Railway Company. The Red Cars began in 1895 with the Sunset Boulevard line, running from downtown to Sanborn Junction (the intersection of Sunset and Santa Monica boulevards; now known as Sunset

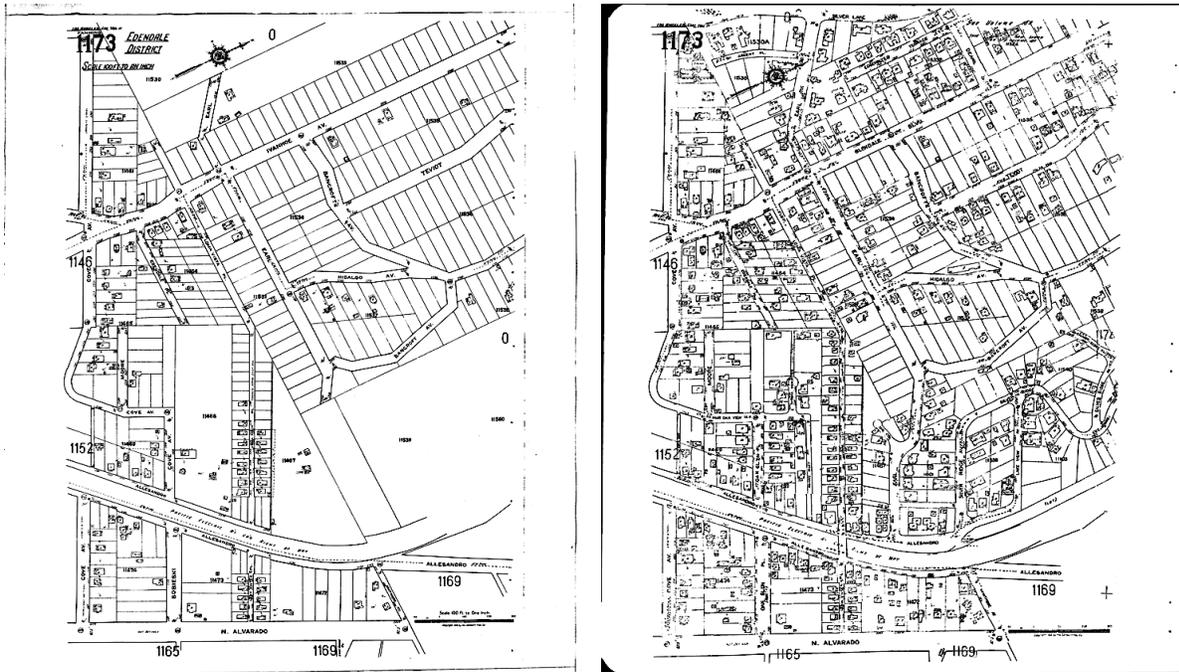
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<sup>1</sup> 2000 U.S. Census, [https://en.wikipedia.org/wiki/Silver\\_Lake,\\_Los\\_Angeles](https://en.wikipedia.org/wiki/Silver_Lake,_Los_Angeles)

<sup>2</sup> GPA Consulting, Inc., May 2014, Los Angeles Historic Resources Survey Report, SurveyLA, Silver Lake-Echo Park-Elysian Valley-Community Plan Area, 4.

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An early Sanborn map, left, 1906 – 1919, shows that Argent Place, later Neutra Place, didn't exist and Silver Lake Boulevard was named Ivanhoe Avenue. By 1955, right, Argent Place is there and so is the house. Los Angeles Public Library.

Junction.) The Glendale line, built in 1904, ran through Echo Park, Silver Lake, and Atwater Village until the mid 1950s.<sup>3</sup> The Glendale-Burbank line, constructed in 1902, ran across the newly constructed Fletcher Drive Bridge, built in 1904, and served as an entrance to north Silver Lake. With the completion of Glendale Boulevard (previously known as Ivanhoe Avenue) in 1915, linking Glendale (to the north of Silver Lake) to Los Angeles, as the intermediate between these two municipalities, Silver Lake began to be developed. This was accelerated by the extension of Route 66, whose path now continued along Sunset Boulevard. (Established in 1936,

<sup>3</sup> Barry Lank, *The Eastsider*, June 4, 2019, [https://www.theeastsiderla.com/lifestyle/history/when-the-red-cars-rumbled-through-atwater-village-echo-park/article\\_d56553e8-7794-11e9-b139-3b2f8859fed5.html](https://www.theeastsiderla.com/lifestyle/history/when-the-red-cars-rumbled-through-atwater-village-echo-park/article_d56553e8-7794-11e9-b139-3b2f8859fed5.html).

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this “alignment,” or path, lasted until 1955, when the Route 66 designation was moved onto the Hollywood Freeway.<sup>4</sup>)

Noted in the Sanborn Fire Insurance Maps and other histories,<sup>5</sup> the neighborhood was part of “Edendale,” meaning a “short-lived utopian community” that promoted “modern spiritualism.”<sup>6</sup> The name, according to local historian and author Michael J. Locke, combined the word “Eden,” referencing the Biblical paradise, and “dale,” describing the open valleys that coursed through the terrain.”<sup>7</sup>

In the 1920s, the area was home to many early motion picture studios and film-making, and Silver Lake was soon populated by major Hollywood figures such as Stan Laurel and Oliver Hardy, Gloria Swanson, and Antonio Moreno. During the 1930s, Walt Disney built his first large studio in Silverlake, not far from silent movie star Tom Mix’s studio.<sup>8</sup>

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<sup>4</sup> Scott Piotrowski, email correspondence with author, 8 April 2020. Piotrowski is the president of the California Historic Route 77 Association.

<sup>5</sup> Sanborn Map Company, Los Angeles Public Library, Dates 1906 – 1955, Volume 11, Sheet 1173.

<sup>6</sup> Michael J. Locke, *Silver Lake Chronicles: Exploring an Urban Oasis in Los Angeles*, Charleston, SC: History Press, 2014, 18.

<sup>7</sup> Ibid.

<sup>8</sup> [https://en.wikipedia.org/wiki/Silver\\_Lake,\\_Los\\_Angeles](https://en.wikipedia.org/wiki/Silver_Lake,_Los_Angeles)

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The “blue jewel” focal point of the community is the 127-acre Silver Lake Reservoir Complex, 96 acres of land, open water, and paved roads.<sup>9</sup> The City acquired the land for the reservoir in the 1880s, and “the remainder of the land in 1904 through a process of condemnation.”<sup>10</sup> South of the smaller Ivanhoe Reservoir, the Silver Lake Reservoir was



Silverlake Reservoir Dam under construction, 1907. Source: [https://waterandpower.org/museum/Early\\_LA\\_Water\\_Reservoirs.html](https://waterandpower.org/museum/Early_LA_Water_Reservoirs.html)

conceived by previously noted former water commissioner Herman Silver, who had championed municipal

ownership of the City’s once-privately controlled water works.<sup>11</sup> However, it was engineer William Mulholland, superintendent of the City’s water department, who facilitated the purchase of the land and used an innovative technique of concrete and steel to create the 776-gallon reservoir. Completed in 1908, the reservoir served the City’s potable distribution system until 2007, when the DWP determined it was contaminated. It was drained and refilled in 2008, this time reduced in size, and in 2011 the City created a park, known as “Silver Lake Meadow,”<sup>12</sup> immediately in front of the Neutra family home. Formerly known as the VDL

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<sup>9</sup> Glen Creason, *Los Angeles Magazine*, May 20, 1915, <https://www.lamag.com/citythinkblog/this-map-shows-silver-lake-before-it-was-an-artists-enclave/>

<sup>10</sup> Honey van Blossom, “Honey explains why we have the Silver Lake neighborhood in Los Angeles,” <http://boryanabooks.com/?cat=4> Boryanabooks, Jan. 1, 2019.

<sup>11</sup> Nathan Masters, KCET, “Los LA” 10 June 2016 <https://www.kcet.org/shows/lost-la/how-mulholland-made-ivanhoe-canyon-into-silver-lake>.

<sup>12</sup> [https://en.wikipedia.org/wiki/Silver\\_Lake\\_Reservoir](https://en.wikipedia.org/wiki/Silver_Lake_Reservoir)

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Research House II, it is now recognized as a National Historic Landmark, “The VDL Studio and Residences,” at 2300 Silver Lake Boulevard.<sup>13</sup> Today, the lake and its surroundings include meadows, dog parks, and walking paths. Known as the Silver Lake Reservoir Complex, it continues to be a vital neighborhood resource. Notably, the complex is also the focal point of the famed “Neutra Colony” of ten houses located on the southeast edge of the Reservoir.<sup>14</sup> Each faces the Reservoir in specific ways to capture the experience of the water and surrounding low hills and landscape, discussed in more detail in Significance.

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<sup>13</sup> The formerly named VDL Research House II was listed in 2009 in the National Register of Historic Places, and the “Neutra VDL Studio and Residences” was designated as a National Historic Landmark in 2016. For brevity, for this nomination the earlier and more familiar term will be used.)

<sup>14</sup> Elaborated later, the formal name for this group of houses

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Silver Lake Reservoir 1927. Source:  
[https://waterandpower.org/museum/  
Early\\_LA\\_Water\\_Reservoirs.html](https://waterandpower.org/museum/Early_LA_Water_Reservoirs.html)

## Ownership History

- . Prior to 1948, and possibly until 1948 (provenance could not be established), the property was owned by the DWP, part of the land around the reservoir that the City acquired in the 1880s.
- . May 4, 1948, Lendy Davis Nesbit and wife Carolyn Allan Nesbit sold the property to David Sokol.<sup>15</sup>
- . Sept. 27, 1949, David and Geraldine Sokol sold the property to Arthur L. Johnson, Jr.
- . Sept. 11, 1952, Arthur L. Johnson, Jr. and Kathryn Sweeney Johnson sold the property to Alphonse D. Makowski and Ann L. Makowski.
- . May 2, 1962, Alphonse D. Makowski and Ann L. Makowski sold the property to William Hobson and Evelyn T. Hobson.

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<sup>15</sup> Neutra designed the Sokol House, completed in 1948.

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- . May 6, 1963, William Hobson and Evelyn T. Hobson sold the property to Dione Neutra.
- . Dec. 16, 1966, Dione Neutra sold or granted the property to Dion Neutra and Mari Neutra.
- . June 17, 1978, the grant deed was converted to a Trust with Dion Neutra and Mari Neutra as Trustees.
- . May 10, 1989, the Trust was converted to a "Tenants-in-Common, Each to an Undivided One-Half Interest."
- . Sept. 11, 1990, Dion Neutra transferred the property to a Trust dated August 8, 1990.
- . On Nov. 9, 1990, Mari Neutra, prior wife to Dion Neutra, executed a QuitClaim Deed on the property.
- . On Jan. 14, 1992, Dion Neutra converted the Trust to his sole ownership.
- . On Jan. 23, 1992, Dion Neutra converted the sole ownership to a Trust, Dion Neutra, sole Trustee.
- . On Aug. 9, 1995, Dion Neutra, converted the Trust to his sole ownership.
- . On Oct. 10, 2012, Dion Neutra converted his sole ownership to the Dion Neutra Trust.
- . On Dec. 12, 2012, Dion Neutra converted the sole ownership from his status as an unmarried man to a married man who owned the "sole and separate" property. Lynn Smart Neutra, his wife, signed the document.



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## Architectural Description

Located at the corner of Earl Street and Neutra Place on the east side of the reservoir, the property, Lot 12, is one of 13 parcels created through Tract 13108.<sup>16</sup> Recorded on March 31, 1944, the tract was a subdivision of the much larger Lot A of Tract 903, then owned by the City's Department of Water and Power (DWP), then called the Department of Public Service.<sup>17</sup> This larger Tract 903, part of the original Rancho Los Feliz, was formerly part of "Reservoir Site No. 7, Lot 3, Block 30, and Fractional Lot 6 Block 31." According to DWP Architectural Associate M. Scott Fajack, Water Engineering and Technical Services, Tract 13108 was part of the northern part of the reservoir site in the 1880s. Fajack assumes that "the land was deemed surplus since they couldn't impound water there [because the land was hilly] and the horse trail adjacent to the Reservoir had become Silver Lake Boulevard, thus segregating the area that was rapidly developing with homes."<sup>18</sup> The two-unit dwelling's immediate setting responds to the sharp, eccentrically sloped incline of one of these hills rising from Silver Lake Boulevard and continuing to Glendale Boulevard to the east. Neutra Place, formerly Argent Place, is a narrow, short cul-de-sac parallel to Silver Lake Boulevard.

Elaborated in Significance, the two-unit dwelling is one of ten houses designed by Richard Neutra in the "Neutra Colony Residential Historic District," the name for this eligible district as evaluated by *SurveyLA*.<sup>19</sup> Almost completely obscured by dense plantings, the 2,155-square-foot building is located on a narrow, heavily wooded 7,268-square-foot lot. The building is one story on the north and two stories on the south. Here, a two-car garage burrows down into the hillside, allowing the diminutive apartment (a separate unit from the main residence) above the

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<sup>16</sup> Los Angeles County, Land Records, Map Book 258-31.

<sup>17</sup> *Ibid.*, Map Book 181-266

<sup>18</sup> M. Scott Fajack, DWP, Architectural Associate, Water Engineering and Technical Services, email correspondence, April 9 – 24, 2020. "Impounding water" refers to containing and enclosing it, and the hills around Silverlake, where Tract 13108 is located, didn't favor water containment.

<sup>19</sup> GPA Consulting Inc., Historic Resources Survey Report, Silver Lake-Echo Park-Elysian Valley Community Plan Area, prepared for the City of Los Angeles Department of City Planning, Office of Historic Resources, 19. The houses comprising the Colony are the Akai, Dion Neutra/Reunion, Flavin, Inadomi, Kambara, Ohara, Sokol, Treweek, VDL Research House II, and Yew residences.

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garage to visually disappear into the hillside. In massing, the house is a long rectangle facing west to Silver Lake Reservoir. The primary materials of the house are stucco, redwood, steel, aluminum, and glass. The flat roof is clad in a rolled asphalt membrane. Oriented to face Earl Street and running parallel to Neutra Place, a longer series of brick steps offset from a shorter series ascends to reach the west-facing front entry.

The entire building is one of Neutra's most direct and most complex expressions of "breaking the box," a phrase often associated with the work of Frank Lloyd Wright. The Reunion House could also be described as DeStijlian in its expression of addressing building elements as discreet, independent parts, rather than conceiving a building volumetrically or monolithically.<sup>20</sup> With a few exceptions, the dimensional scale is based on the Imperial system, the foot: four inches to 12 to 24 to 48 inches as datum references.

### **North Elevation (Primary Façade 1)**

The north elevation is a complex organization of opposing lines and planes, some receding, some projecting, some taller, others shorter, some long, some short. Facing the house, the east end of the narrow façade, a tall section of board-and-batten redwood, consists of wide boards and narrow battens. This wood wall projects about two feet above the roof line and serves to visually stabilize and calmly anchor the composition. By contrast, the western half explodes energetically. Here, the roof reaches out to the west about five feet, sheltering a corner of fixed single-light mitred steel windows about four feet tall. Here, just as can be seen on the west elevation of the breakfast nook and kitchen, the fenestration alternates between operable casements and fixed glass lights.

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<sup>20</sup> The De Stijl Movement of the early 20<sup>th</sup> century in Holland promoted simplicity and abstraction by using only straight horizontal or vertical lines and rectangular forms to create compositions that were asymmetric and dynamic rather than bilaterally symmetrical, predictable, and volumetric. The Rietveld-Schroeder House, Utrecht, 1924, designed by Dutch architect and designer Gerrit Rietveld, exemplifies the architectural aims of the movement.

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This roof outlines the footprint of the master bedroom. Just below this roof, the large north-south wood supporting beam extends several feet to the north, terminating in a standing wood post supporting this extension. The device, known as a “spider leg,” is a signature trademark of Neutra’s repertoire of character-defining features.<sup>21</sup> Beyond, moving south, the roof of the rest of the house appears to rest on the master bedroom roof; this higher roof projects again, extending beyond its lower counterpart by yet another five feet. The effect is one of planes sliding out from one another like drawers in a cabinet. In front of the entry (immediately to the north of the front door), an exceptionally long spider leg extends to the west, framing the entry area at the top of the stairs. Locating two spider legs so close together, although perpendicular and running in different directions, is unusual in Neutra’s canon.

The brick steps, lined with rough-sawn redwood boards bolted together on the east side, are designed in such a way that there is a total of six right-angled turns from the street proceeding up to the front door. The brick is known as a “Norman” brick size, which has the same 2.75” nominal width of common brick but is longer, at about twelve inches long. The brick is laid in a stacked pattern.

With its variations of shadow and light, a small concrete address panel reflects its manner of construction, that is, formwork of vertically oriented narrow strips of wood that define the *bas relief*. This square panel stands at the top of the first run of steps; the aluminum numerals “2440” mounted on it are cast in “Neutrafont,” a font invented in 1992. The pattern recalls the similar distinctive board-formed cladding of the 1968 Tower of Hope, today part of Christ Cathedral in Garden Grove. There, the pattern is on a larger scale.

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<sup>21</sup> The spider leg, consisting of a typically load-bearing beam that supports the roof and runs beyond the roof to terminate in a post standing well beyond the building’s footprint. It often frames an entrance to act as interstitial space between the public street and private domicile; it also can frame the landscape. As well as can be established, the first spider leg was used at the Wirin House, Los Angeles, 1949, and may be based on similar devices present in the 1929 Rotterdam home of Neutra’s benefactor, Cornelis (Kees) van der Leeuw. The house was designed by Van der Vlugt and Brinkman.

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Sheltered by the roof overhang, the entry's privacy is enhanced by two wooden framed screens with evenly distributed angled lengths of lumber, each piece separated by a couple of inches so that the screen is not solid but permitting some visual access. One, to the right (south) of the door and oriented east-west, reduces visual access to the living area, terrace, and reflecting pool, while the one to the north, oriented north-south, lightly protects views into the master bedroom.

The wall below the window is white-painted stucco with a sand finish and has a very small door for access to the crawlspace in the lower right (west) of the wall.

The small studio apartment at the southern end of the building can hardly be seen from this elevation. Additionally, on the north elevation's eastern expanse, the apartment's two windows, one large fixed light and one narrow sliding unit, are largely invisible because of the depth of the dwelling's west overhang. The only window that is visible, but barely noticeable, on this elevation is a slender, single-light, full-height fixed window of Factrolite glass.

For both roofs, each includes another important character-defining feature associated with Neutra's residential work. This is the fluorescent strip lighting mounted flush with the underside of the overhang, intended to expand visual range at night.

### **West Elevation (Primary Façade 2)**

Facing Silver Lake, the west elevation is the primary façade for both the original house and the later addition of the tiny apartment above the garage. This façade combines white-painted sand-finished stucco, seen below the windows of the master bedroom, and board-and-batten wood siding and glass elsewhere. While a minor detail, this elevation also includes a narrow three-unit custom vent at the base of the master bedroom; the vent is a character-defining feature often seen in Richard Neutra's residential work such as the Hailey House, Glendale, 1959, and the Taylor House, Glendale, 1961.

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The home's front entry projects from the plane of the master bedroom about five feet. This plane terminates at the garage. The front entry consists of a flush, birch panel door flanked by a full-height window of obscured glass on the south, approximately the same width as the door. Of standard door height of 6'-8", each door and panel is surmounted by a clerestory window. To the south of the entry, the living space is sheltered by the westernmost roof, as noted above; it features a long window wall of one long fixed and an even longer sliding window, measuring 11' - 6." This sliding window wall opens out to a small terrace of pebble-dash concrete. Beyond this length of fenestration (further south), the window wall is broken with a sill that acts as a shallow shelf on the interior. Located halfway between floor and ceiling, the sill defines the change from the living area to the dining area. The next group of windows, three operable casement and two larger fixed lights between them, are identical to those seen on the master bedroom. This variation in the window grouping further defines the breakfast nook and kitchen.

Read from the north end of the building to the garage/apartment, in elevation, the changing rhythm of the fenestration, seen in its changing widths and heights, acts as a kind of spatial compression and expansion in the acceleration and deceleration of the rhythm of the entire façade. The changes also help to denote the particular functions of the house.

Lined in single lengths of common brick, a fairly large, irregularly curved reflecting pool is adjacent to the long fixed window wall.

The west façade of the stucco-and-wood frame apartment and garage with concrete driveway shares some of the features of the original adjoining house. Above the two-car garage door, a large beam, helping to support the upper story, continues south beyond the building envelope about three feet; likewise, a similar size beam supports the roof and also extends south, aligning with the beam below. The roof features a wood fascia similar to the fascia of the original dwelling. The garage door is made of tongue-and-groove redwood plywood. A west-facing balcony, about six feet deep, runs the width of the façade and is bounded by a steel railing with

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slender rectangular doubled vertical steel supports every four feet. Between each strut, seven thin, vertical steel rods are evenly distributed. The struts are bolted to smaller wood joists that slightly project a few inches beyond and also below a smaller beam supporting the balcony. Except for a short section at the north, a window wall of full-height sliding and fixed windows runs almost the width of the façade. The sliders, 5' - 0" each, pass over the fixed units to provide a central opening to the balcony.

Deferential to and differentiated from but compatible with the house, the entire ensemble of the façade, house, and apartment is an exercise in rhythm at a variety of scales.

## South Elevation

Partially gated off by a chain-link fence, the entire south elevation is somewhat difficult to see from the street. Its primary *partei* is that of an upper floor with a huge window and a lower floor that is the south side of the garage; projecting beams are present on both the west and south facades. The roof is supported by a series of wood joists approximately 12" inches on center.

The façade is arranged asymmetrically: a section of white-painted, sand-finished stucco on the east end is present on the ground floor. The section steps down about 18" and continues east; the west side of this ground-floor stucco wall terminates about two feet short of the upper story.

A board-and-batten wall identical to that seen on the original house surmounts this lowered portion of white-painted stucco. This section of board-and-batten does not rise to the height of the roof line to the west. Like the west elevation, the small 400-square-foot apartment's south façade boasts another large window wall. By contrast to the original home, the apartment has a more complex fenestration pattern. A rail about a third of the way up the height of the large window extends across its face. Below the rail, the glass is translucent "Factrolite," a glass that is another character-defining feature.<sup>22</sup> Adjacent to this window, on the east, a tall window 3' -

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<sup>22</sup> *Factrolite* is a type of translucent glass whose light-diffusing properties are achieved because the glass is a grid of tiny pyramid-shaped prisms; the pyramid quadruples the number of surfaces exposed to light. Developed in the

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6" wide slides over the larger fixed glass window to permit circulation. This slider features a mullion that divides this narrow window in half. The two-window unit is set in dark-stained plywood.

Below the upper floor is a large supporting beam, possibly 4" x 14", its top and end grain protected by a steel plate. Just above this large beam and perpendicular to it, a smaller red-painted steel beam (part of the moment frame noted in the alterations of 1968) is visible before continuing into the garage.

Beyond the chain link fence, a wood staircase leads up to the front door of the apartment comprising the upper story. Adjacent to the front door, a horizontal south-facing section of Factrolite surmounts the sand-finished white stucco south wall of the original flat-roofed "guest bedroom." This stucco wall features a window unit of an operable casement window flanked by two larger single-light fixed windows. The wood window frames are painted silver and feature the slightly rounded caps present on the 4" by 4" wood post at the east end of this volume. Directly below the apartment's landing for its east-facing front door, the original house features a south-facing side door. The flush wood-panel door, finished with brown paint, is located to the left (west) of the window units. A fixed clerestory window of Factrolite glass, the width of the door, is above this rear door. Adjacent to this ground-floor door and below the original window unit framed in silver-painted wood is another fixed single-light window with a window box.<sup>23</sup>

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early 1920s and trademarked in 1955, *Factrolite* was invented to improve productivity and lighting levels in industrial settings by decreasing sharp shadows and strong contrasts and intended to improve the efficiency of floor and plant workers. Like many products originally for industrial use, it was appropriated by early Modernist architects, generally in Europe and especially in Holland, for residential and commercial applications. Neutra frequently used *Factrolite*.

<sup>23</sup> As part of the 1966 renovation when his family moved into the house, Dion Neutra installed it so that his step-daughter could see out to nature when lying in her built-in bed across the room. Dion Neutra, *The Neutras: Then and Later*, Barcelona: Triton Press, 2012, 20.

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### **East (Rear) Elevation**

This long elevation includes both the apartment to the south and the original house to the north. The south end comprises a simple, open-tread wood staircase leading up to the apartment's front entry, a flush, plywood panel door, painted brown and flanked by a narrow full-height side light of Factrolite glass to the left (south.) Notably, the bottom section of the pipe railing at the stair is curved very similarly to that seen at the Lovell Health House, Los Angeles, 1929; the Beard House, Altadena, 1934; and the Kuhns House, Los Angeles, 1964. The ground floor below the apartment is clad in sand-finished white stucco.

Moving north, the stucco-clad volume of the southmost guest bedroom, part of the original structure, projects east about three feet beyond the plane of the rest of the dwelling. This volume features a series of three operable hopper windows alternating with three fixed clerestory windows. To the right (north) and in plane with this bedroom, is a two-door unit located about six inches from the end of the wall. Hinged on each far side, the right (north) door is of brown-painted Masonite, while the left (south) door is brown-stained plywood. (With both doors open, there is considerable access to the water heater and other mechanical services.) Above these doors, and extending about an additional foot to the south, a steel-framed panel of brown-stained plywood contains a small custom vent. This vent is a much smaller version of a longer vent described earlier and below.

To the north of this guest bedroom volume, the line of the house falls back about three feet. Here, a rear silver-painted wood door, surmounted by a fixed single-light clerestory of transparent glass, is flanked by a bank of windows alternating between operable casement windows and fixed single-light windows, identical in size with those seen on the west elevation of the master's bedroom. This series of windows locates the breakfast nook and the dining area, providing cross ventilation and cross views to nature. Notably, also adjacent to the door, and rendered in the same manner as the low window seen on the south elevation's guest bedroom, is a second low window, here illuminating Dion Neutra's work surface in his office. This fixed

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light window is wood framed and painted silver; it is directly below the series of windows described above.

To the right of the door, above and below the windows, the wall cladding of the board-and-batten motif seen on other elevations resumes. Further north, this series of larger windows is adjoined by the resumption of clerestory windows alternating between three operable hoppers and fixed glazing. Below these windows stands a small, wood-framed structure clad in translucent corrugated plastic sheathing. This 160-square-foot structure was built for Dion Neutra's wife to accommodate an office and clothing.<sup>24</sup> The glass and wood exterior door faces south and is located in the center of that wall; its east wall is shorter, supported by a short retaining wall.

This rear, east elevation terminates in full-height board-and-batten wood siding with a long three-unit custom metal vent high in the wall, identical to the vent seen on the west façade, in the lower part of the master bedroom's stucco cladding.

Except for the apartment, throughout this elevation, the roof is capped by shallow metal flashing.

### Setting

When the house was built, views of the Silver Lake Reservoir could still be seen from the interior. With the exception of the three eucalyptus saplings (the tree was one of Richard Neutra's favorites), however, the 1964 photographs taken by Julius Shulman of the home already show considerable growth of plant material around the house. Now mature and overgrown, the plantings enclose the house like a private forest; unlike any other property in the Colony except for the Treweek House, today there is almost complete privacy for the inhabitants. These plants and trees around the house are typical of the period; nothing exotic,

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<sup>24</sup> Dion Neutra, *The Neutras: Then and Later, A History of the Architectural Firm as Seen Through the Aging of its Sites*, Barcelona, Vienna: Triton Press, 2012, 27.

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very eclectic, and with plenty of volunteers. Below find descriptions of today's plantings, courtesy of the consulting arborist:<sup>25</sup>

The west side of the house contains a hedge of predominately Red Cape Honeysuckle (*Tecomaria capense*) and Mock Orange (*Pittosporum tobira*). Needlepoint Ivy (*Hedera helix* 'Needlepoint'), English Ivy (*Hedera helix*) and Sprengeri Fern (*Asparagus densiflorus*) are growing as groundcover. There is one large Manna Gum (*Eucalyptus viminalis*) tree at street level, and several other trees on the top of the slope creating an overstory on the slope facing Neutra Place. These include Tipu (*Tipuanu tipu*), Lemon Gum (*Eucalyptus citriodora*) and Silver Dollar Gum (*Eucalyptus polyanthemos*.)

The north side of the house, Toyon (*Heteromeles arbutifolia*) and Mock Orange (*Pittosporum tobira*) and Japanese Privet (*Ligustrum japonicum*) enclose the space near the house and provide screening from the street. There are Lemon Gum and Silver Dollar Gum trees on the corner of Earl and Neutra Place. English Ivy and Needlepoint Ivy [a cultivar of English Ivy] are growing underneath the trees and shrubs. The property also includes three large pine trees, two Aleppo pines (*Pinus halepensis*), and one Canary Island Pine (*Pinus canariensis*).

Behind the house, there is a very large Rusty-leaf Fig hybrid (*Ficus rubiginosa*.)

### Permit History

In order to characterize changes to the property over time, this section itemizes the available building permits on record with the City of Los Angeles Department of Building and Safety.

1. October 13, 1950 – Document Record 1950 25098 (building permit not online.)  
New building permit for home 34' x 91'.
2. November 29, 1950 Minor changes of installing swinging doors for the "heater,"

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<sup>25</sup> Rebecca Latta, Rebecca Latta Consulting, telephone and email correspondence with author, 4 May 2020.

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moving a pipe column in the middle of the garage and “installing a heavier girder to cross full garage span.” Architect, Richard J. Neutra. Owner, Arthur L. Johnson (Johnson, who lived in an Altadena apartment at the time, according to the permit, served as general contractor.)

3. August 22, 1951 Certificate of Occupancy.
4. May 27 (? Illegible) 1968 “Playroom” addition 21’ x 21,’ valuation \$5,000. Architect, Dion Neutra. Engineer Ernst Schroeder.
5. May 27, 1968. Grading Permit for “Playcourt.” Engineer Ernst Schroeder.
6. February 25, 1969 Certificate of Occupancy. Note, the addition is for a 21’ x 30’ playroom addition to an existing two-story, Type V 20’ x 20’. One family dwelling, R-1 occupancy.”
7. July 2, 1992 Permit address change from 2440 Earl St. to 2440 N. Neutra Place. (Not recorded, the apartment’s mailing address is 2440A N. Neutra Place.)

### Alterations

- . In approximately 1964, while the VDL Research House was being rebuilt, Richard and Dione Neutra occupied the house that they had purchased under her name. During this time, Richard Neutra added the reflecting pool adjacent to the west elevation; shelving and mirrors adjacent to the fireplace on the west side; and a full-height curtain across the kitchen “in European tradition,” according to Dion Neutra.<sup>26</sup>
- . In 1966, the house was now owned by Dion and Mari Neutra. Dion removed the curtain, added two cantilevered countertops in the kitchen/breakfast nook, and installed a large mirror on the north side of the kitchen wall, thus permitting the reflection of window wall and landscape as one entered the home. He added a second mirror in the southwest corner of the kitchen. He also carpeted the brown-stained concrete in the living room.

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<sup>26</sup> *The Neutras: Then and Later*, 17.

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Additional alterations included replacing a small part of the lower exterior wall with transparent glass and installing undermount lighting. This was done to permit better lighting for Dion Neutra's architectural work "when waiting for dinner."<sup>27</sup>

The built-in Thermador oven on the south kitchen wall was replaced with a range, and an upright vertical washer dryer unit was installed beside it.

Dion Neutra also added shelving in the middle bedroom, as well as a six-foot-long closet, an L-shaped desk-storage unit, and additional lighting.

In the southernmost bedroom, Dion Neutra added a raised bed with storage below.

The living/dining area ceiling, an unusual treatment of overlapping Douglas Fir boards, had been painted by previous owners (not the Neutras.) He restored the ceiling to its original wood finish.

In the master bath, Dion Neutra added an entrance to a light-weight, 160-square-foot "greenhouse" addition, as he called it, to accommodate his wife's possessions. Noted earlier, the translucent corrugated plastic clads a light frame of 2" x 4" wood studs.

. In 1968, based on his father's original drawings for his client Arthur Johnson, Dion Neutra added an approximately 450-square-foot addition above the garage,<sup>28</sup> noting that there

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<sup>27</sup> Ibid.

<sup>28</sup> Richard Neutra designed a similar unit for Mr. Johnson that had two bedrooms and a bathroom. Originally, this small unit was designed not as a separate flat for rent but rather to accommodate extra visiting family members per the idea of the "Reunion House" that is elaborated in Significance. Dion Neutra replaced what would have been a second bedroom with a kitchen, and moved the proposed staircase, slated for the north side of the garage/apartment in plain view of the original structure, to the rear (east) for privacy for apartment habitans.

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were “provisions” for a second floor; it is not known whether those “provisions” were actual additional physical framing and structural work or only planned for in the drawings. Probably it was the latter, as in his book, *The Neutras: Then and Later*, he states that he added a steel moment frame to further support a new second floor.<sup>29</sup>

- . A driveway was added for parking (for the renter’s vehicle).
  
- . Behind the existing house, a one-car garage/storage unit was added on the southeast side of the dwelling.
  
- . A retaining wall was added at the rear of the apartment.
  
- . In 1992, the address, originally 2440 Argent Place, was changed to 2440 Neutra Place for the original house and 2440A for the apartment.

### **Exterior Character Defining Features - Mid-Century Modernism**

The Dion Neutra/Reunion House shares many of the typical characteristics of Mid-Century Modern houses in Southern California. These include:

- . a long, horizontal profile reinforced with a flat roof
- . a deep integration with site, setting, and landscape through
  - extended overhangs
  - copious amounts of glass
  - materials that continue from inside to outside, bridging interior and exterior
- . post-and-beam construction, or the regular disposition of posts
- . diagonal views through mitred glass corners or through simple, minimal vertical member at corner

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<sup>29</sup> *The Neutras: Then and Later*, 23.

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- . windows usually sliding, casement, jalousie, or fixed lights, with simple frames that appear commercial in origin
- . doors are usually single-panel wood or painted, with no ornamentation or elaborate detail
- . use of simple, modern materials: concrete, stucco, float glass, steel, and aluminum, contrasted with natural materials such as brick and stone, either random or ashlar cut
- . a rhythmic distribution of details, wall treatments, textures, and windows
- . lack of applied ornament

## Exterior Character Defining Features - Neutra

The Reunion/Dion Neutra House also exhibits a broad complement of exterior character-defining features typical of Neutra's work:

- . use of stucco walls contrasted with casement and fixed windows and sliding window walls, to effect an aesthetic of alternating solids and voids
- . use of paint – white, dark brown, and here, silver (common to Neutra's window frames, posts, and sills) and grey. These colors were used in order to project (white) or suppress them or make them recede (brown.) Based on Gestalt aesthetics, this is an additional strategy specific to Neutra to introduce another kind of "solid-void" relationship. Silver (actually aluminum) paint was used both to protect rust-prone steel and to "dematerialize" window frames or his 4"x4" wood posts for a more uninterrupted view to nature, based on Neutra's knowledge of evolutionary biology and the African savannah.
- . projecting beams extending beyond the building envelope, either floating free, or terminating in a post as a "spider leg"
- . deep overhangs, often with strip lighting flush with overhang and at its edge
- . rounded post caps, created by adding a separate piece of lumber, flat on one side and subtly rounded on the other, which fit over a squared 4' - 4" post, thus softening the visual effect of an otherwise rectilinear composition

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. reflecting pools adjacent to the house to reflect nature

### **Evaluation of Integrity**

Although not required by the Historic-Cultural Monument application, it may be helpful to state that the Dion Neutra / Reunion House is uniquely representative in that alterations were executed first by Richard and then, independently of his father, by architect Dion Neutra, son of the world-famous architect and eventually his partner. These changes, executed within the Period of Significance, are now character-defining features. (The small, light, corrugated plastic-and-wood addition for his wife's clothes on the rear elevation, is an alteration that cannot be seen and is easily reversible.) The resource retains a high level of integrity, defined by the National Park Service as location, setting, design, materials, workmanship, feeling, and association. The minor changes in the interior are very much in character with the Neutra practice, especially in the breakfast nook that turned it into a miniature live-work environment so that Dion could work on drawings while dinner was being prepared. Dion's sensitive and deferential addition of the apartment, is highly compatible with the original property, contribute to the property's significance, and is now a character-defining feature of the resource.

### **Richard Neutra, Architect**

Richard Joseph Neutra (1892 – 1970) is regarded as one of the most influential architects of the 20th century. Born in Vienna, Austria, the Modernist architect graduated summa cum laude from the Vienna Technical Institute (now the Technical University, Vienna) and was affiliated with the radical architectural theorist Adolf Loos in Loos's informal "Bauschule" before serving with the Austro-Hungarian Empire forces in World War I. Like his early friend and later sometime colleague Rudolf M. Schindler, Neutra was deeply influenced by the European publication of Frank Lloyd Wright's *Wasmuth Portfolios*, published in 1910-11, a watershed manifesto. The publication, which both Neutra and Schindler encountered in about 1912, illuminated Wright's radical conception of the "breaking of the [conventional] box" through the use of diagonal vistas through ganged corner windows, a more open plan, and an emphasis on the extended and low horizontal line. For Wright, these strategies

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culminated in a complete break with European-derived historicism in favor of a liberated, democratic architecture, an American architecture that embodied the individual free from constraints. Neutra deeply appreciated the break with historicism; however, he was less interested in individual expression as an end than in the potential of Wright's work in terms of designing surroundings and environments to design homes better suited to well-being and on a scale that embraced all classes of people. While still in Europe, following World War I when there was little work in an exhausted Europe, Neutra worked for the famous Swiss gardener and landscape theorist Gustav Ammann. He then worked as City Architect for the feudal city of Luckenwalde, where he designed housing and the City's forest cemetery before employment with Expressionist Erich Mendelsohn, one of Germany's most successful interwar architects. Neutra worked there from 1921 to 1923, when he immigrated to America, fulfilling a dream that had taken root years before. After a short stint in New York, he was hired as a draftsman for the famous Chicago firm, Holabird and Roche, where he mastered steel skyscraper framing and later met another hero, architect Louis Sullivan. He then worked for Wright in his atelier, Taliesin, in Spring Green, Wisconsin, beginning in the fall of 1924 before moving in early 1925 to Los Angeles, which became Neutra's permanent home.

In Los Angeles, Neutra's international renown was established by the Lovell Health House, which was one of the few West Coast designs included in the iconic 1932 "International Exhibition of Modern Architecture" held at the Museum of Modern Art, New York. The Austrian-American went on to build hundreds of homes, including tract developments and military housing as well as private residences, primarily in Southern California but as far away as Switzerland, Italy, Germany, and Puerto Rico. The author of several books advocating his philosophy of "biorealism," harnessing science, medicine, psychology, and evolutionary biology, Neutra distinguished himself from his Modernist peers in his credo that human beings needed to be connected to nature. He also argued that architecture as a profession needed to embrace a range of sciences including biology, evolutionary biology, environmental psychology, Gestalt aesthetics, and anthropology in order to better

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understand the basis of human needs and how best to address them. Neutra called the synthesis of architecture and these sciences *biorealism*, which he addressed in many books, beginning with *Survival Through Design* (1954), and ending with *Nature Near: The Late Essays of Richard Neutra* (1989). Biorealism sought to re-integrate human and nature through strategies Neutra devised that responded to the human range of perception through the senses. Each project blended a consideration of the human being as generic, with the same basic psychological and physiological needs as other humans, and as individual, with a highly “custom” history of experiences, wants, and needs. His buildings are Modern stylistically, especially embodied in his well-controlled, horizontal arrangements of asymmetrical massings, use of standardized, prefabricated systems and products, and unornamented planes of glass, white stucco, and wood; yet, they also invariably reach out to nature. On behalf of biorealism, he deployed a range of strategies, including continuity of materials inside and out, graduated transitions between public and private space, calibrated axes for views to the landscape, full-height window walls and steel-casement windows, and spider legs. Neutra also wrote on the need to include nature and landscape as a critical part of any design, whether residential, public, or commercial, demonstrated in the little layperson’s book, *Mystery and Realities of the Site* (1951). Winner of numerous honorary doctorates, prizes, and awards, he earned the American Institute of Architects’ Gold Medal posthumously in 1977.

### **Dion Neutra, Architect**

Dion Neutra (1926 – 2019) was deeply involved in his father’s work throughout his life, first as draftsman beginning at age 11, then as architect, and finally as a tireless preservation advocate for Neutra properties.

According to his self-published autobiography, *Dion – My Life*, after graduating in 1943 from high school a year early, he enrolled in the School of Architecture, University of Southern

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California before volunteering for the Navy in the fall of 1944.<sup>30</sup> After the war, in 1947-48, he studied for a year at the prestigious ETH, Eidgenossische Technische Hochschule, or the Swiss Federal Institute of Technology Switzerland, where he became a “buddy,” as he characterized it, of Christian Norberg-Schulz, the distinguished architectural historian and theorist. During this period, he also met Le Corbusier in his office in France.

Returning to USC, where his fifth-year design studio was led by noted architect William Pereira, he graduated *cum laude* in 1950. Already working on the drawings for the unbuilt, expansive multi-family project by Neutra & Alexander, Elysian Park Heights, he returned to his father’s office. He worked there until Richard Neutra established a second office, focused on large-scale public and commercial projects, with architect and prominent urban planner Robert E. Alexander. The new partnership practiced first in the garden apartment behind the VDL Research House, then in the Office Building on Glendale Boulevard, completed in 1950.<sup>31</sup> Dion moved back and forth between the offices until 1955, when he chose to work in the Neutra & Alexander office.

When the partners parted ways, Dion went with Alexander’s practice until about 1963, when a fire destroyed the VDL Research House.<sup>32</sup> While his parents were abroad and with the involvement of Richard, Dion led the design of the new house built on the same footprint, VDL Research House II. In 1965, he joined forces with his father as a partner, under the name Richard and Dion Neutra, Architects and Associates. In 1968, he led the challenging effort to complete the Tower of Hope, the elegant 14-story building on the former campus of the Garden Grove Community Church (now owned by the Roman Catholic Diocese of Orange and named Christ Cathedral.) With the death of Richard in 1970, Dion wrote that he

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<sup>30</sup> Dion Neutra, *DION – My Life*, CreateSpace Independent Publishing Platform, 2016, 7.

<sup>31</sup> The Neutra Office Building became Historic-Cultural Monument #676 in 2000 and listed in the National Register of Historic Places in 2004.

<sup>32</sup> Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture*, Oxford: Oxford University Press, 1982, 293.

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“collapsed” the practice, now limited to himself and the “occasional assistant.”<sup>33</sup> One of his best solo works, and Dion’s personal favorite is the massive concrete and glass Huntington Beach Library, 1972, a complex interweaving of Brutalist volumes that skillfully meld indoors and outdoors. Begun while still in practice with Richard, he completed the library’s design and oversaw construction. Noting the importance of acoustics, he designed standing fountains and indoor gardens to mute the sound of children so that they could continue working and playing. Other notable works including a glamorous two-story home in Tarzana, the Lou Scheimer Residence, designed in 1972 for cartoonist and Hollywood industry leader Scheimer; the three-unit Treetops Apartments, Los Angeles, 1980; and the Claremont Graduate Management School, Claremont, 1982. In the later years of his life, Dion Neutra devoted himself to preserving Neutra works and the community, especially the Silver Lake Reservoir.

### Statement of Significance

#### Summary

The Dion Neutra / Reunion House is eligible for designation as a Historical-Cultural Monument, City of Los Angeles, under Criterion 3, Ordinance Title 22.171.7, in that

*it embodies the distinctive characteristics of a type, architectural style, 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.*<sup>34</sup>

The Dion Neutra / Reunion House fulfills all portions of the requirement in that it embodies the distinctive characteristics of the architectural style of the Neutra practice, father and son; it represents the work of master Richard Neutra and architect Dion Neutra whose work is of

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<sup>33</sup> *The Neutras: Then and Later*, 10.

<sup>34</sup> City of Los Angeles, Municipal Code, Monument Designation Criteria, [https://codelibrary.amlegal.com/codes/los\\_angeles/latest/laac/0-0-0-65313](https://codelibrary.amlegal.com/codes/los_angeles/latest/laac/0-0-0-65313)

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significance to the nation, State, Country, or community, and it possesses artistic values of significance to those entities. The dwelling is unique because of the unusual combination of a son building on a father's work without the latter's involvement. The property builds on precedents for small but flexible dwellings that was one of Neutra's innovations in residential architecture. By contrast to many a Neutra alteration, Dion Neutra's changes and addition adds to, enriches, and reinforces the property's significance. The Period of Significance is from 1951, when the new building received its Certificate of Occupancy, to 1969, when the addition of the apartment above the garage, was completed.

### **Narrative**

At the corner of Earl Street and Neutra Place, the residence occupies the pivotal position in the famed group of ten houses known as the "Neutra Colony," houses completed between 1948 and 1966, all facing the reservoir.<sup>35</sup> This is the richest and densest collection of Neutra houses in the world.

Richard Neutra's design was already a superb example of his mastery in manipulating his typical vocabulary of point, line, and plane in the architectural context of shifting solids and voids. Designed in the late 1940s, the house was a sharp departure from the nearby three existing Neutra designs in the Silverlake Colony: the Sokol House (1948), the Treweek House (1949), and the imposing Ohara House (1958), all two stories tall. The Sokol House, on the south corner of Earl Street and Silver Lake Boulevard and sited on a gentle slope, features cladding and walls of ashlar masonry, glass, and wood and has a two-sloped pitched roof divided by a stone chimney. The larger Treweek House, sited on a flat piece of land at the north corner of Earl Street and Silver Lake Boulevard, is clad in horizontal redwood sheathing. The expansive lines of the white-painted stucco-clad Ohara House exemplify Neutra's ability to command a site as he describes in *Mystery and Realities of the Site*,

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<sup>35</sup> Historic Places LA, Los Angeles Historic Resources Inventory, <http://www.historicplacesla.org/reports/807bdf03-da10-4258-a941-3fd56e4d45f5>

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published in 1951.

By contrast to these houses, which are larger structures with some features usually associated with Neutra, others a departure that reflect his innovative and flexible response to client agency (regarding desires, site, and budget), the Dion Neutra/Reunion House is a dynamic composition despite its modest size. Sited on a narrow lot and on a sharp incline, the house responds athletically to its site overlooking the reservoir; where once the house, like other Colony members, also looked out to the Silver Lake Reservoir, dense landscaping and mature trees now enclose the house in its own secret garden.

Although noted in the Architectural Description, it may be helpful to show what effect Neutra's strategies had on the visitor/occupant and how such strategies demonstrate the property's significance. For example, the approach to the house begins the series of strategies that contributes to the design's dynamic quality. Neutra's six right-angled turns between the street and the front door force the visitor to slow down and pay attention as one ascends. The journey from public street to private domicile is a transition intended to relax the body and mind; Neutra's observations in Japan during his round-the-world trip in 1930 of such processional transitions are reflected in many of his later single-family houses such as the Goldman House, Los Angeles, 1951, or the Connell House, Pebble Beach, 1958. Such strategies can also be seen in more compressed form in the multi-family Strathmore Apartments.

These turns culminate at the front door, where Neutra introduced another telltale strategy intended to have a psychological effect. At the last turn, a long, slender east-west spider leg frames the entrance as well as the reflecting pool, a kind of "gathering in" of site and dwelling; the device marks a second kind of transition from the street to the house and its setting. Notably, this east-west spider leg is not an extension of structure (as Neutra typically exploits structural beams running beyond a building's footprint.) Rather, this spider leg's role is that of a different but no less valid "function," here largely psychological and aesthetic (a word that

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Neutra employed in its original sense, the Greek *aisthētikos*, from *aisthēta* “perceptible things,” from *aisthēsthai* “to perceive, affect the senses”) in framing the reflecting pool and extending the house into the environment, knitting the two together. Meanwhile, the north-south spider leg is more characteristic of Neutra’s spider legs in that it is load-bearing, supporting the entire roof and overhang. However, it also knits nature and dwelling together and melds the boundary between indoors and out.

Expanding space in two directions – a generous “gift” to this narrow rectangular dwelling on a narrow sharply sloping site – the two perpendicular spider legs are a both effective and unusual design in Richard Neutra’s body of work.

There is a full repertoire of other character-defining features associated with Neutra throughout the dwelling, beginning with its irregular asymmetry. Other typical features include the west-facing long wall of full height glass and the reflecting pool. The deep overhang projecting over the patio and pool contains an undermount strip of lighting, flush to the soffit and spanning the overhang, is also a character-defining feature, as is the mitred window at the northwest corner of the master bedroom. The use of board-and-batten wood cladding, also seen, for example, in the Sokol House or the Mill Creek Summit Maintenance Yard, Mill Creek, 1949, reflects Neutra’s increasing and versatile use of wood and other natural materials such as ashlar masonry for his architecture, enlarging his repertoire of strategies beyond the International Style idiom of white stucco volumes of the late 1920s and 1930s. Silver-painted window frames, one of Richard Neutra’s most well-known trademarks, are also present.

Departing from those trademarks, the house has an interesting ceiling only seen in two other designs.<sup>36</sup> These were the Hess House (unknown) and the Goodman House, San Bernardino, 1952. Comprising 1” x 6” Douglas Firs running east-west and offset 1” x 4” Douglas Fir

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<sup>36</sup> *The Neutras: Then and Later*, 21-22.

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Boards, the wood ceiling glows and warms the entire public space. The boards run outside, comprising the underside of the overhang. When Dion Neutra occupied the house, he had the exterior portion of this “board on board” design painted to match the stain in order to provide a more protective finish for this exterior portion of the ceiling/roof.<sup>37</sup> Thus, it appears that this special technique today is extant only in the Dion Neutra / Reunion House.

### **The Tenure of Richard and Dion**

According to his youngest son, Dr. Raymond Neutra, his father continued his unusual habit of drawing and reviewing work for projects underway from his bed, a messenger running the drawings back and forth between the house and the Glendale Office building at 2379 Glendale Boulevard, three blocks away.<sup>38</sup> As the Neutras purchased the house on May 6, 1963, and granted it to son Dion Neutra on Dec. 16, 1966, it can be assumed that projects during this three-and-a-half year period that were either undergoing design or under construction administration were worked on by Richard Neutra here in this house. Varied in building type, they include a church, educational and medical buildings (the Mariner Medical Arts Center, a particularly outstanding design), a small apartment house in the San Fernando Valley, his ultra-luxe houses in Switzerland and Italy, and the Taylor House, an excellent representative of his design of small but expansive houses.

These designs are:

- . Adelphi University Swirbul Library, Garden City, New York, with New York architect John Shober Burrows;
- . Dr. Hans Grelling House, Ascona, Switzerland, with Swiss architects Christian Trippel and Bruno Honegger;
- . Mariners Medical Arts Center, Newport Beach;
- . University of Southern California Child Guidance Clinic, Westwood;

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<sup>37</sup> *The Neutras: Then and Later*, 21-22.

<sup>38</sup> Raymond Neutra, email correspondence with author, April 19 - 27, 2020.

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- . Adelphi University Building Education Department, Garden City, New York;
- . Kuhns House, Los Angeles;
- . Poster Apartments, Los Angeles;
- . Rentsch House, Wengen, Switzerland;
- . Taylor House, Glendale;
- . Congregational Church School, Hacienda Heights;
- . Reno-Sparks Auditorium and Convention Center, Reno, with Neutra & Alexander;
- . Rice House, Richmond, Virginia;
- . Tower of Hope, Garden Grove;
- . Roberson Memorial Center, Binghamton, New York;
- . St. Andrews Methodist Church, Santa Maria;
- . Bucerius House, Navegna, Switzerland;
- . La Veta Medical Building, Orange;
- . VDL Research House II, Los Angeles;
- . Vzintas House addition, Studio City.

While this application argues for designation under Criterion 3, architecture, the fact that the Dion Neutra / Reunion House continued to act as a studio and office for both father and son during this prolific but chaotic period after the fire—just as the VDL Research House I and II housed both living and working activities—contributes to the significance of the property. Mrs. Neutra, Dione, wrote that they “spent three very happy years in that house.”<sup>39</sup> The artistic merits of the Dion Neutra / Reunion House were translated into these designs located around the world and embody why Neutra’s work is significant.

### **The Meaning of “Reunion”**

As previously noted, the house was commissioned by the young Arthur Johnson, whose intent was to build the dwelling and sell it. Indeed, it was almost exactly three years from the

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<sup>39</sup> Dione Neutra, “To Tell the Truth,” Oral History conducted by Lawrence Wechsler, Oral History Program, UCLA, 1983, 462.

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time he purchased the lot to the sale of the newly constructed house, September 1949 to September 1952.

That the home was a speculative venture provided Neutra with more leeway in its conception. But he needed to create a client, even if hypothetical, which is another distinctive characteristic of Neutra's approach to residential architecture, here embodied in this resource. He told Johnson that he could not just build a house "for sale." According to Dione Neutra, her husband said:

*'I cannot do that. We have to invent a client ... what is the difficulty with most houses? They are designed for small children, and when the children are grown up, and the parents keep on living in the house, and they come back with their grandchildren, the grandchildren make noise, and the grandparents haven't any peace, and they are glad when the grandchildren are gone again. So why don't we build a three-generation house?' So he built – and this was a very small house – he put in the master bedroom with a very beautifully divided lavatory and bathroom and toilet division, then a large living room [with dining area], then a breakfast room, then a kitchen, and in back of that, two small rooms for the visiting grandchildren, and a patio.<sup>40</sup>*

In a three-page, 1952 article on the Reunion House (as it was first called) written by Richard Neutra in *arts & architecture*, in his typically poetical and sometimes idiosyncratic fashion, he suggests that "old age can take youth and be mixed up with children in small doses."<sup>41</sup> Thinking about the primary residents, the hypothetical grandparents, he continues: "the house shall not be so burdensomely large between avowedly intermittent visits ... and as free as possible of unnecessary chores." Distance, sufficient separation, usable quarters that are "not sumptuous sleeping rooms" were considered so that visits went well, requiring

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<sup>40</sup> Ibid.

<sup>41</sup> Richard Neutra, "A Reunion House," *arts & architecture* Magazine, Nov. 1951, 18 -19

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“great ingenuity” on the part of the architect.”<sup>42</sup>

Such a “barbell” configuration of a master suite separated by public spaces from secondary bedrooms was a strategy Neutra applied to many postwar homes, designed to accommodate young families with young children while still providing a degree of separation between youngsters and adults.<sup>43</sup> This is an important response to the new family configuration of the nuclear family, but here, at the subject property, with a twist in the layout, adding even more practical functionality in the larger bathroom.

As Mrs. Neutra wrote, the home’s bathroom accommodates a variety of users with busy schedules. There are separate cubicles for the toilet and the bath/shower, while the double sinks were tucked into a “Pullman” (meaning narrow) passageway leading from the master bedroom to the hall and living room. With that arrangement, more than one person could use one fixture without taking up the entire bathroom. The *Los Angeles Times*, March 29, 1953 edition agreed. In an unbylined article, “Forecast for ’53,” featuring brief texts and plans of bathrooms designed by Craig Ellwood and Richard Neutra, it proposes that

*The trend seems to be toward the compartmentalized bathroom or at least a direct attachment of the non-privacy fixtures to the children’s and master bedroom, meaning a possible duplication of the lavatory fixture only. This is a comparatively inexpensive construction item, wastes, vents, and supply lines being moderate in size. Thus, it seems possible that one bathroom, properly designed and laid out, may serve a family of four or even more without crowding the facilities and causing interference.*<sup>44</sup>

Turning to the broader background of one house serving many functions for many, and

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<sup>42</sup> Ibid.

<sup>43</sup> The first time Neutra designed such a ‘barbell’ layout was the Nesbitt House, 1942, but became more prevalent after World War II. Later, he often included an intercom system in larger scheme

<sup>44</sup> “Bathrooms: Forecast for ’53,” *Los Angeles Times*, March 29, 1953, H18.

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ever-changing, occupants, the elder Neutra's larger design for the Dion Neutra / Reunion House, and Dion's (including an supplemental work space in the breakfast nook and adding mirrors to reflect nature and "stretch space," as the Neutras termed the change in perception creating designs that psychologically made spaces feel bigger), builds on the VDL Research House I, 1932, and II, 1966. From the beginning, the two-story VDL, with its rear guest house, completed in 1939 and connected to the main house by a chain of linked multivalent spaces, was intended to be a live-work environment able to accommodate a variety of functions and family configurations. Besides the immediate family, the compound at 2300 Silver Lake Boulevard, included, at one time or another, employees, household help, visitors, and tenants as well as a vibrant practice of architects, draftspersons, and secretaries, all hailing from all over the world and contributing to the diversity of the practice.

Richard Neutra was especially astute in forecasting that houses must inevitably change: for the originally modest Case Study House #20, the Bailey House, Pacific Palisades, he envisioned that the young Bailey family would evolve. It did: given the increased resources to hand as Stuart Bailey's dental practice prospered, they commissioned their famous architect to design additions "three times over subsequent years ... these additions seem organic to the house's design, as Neutra himself had considered the possibility of future expansion from the beginning."<sup>45</sup>

The Dion Neutra / Reunion House also considered change. It was perhaps the second, or one of the earliest, of a general *partei* of a small but flexible home that separates the master bedroom from other bedrooms. Such a separation was typical in Richard Neutra's work throughout the 1950s and '60s, seen, for example, in the Corwin House, Weston, Connecticut, 1955; the Slavin House, Santa Barbara, 1956; the Troxell House, Los Angeles,

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<sup>45</sup> Elizabeth A.T. Smith, *Case Study Houses: The Complete Case Study House Program*, Koln: Taschen GmbH, 2002, 184.

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1956; the Coveney House, King of Prussia, Pennsylvania, 1960; the Fields House, Encino, 1961, the Rang House, Königstein im Taunus, Germany; the Goldman House, Des Moines, Iowa, 1962; the Pitcairn House, Byrn Athyn, PA, 1962; the Rice House, Richmond, VA, 1965; or the Delcourt House, Croix, France, 1969, his last house.

Turning to the apartment, Dion Neutra provided thoughtful and innovative privacy to shield both apartment dweller and the occupants of the original dwelling from one another. After all, the brief for the unit had changed. When Richard Neutra designed the new addition, he designed the unit with two bedrooms with beds planned to accommodate up to five people, but and no kitchen, as family members would use the kitchen downstairs in the original home. The staircase to the unit was in full view of the house, perhaps so that the hypothetical parents or grandchildren could keep an eye on extended family entering and leaving. By contrast, Dion Neutra's intent was to create a rentable unit for persons probably unrelated to the family. That meant an entirely new layout.

Whereas Richard's north elevation featured a full-height wall of solid board-and-batten, behind which was a bathroom with windows to the east, Dion's north elevation contained one large fixed and a sliding unit for a new compact bedroom, placed on the far east of this elevation. To provide privacy on the south elevation, the large fixed window's bottom third is Factrolite glass, sheltering the occupant from inopportune views into the living area but also keeping the view of the driveway and cars below out of visual range for the occupant, thus permitting the primary visual experience, in good Neutra fashion, is of the natural world, trees and sky. Finally, rather than keep the staircase to the unit on the north elevation, Dion relocated it to the east elevation, minimizing any physical or visual interaction between apartment and house.

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## Summary Statement of Significance

The high quality of Dion Neutra's work builds on his father's original outstanding scheme and adds to the significance of the property. The resource is an unusually dynamic design for a modestly sized residence on a hilly, narrow lot, and includes a full repertoire of character-defining features associated with the work of master architect Richard Neutra and with his son Dion Neutra. It embodies Richard Neutra's approach to speculative buildings in which he invents a hypothetical client, as he did more famously for unbuilt Case Study Houses, CSH #6, the Omega, 1945, and CSH #13, the Alpha, 1946. The Dion Neutra / Reunion House also is one of the first houses in which Richard Neutra's layout in plan is that of a "barbell" addressing the changing needs of a nuclear family; a *partei* that he used in many subsequent designs. The two-unit dwelling retains a high degree of integrity. The Dion Neutra / Reunion House fully complies with Criterion 3's requirement for designation as a Historic-Cultural Monument, City of Los Angeles in that it represents a notable and unique work by master architect Richard Neutra with contributions by his partner Dion Neutra.

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Permits, Department of Building and Safety, Building Division. City of Los Angeles.

Piotrowski, Scott. Email correspondence with author, 8 April 2020.

Richard and Dion Neutra Papers. Charles E. Young Research Library, University of California, Los Angeles.

Sanborn Map Company. Los Angeles Public Library. Dates 1906 – 1955, Volume 11, Sheet 1173.

Smith, Elizabeth A.T. *Case Study Houses: The Complete Case Study House Program*. Koln and Los Angeles: Taschen GmbH, 2002.

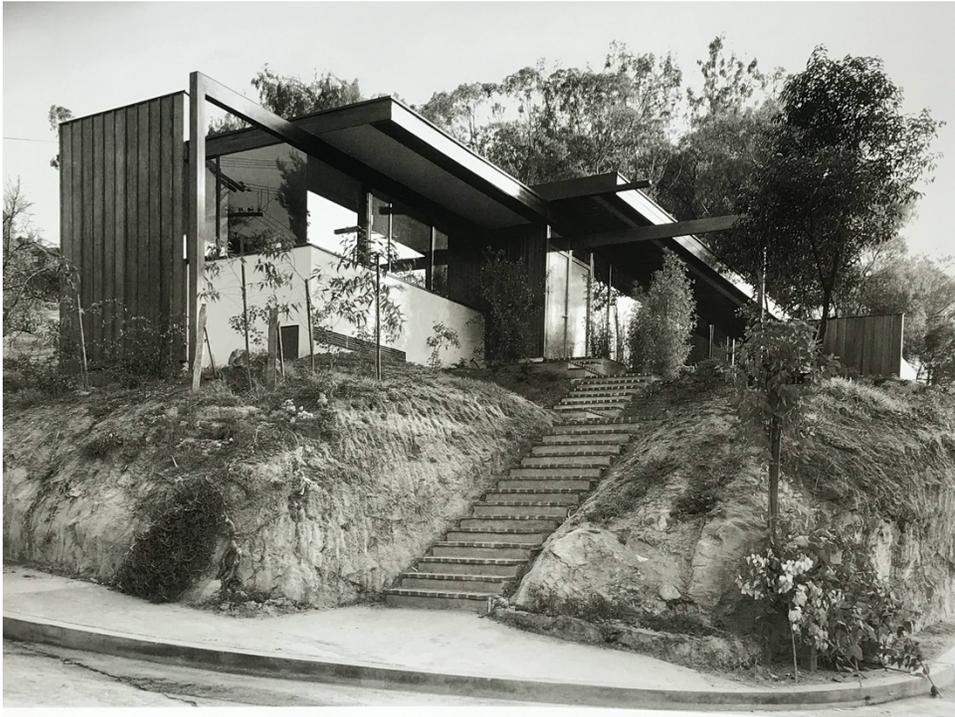
U.S. Census Bureau. 2000. [https://en.wikipedia.org/wiki/Silver\\_Lake,\\_Los\\_Angeles](https://en.wikipedia.org/wiki/Silver_Lake,_Los_Angeles)

Wikipedia. [https://en.wikipedia.org/wiki/Silver\\_Lake\\_Reservoir](https://en.wikipedia.org/wiki/Silver_Lake_Reservoir)

Zimas, Office of the Assessor, Los Angeles County.







Northwest corner, approximately 1952.  
Photo provenance unknown. Courtesy  
of Dr. Raymond Neutra.



North Elevation. Photo by Julius Shulman, 1964.  
©Paul Getty Trust. Getty Research Institute, Los  
Angeles (2004.R.10).



North end, West Elevation. Camera facing north.  
Photo by Julius Shulman, 1964. © J. Paul Getty  
Trust. Getty Research Institute, Los Angeles  
(2004.R.10).



South end, West Elevation. Camera facing north.  
Photo by Julius Shulman, 1964. © J. Paul Getty  
Trust. Getty Research Institute, Los Angeles  
(2004.R.10).



North end, Interior, Living Room. Photo by Julius Shulman, 1964. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



North end, Interior, Master Bedroom. Camera facing north. Photo by Julius Shulman, 1964. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 1. Northwest corner, looking southeast. Photo by Barbara Lamprecht



Figure 2. Approach to entry, looking southeast. Photo by Barbara Lamprecht



Figure 3. North elevation, master bedroom, looking SE.  
Photo by Barbara Lamprecht



Figure 4. West elevation, master bedroom, looking north. Photo by Barbara Lamprecht



Figure 5. West elevation, looking south.  
Photo by Barbara Lamprecht



Figure 6. West elevation, looking north.  
Photo by Barbara Lamprecht



Figure 7. East elevation, looking north  
Photo by Barbara Lamprecht



Figure 8. East elevation, looking south  
Photo by Barbara Lamprecht



Figure 9. East elevation, house, looking south. Photo by Raymond Neutra

Figure 10. East elevation, apartment, looking south. Photo by Barbara Lamprecht

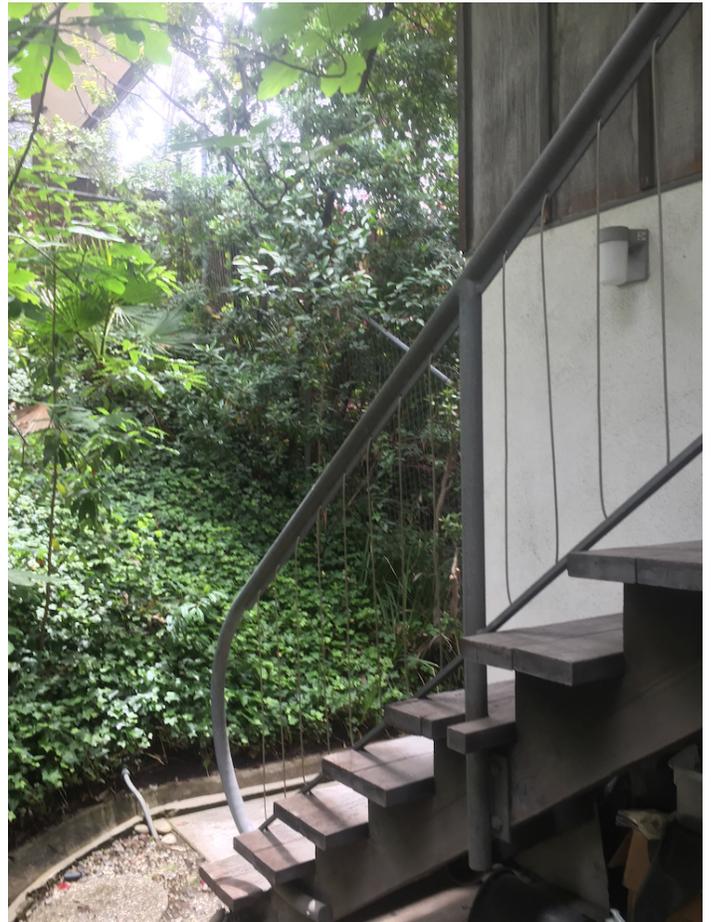




Figure 11. East elevation, house and apartment, looking southwest. Photo by Barbara Lamprecht



Figure 12. East elevation, house, looking west. Photo by Barbara Lamprecht



Figure 13. North elevation, apartment, looking south. Photo by Barbara Lamprecht



Figure 14. East elevation, apartment, looking northeast. Photo by Barbara Lamprecht



Figure 15. East elevation, apartment, looking west. Photo by Barbara Lamprecht



Figure 16. East elevation, apartment, looking northwest. Photo by Barbara Lamprecht

Address of Building 2440 Earl Street  
Permit No. and Year LA 25098-1-1950  
Certificate Issued August 22, 1951

**CERTIFICATE OF OCCUPANCY**

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

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

1 Story, Type V, One-family Dwelling and Attached Garage, R-1 Occupancy

Owner Mr. Arthur L. Johnson  
Owner's Address 1215 Boston Street  
Altadena, California

Form B-95a—20M—3-51 G. E. MORRIS, Superintendent of Building By JOHN D. MILLER msl

# 3

## APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-1  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. 12  
 Tract 13108  
 Location of Building 2440 EARL ST.  
(House Number and Street)

Approved by  
City Engineer

Between what cross streets? GLENDALE BLVD, SILVERLAKE BLVD

USE INK OR INDELIBLE PENCIL

1. Present use of building UNDER CONSTRUCTION - DWELLING Families 1 Rooms 7  
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy UNDER CONSTRUCTION

3. Use of building AFTER alteration or moving JANE Families 1 Rooms 7

4. Owner ARTHUR L. JOHNSON Phone SL 7-2153

5. Owner's Address 1215 BOSTON ST. P. O. ALTADENA

6. Certified Architect RICHARD J. NEUTRA State License No. 04 2684 Phone OL 2684

7. Licensed Engineer NONE State License No. None Phone None

8. Contractor NONE State License No. None Phone None

9. Contractor's Address None

10. VALUATION OF PROPOSED WORK (Including all labor and material and all payments for lighting, heating, ventilating, water supply, drainage, ice sprayer, electrical wiring and elevator equipment, Ducts or Conveyors)

11. State how many buildings NOW on lot and give use of each ONE - DWELLING  
(Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 34' x 91' Number of stories high 1 Height to highest point 1 1/2'

13. Material Exterior Walls WOOD; PLASTER Exterior framework WOOD  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work  
REMOVE DOOR #4 ON NORTH SIDE OF HEATER ROOM & CLOSE OPENING. INSTALL DOUBLE OUTWARD SWINGING DOORS ON EAST SIDE OF HEATER ROOM.  
REMOVE PIRE COLUMN IN CENTER OF GARAGE AND INSTALL HEAVIER GIRDER TO CROSS FULL GARAGE SPAN.  
**NEW CONSTRUCTION**

15. Size of Addition x Size of Lot x Number of Stories when complete 2 1/2

16. Footing: Width Depth In Ground Width of Wall Size of Floor Joists x

17. Size of Studs x Material of Floor Size of Rafter x Type of Roofing x

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Signed here Arthur L. Johnson  
 By Arthur L. Johnson  
(Owner or Authorized Agent)

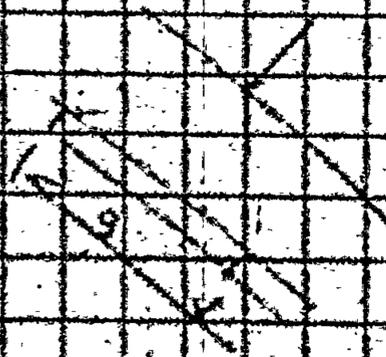
DISTRICT OFFICE

### FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY		Investigation Fee & Cert of Occupancy Fee & Bldg. Permit Fee & Total	
Valuation \$	<u>51</u>	Area of Bldg. Sq. Ft.		Investigation Fee \$		Cert of Occupancy Fee \$	
Fee \$	<u>1</u>	Fee \$		Bldg. Permit Fee \$		Total	<u>37.50</u>
TYPE	Maximum No. Occupants	Inside Lot	Key Lot	Lot Line	Future plat	PL. sub. plat	
<u>V</u>		Corner Lot	Corner Lot Keyed	<u>Yes</u>			
GROUP	Special Code checked			Fire District			
<u>2</u>				No.			
For Plans Recd.	Collisions verified	Blkg. Line		Street Address			
<u>25091/50</u>		<u>H 115</u>					
File with	Plans Specifications and Application rechecked and approved	Enclosure Inspection		SPRINKLER			
<u>X</u>				Specified-Required			
				Valuation Included			
				Yes			
				No			

RECEIPT NO. (M)  
 RECEIPT NO.  
 CODE  
 PER PAID

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	<u>NOV 29 51</u>		<u>13616</u>		
Supplemental Plan Checking					
Building Permit	<u>NOV 29 51</u>		<u>1127902</u>		



*No change in  
Post Box*

CITY OF LOS ANGELES

**APPLICATION FOR GRADING PERMIT AND FOR GRADING CERTIFICATE**

DEPT. OF BUILDING AND SAFETY

**INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.**

1. LEGAL DESCR.	LOT 12	BLK.	TRACT 13108	CENSUS TRACT
2. JOB ADDRESS	2440 Earl St.			DIST. MAP 147-205
3. BETWEEN CROSS STREETS	Glendale		AND Argent	ZONE R-2-1
4. PURPOSE OF GRADING	for playcourt			FIRE DIST.
5. OWNER	DAN Dion Neutra		PHONE	INSIDE COR. LOT KEY <u>REV. COR.</u>
6. OWNER'S ADDRESS	same		P.O. BOX ZONE	LOT SIZE irreg.
7. PLANS BY	CIVIL ENG.	STATE LICENSE	PHONE	
8. CONTOURS BY	LIC'D. SURVEYOR OR CIVIL ENG.	STATE LICENSE	PHONE	REAR ALLEY SIDE ALLEY
9. ENGINEER	<u>ERNEST SCHROEDER</u>		STATE LICENSE	PHONE
10. GEOLOGIST				BLDG. LINE hills both
11. CONTRACTOR	not selected			AFFIDAVITS
12. CONTRACTOR'S ADDRESS				DISTRICT OFFICE L.A.

G JOB ADDRESS	2440 Earl St.			GRADING yes
13. NUMBER CUBIC YARDS	CUT 50	FILL	YARDAGE APPROVED <u>Hood</u>	CRIT. SOIL yes
14. COMPACTED FILLS	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	BOARD FILE #	APPLICATION CHECKED <u>[Signature]</u>	HIGHWAY DED.
MAXIMUM SLOPE ANGLE	CUT..... FILL.....	RETAINING WALL REQUIRED YES <input checked="" type="checkbox"/> NO.....	PLANS CHECKED <u>[Signature]</u>	FLOOD
APPROVED SOIL TESTING AGENCY				CONS.
BOND	<input type="checkbox"/> CASH <input type="checkbox"/> SURETY	POSTED	CORRECTIVE VERIFIED	ZONED BY C Fry
This form When Properly Validated Is a Permit to Do the Work Described.			PLANS APPROVED <u>[Signature]</u>	FILE WITH
P.C.	S.P.C.	G.P.I. 5.00	G.P. 5.00	I.F.
				TYPIST kg

Plan Check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

CASHIER'S USE ONLY	<del>53400</del> MAY-27-68	27673 5	<del>57754</del> X - 7 CK	5.00
	U3409 MAY-12-68	28531 5 0	•67758 X - 1 CK	5.00

**STATEMENT OF RESPONSIBILITY**

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

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

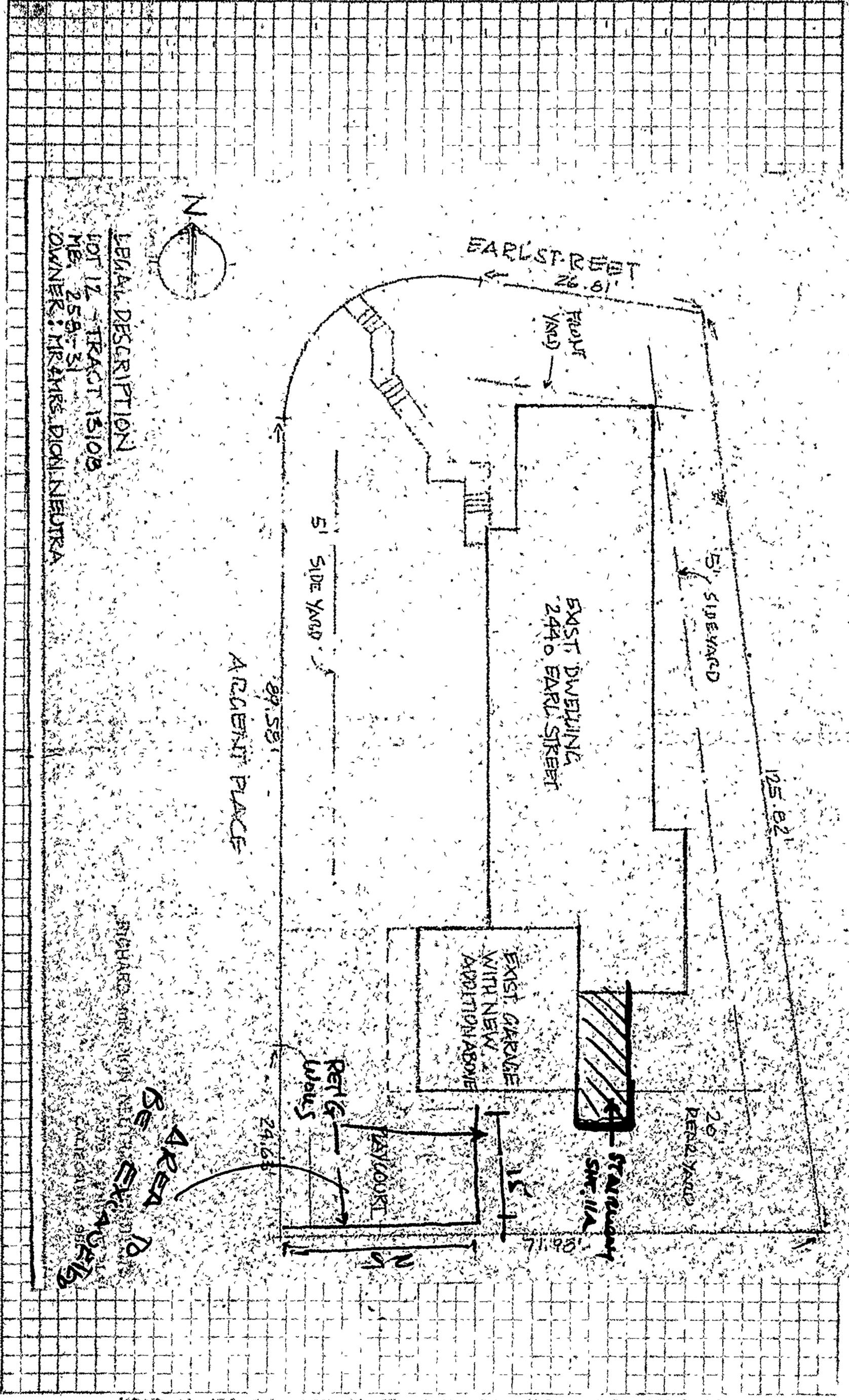
Signed D. Neutra  
(Owner or Agent)

I certify that all of the land included in the Tentative Tract Map is under my ownership or land on which offsite rights have been granted.

Signed \_\_\_\_\_  
(Owner or Agent)

	Name	Date
Bureau of Engineering	R.J.A.	5/27/68
ADDRESS APPROVED		
DRIVEWAY APPROVED		
FLOOD CLEARANCE APPROVED		
DRAINAGE TO WATERCOURSE APPROVED		
GRADING IN WATERCOURSE APPROVED		
GRADING ON PUBLIC PROPERTY APPROVED		
Plumbing		
SPRINKLER SYSTEM APPROVED		
Planning		
APPROVED UNDER CASE #		

OF PLOT 127 - NOW ALL LINES ON LOT 4 & USE OF EACH



EARL ST. FRONT 26.61'

FRONT YARD

5' SIDE YARD

EXIST. DWELLING 2440 EARL STREET

5' SIDE YARD

ARCANTI PLACE

125.62'

EXIST. GARAGE WITH NEW ADDITION ABOVE

29' REAR YARD

DRIVEWAY SW. 1/4

15'

PAYCOCKT

REAR YARD

24.6'

N

AREA TO BE EXAGGERATED



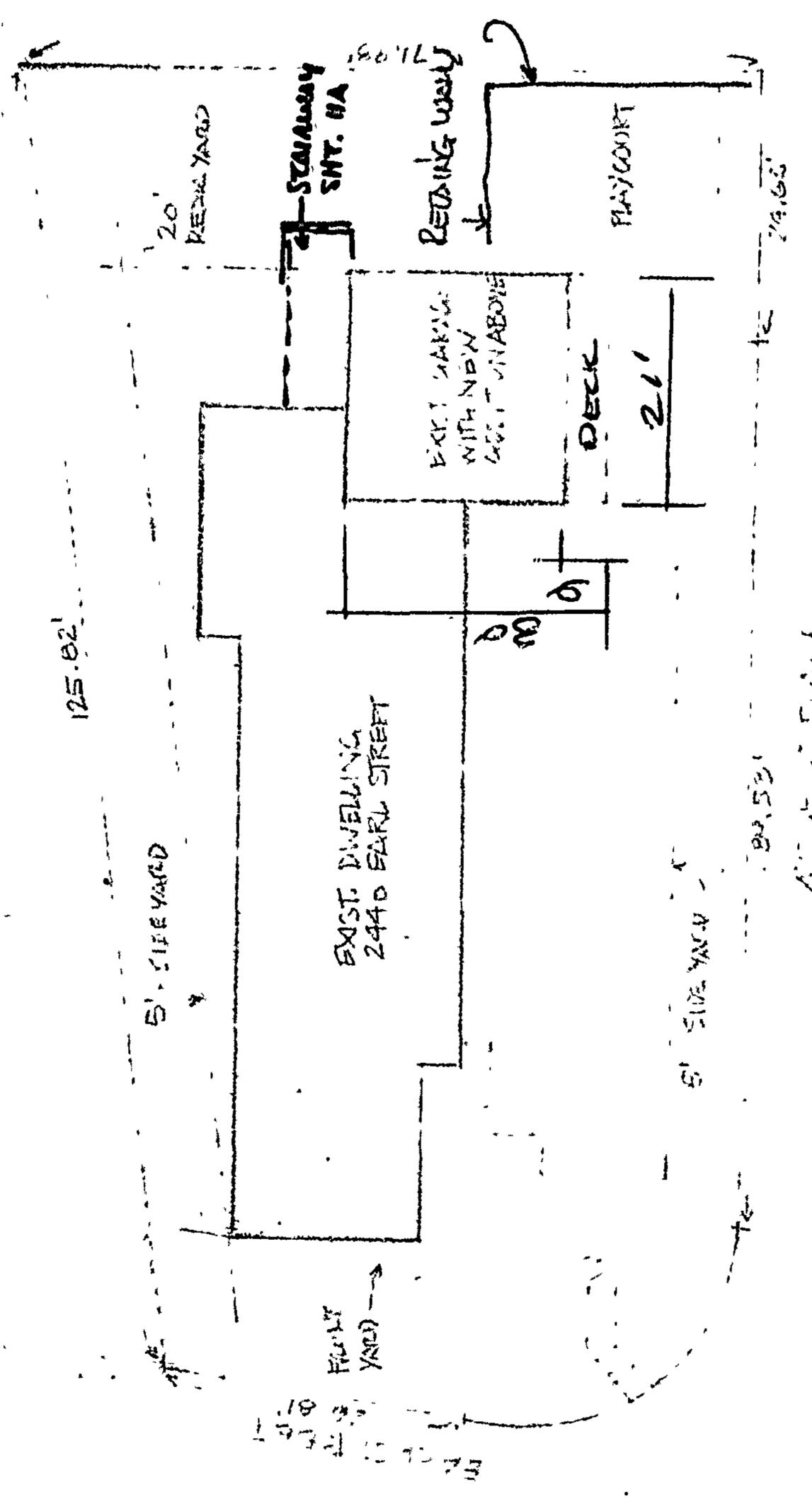
LEGAL DESCRIPTION

LOT 12 - TRACT 13108

ME. 25A-31

OWNER: MR & MRS. DION NEUTKA





NOT AT SCALE



LEGAL DESCRIPTION

LOT 12 - TRACT 1310B  
 MB. 25B-31  
 OWNER: MRS. DIOR NEUTJA

Address of  
Building

2440 Earl Street



CITY OF LOS ANGELES  
**CERTIFICATE OF OCCUPANCY**

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

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, (Zoning Code), Ch 9, Arts. 1, (Building Code)—for following occupancies:

Issued

2/25/69

Permit No. and Year

LA 67759/68

2 story, type V, 21' x 30' playroom addition to  
an existing 2 story, type V. 20' x 20' One family  
dwelling, R-1 Occupancy.

Owner

Dion Nestra

Owner's  
Address

2440 Earl St.  
Los Angeles, California

**APPLICATION FOR INSPECTION OF NEW BUILDING  
AND FOR CERTIFICATE OF OCCUPANCY**

CITY OF LOS ANGELES

S 8-1—Rev.  
*E.W.*  
DEPT. OF BUILDING AND SAFETY

**INSTRUCTIONS:** 1. Applicant to Complete Numbered Items Only.  
2. Plot Plan Required on Back of Original.

CENSUS TRACT

1. LEGAL DESCR.	LOT 12	BLK.	TRACT 13108	DIST. MAP 147-205
2. PURPOSE OF BUILDING ( 23 playcourt retaining wall				ZONE R-2-1
3. JOB ADDRESS 2440 Earl St.				FIRE DIST.
4. BETWEEN CROSS STREETS Glendale AND Alcent				INSIDE COR. LOT KEY <u>REV. COR.</u>
5. OWNER'S NAME Dion Neutra				LOT SIZE irreg.
6. OWNER'S ADDRESS same				P. O. BOX ZONE
7. ARCHITECT OR DESIGNER owner				STATE LICENSE NO. C 1294 PHONE 666-1806
8. ENGINEER Ernest Schroedar				STATE LICENSE NO. SE 929 PHONE DI 9-1040
9. CONTRACTOR not selected				STATE LICENSE NO. PHONE
10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
40' Long	0 to 86		Dwelling	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	
	CONC BRK		CONC	

12. JOB ADDRESS 2440 Earl St.				DISTRICT OFFICE LA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 500 -				GRADING yes
1. <i>inf 2 TV \$500</i>				CRIT. SOIL yes
PURPOSE OF BUILDING <i>Retaining Wall</i>				VALUATION APPROVED
TYPE <i>It-B</i>	GROUP <i>R.W.</i>	STORIES <i>0</i>	PLANS CHECKED <i>[Signature]</i>	FLOOD
BLDG. AREA <i>0</i>	MAX. OCC. <i>0</i>	TOTAL	PLANS APPROVED <i>[Signature]</i>	CONS.
DWELL. UNITS <i>0</i>	GUEST ROOMS <i>0</i>	SPACES PARKING <i>0</i>	REQ'D PROVIDED <i>n/c</i>	APPLICATION APPROVED <i>[Signature]</i>
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.			ZONED BY C Fry
P.C. No. 002603				FILE WITH INSPECTOR
P.C. 15.60	S.P.C.	G.P.I.	B.P. <i>350</i>	I.F. /
			O.S.	C/O
				TYPIST kg

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

MAY 27-68	276745	• •	X - 2 CK	15.60
MAY 11-68	285335	• 67760	X - 1 CK	3.50
		67760		

**STATEMENT OF RESPONSIBILITY**

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

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

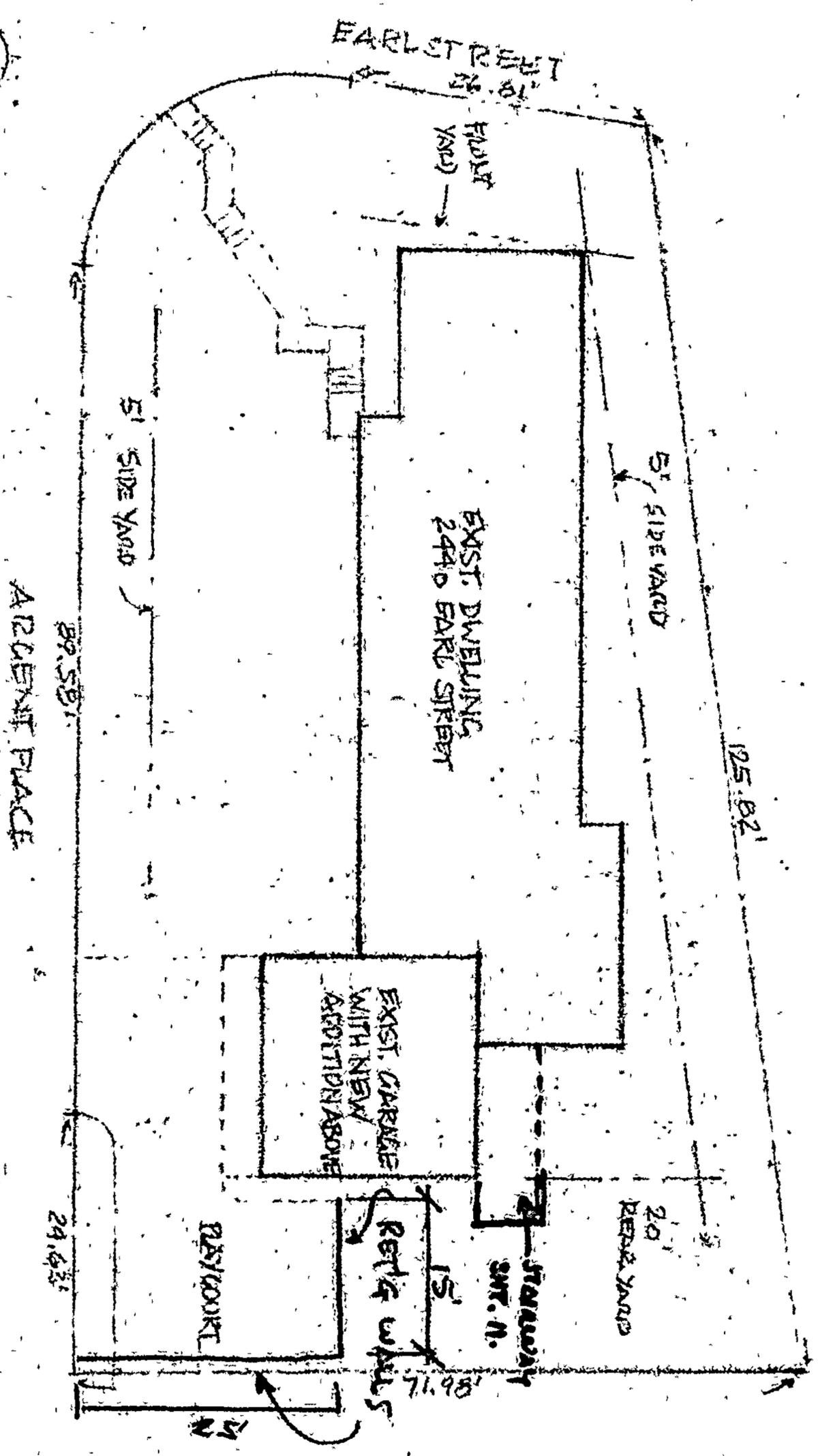
Signed <i>Dion Neutra</i> (Owner or Agent)	Name	Date
Bureau of Engineering	ADDRESS APPROVED SEWERS AVAILABLE NOT AVAILABLE	R.J.A. 5/27/68 Bill Egan 5/27/68
Conservation	DRIVEWAY APPROVED HIGHWAY DEDICATION REQUIRED COMPLETED	
Plumbing	FLOOD CLEARANCE APPROVED	
Planning	APPROVED FOR ISSUE FILE #	
Fire	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Traffic	APPROVED UNDER CASE #	
	APPROVED (TITLE 19) (L.A.M.C.-S700)	
	APPROVED FOR	



**LEGAL DESCRIPTION**

LOT 12 - TRACT 15109

MR. 259-31  
OWNER: MR & MRS. DION NEURKA



RICHARD W. ...

...



# City of Los Angeles Department of City Planning

## 10/8/2020 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

2440 N NEUTRA PL

### ZIP CODES

90039

### RECENT ACTIVITY

CHC-2020-6018-HCM

ENV-2020-6019-CE

### CASE NUMBERS

CPC-1986-255

ORD-165167-SA730

ORD-129279

### Address/Legal Information

PIN Number	147A207 49
Lot/Parcel Area (Calculated)	7,267.7 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID D5 PAGE 594 - GRID E5
Assessor Parcel No. (APN)	5422007012
Tract	TR 13108
Map Reference	M B 258-31
Block	None
Lot	12
Arb (Lot Cut Reference)	None
Map Sheet	147A207

### 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 #	1955.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	R1-1VL
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
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](http://zimas.lacity.org)  
(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Silver Lake Meadow

**Assessor Information**

Assessor Parcel No. (APN)	5422007012
Ownership (Assessor)	
Owner1	NEUTRA,DION TR DION NEUTRA TRUST
Address	2440 NEUTRA PL LOS ANGELES CA 90039
Ownership (Bureau of Engineering, Land Records)	
Owner	NEUTRA, DION (TR) DION NEUTRA TRUST DTD 8-08-90
Address	2440 NEUTRA PL LOS ANGELES CA 90039
APN Area (Co. Public Works)*	0.166 (ac)
Use Code	0200 - Residential - Double, Duplex, or Two Units - 4 Stories or Less
Assessed Land Val.	\$45,925
Assessed Improvement Val.	\$99,892
Last Owner Change	10/24/2012
Last Sale Amount	\$0
Tax Rate Area	13
Deed Ref No. (City Clerk)	96607 926360 9-658 595058 587686 587685 441324 30345 238768 2030824 1872177 183665 1695965 16400 1634120 1608617 1574178 1190318
Building 1	
Year Built	1951
Building Class	D75
Number of Units	2
Number of Bedrooms	3
Number of Bathrooms	3
Building Square Footage	2,155.0 (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

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

Rent Stabilization Ordinance (RSO) Yes [APN: 5422007012]

#### 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	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

#### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.32250888
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	No
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	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	Yes [APN: 5422007012]
Ellis Act Property	No

#### Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1172
Fire Information	
Bureau	West
Batallion	5

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

District / Fire Station	56
Red Flag Restricted Parking	No

## CASE SUMMARIES

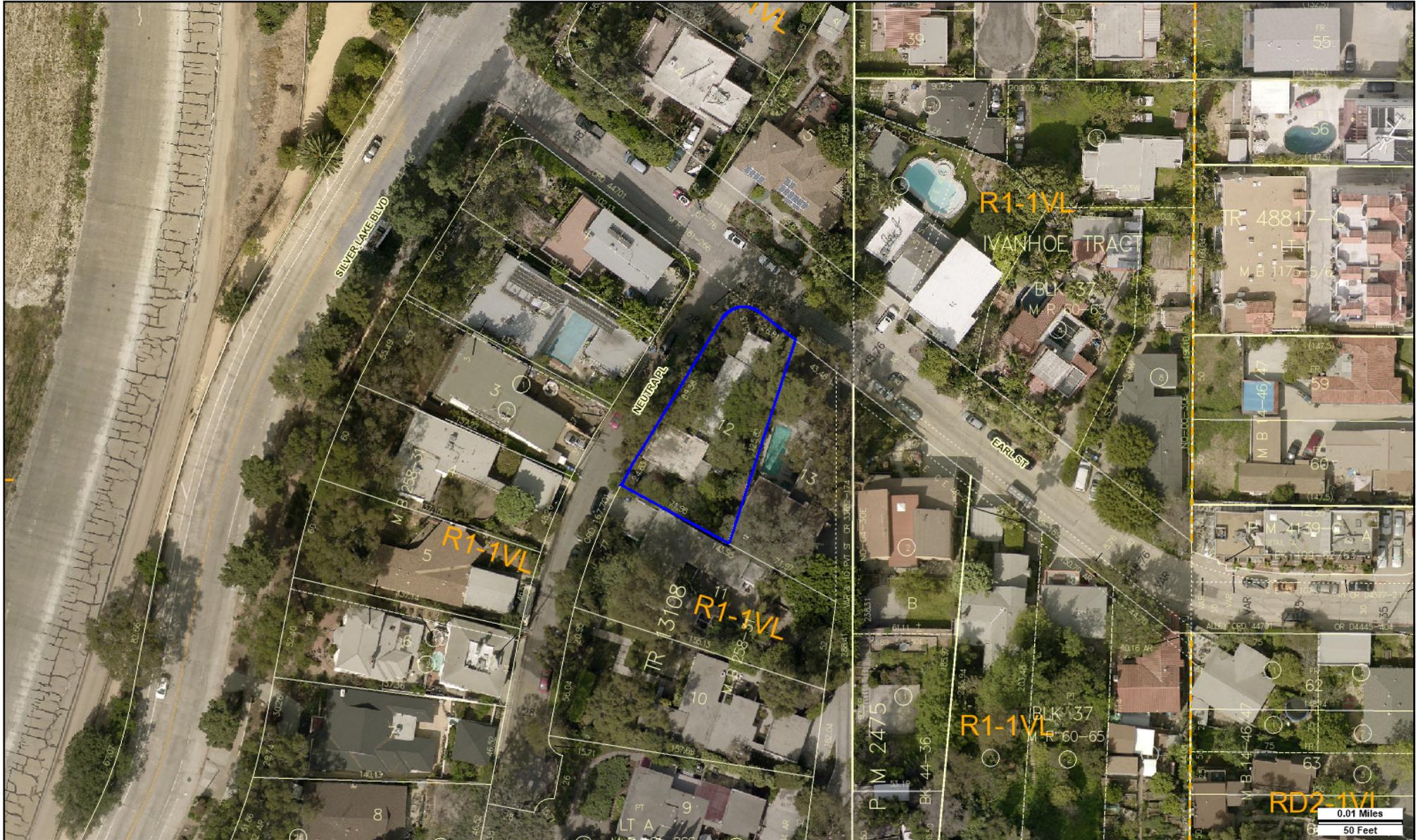
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

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-SA730

ORD-129279



Address: 2440 N NEUTRA PL

APN: 5422007012

PIN #: 147A207 49

Tract: TR 13108

Block: None

Lot: 12

Arb: None

Zoning: R1-1VL

General Plan: Low Residential

